THE NEW GROVE
Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫
音乐与音乐家辞典

第二版



主　编：斯坦利・萨迪
执行主编：约翰・泰瑞尔

Recitative* TO *Russian Federation, §I

GROVE
CTS | 湖南文艺出版社

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An imprint of Oxford University Press

图书在版编目（CIP）数据

新格罗夫音乐与音乐家辞典 = The New Grove Dictionary of Music and Musicians : 2001. 第 2 版 : 全 29 卷 : 英文 / (英) 萨迪 (Sadie,S.) 主编 . —长沙 : 湖南文艺出版社 , 2012.8

ISBN 978-7-5404-5623-8

Ⅰ . ①新… Ⅱ . ①萨… Ⅲ . ①音乐 – 词典 – 英文 ②音乐家 – 世界 – 词典 – 英文 Ⅳ . ① J6-61 ② K815.76-61

中国版本图书馆 CIP 数据核字 (2012) 第 120200 号

新格罗夫音乐与音乐家辞典

（2001，第 2 版）

主　　编：斯坦利 · 萨迪
执行主编：约翰 · 泰瑞尔

出 品 人：刘清华
策　　划：孙　佳
责任编辑：孙佳、王雨、张玥、唐敏、刘建辉、熊宇亮
版权经理：唐　敏
美术编辑：李　杰
发 行 人：胥艳阳
印务总监：邓华强

湖南文艺出版社出版、发行
（长沙市雨花区东二环一段 508 号 邮编：410014）网址：www.hnwy.net

湖南省新华书店总经销 湖南新华精品印务有限公司印刷
2012 年 10 月第 1 版第 1 次印刷　开本：787mm × 1092mm 1/16　印张：1742.50　字数：25，000，000
ISBN 978-7-5404-5623-8　定价：6980.00 元（全 29 卷）
音乐发行部邮购电话：0731-85983102　音乐发行部传真：0731-85983016
打击盗版举报专线：0731-85983084、85983019、85983102
若有质量问题，请直接与本社出版科联系调换（电话：0731-85983028）



THE NEW GROVE
DICTIONARY OF MUSIC AND MUSICIANS

Volume Twenty-one

CNS PUBLISHING & MEDIA | 湖南文艺出版社

牛津大学出版社
牛津　纽约
奥克兰　曼谷　布宜诺斯艾利斯　开普敦　金奈
达累斯萨拉姆　德里　香港　伊斯坦布尔　卡拉奇　加尔各答
吉隆坡　马德里　墨尔本　墨西哥城　孟买　内罗毕
圣保罗　上海　台北　东京　多伦多

《音乐与音乐家辞典》的第一版由乔治·格罗夫爵士策划和主编，四卷，附录由 J.A. 富勒·迈特兰主编，目录由埃德蒙·沃德豪斯夫人主编，1878 年、1880 年、1883 年、1889 年出版
再次印刷：1890 年、1900 年

第二版：J.A. 富勒·迈特兰主编，五卷，1904 年至 1910 年出版

第三版：H.C. 科利斯主编，五卷，1927 年出版

第四版：H.C. 科利斯主编，五卷，外加增补卷，1940 年出版

第五版：埃里克·布卢姆主编，九卷，1954 年出版；增补卷，1961 年出版
再次印刷：1961 年、1973 年、1975 年

美国增补卷，沃尔多·塞尔登·普拉特主编，一卷，1920 年出版
再次印刷：1928 年，此次重印增加了新内容，后又多次重印

《新格罗夫音乐与音乐家辞典》第一版，斯坦利·萨迪主编，二十卷，1980 年出版
再次印刷：1981 年、1984 年、1985 年、1986 年、1987 年、1988 年、1989 年、1990 年、1991 年、1992 年、1993 年、1994 年、1995 年
平装版加印：1995 年、1996 年、1997 年、1998 年

《新格罗夫音乐与音乐家辞典》第二版，斯坦利·萨迪主编 / 约翰·泰瑞尔执行主编，
二十九卷，麦克米兰出版有限公司 2001 年出版

文字输入：英国牛津埃尔顿书籍排版公司
数据库管理：英国布莱顿塞曼蒂科公司
页码编排：英国苏福克郡克罗厄斯集团

General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

IMC International Music Council
IMS International Musicological Society
IN Indiana
Inc. Incorporated
inc. incomplete
incid incidental
incl. includes, including
inst(s) instrument(s), instrumental
int(s) intermezzo(s), introit(s)
IPEM Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM Institut de Recherche et Coordination Acoustique/Musique
ISAM Institute for Studies in American Music
ISCM International Society for Contemporary Music
ISDN Integrated Services Digital Network
ISM Incorporated Society of Musicians
ISME International Society for Music Education
It. Italian

Jan January
Jap. Japanese
Jb Jahrbuch [yearbook]
JD Doctor of Jurisprudence
Jg. Jahrgang [year of publication/volume]
jr junior
Jub Jubilate

K Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd keyboard
KBE Knight Commander of the Order of the British Empire
KCVO Knight Commander of the Royal Victorian Order
kg kilogram(s)
Kgl Königlich(e, er, es) [Royal]
kHz kilohertz [1000 c.p.s.]
km kilometre(s)
KS Kansas
KY Kentucky
Ky Kyrie

£ libra(e) [pound(s) sterling]
L. no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L Longo catalogue [A. Scarlatti]
LA Louisiana
Lanarks. Lanarkshire
Lancs. Lancashire
Lat. Latin
Leics. Leicestershire
LH left hand
lib(s) libretto(s)
Lincs. Lincolnshire
lit(s) litany (litanies)
Lith. Lithuanian
LittD Doctor of Letters/Literature
LLB Bachelor of Laws
LLD Doctor of Laws
loc. cit. loco citato [in the place cited]
LP long-playing record
LPO London Philharmonic Orchestra
LSO London Symphony Orchestra
Ltd Limited
Ltée Limitée

M, MM. Monsieur, Messieurs
m metre(s)
MA Massachusetts; Master of Arts
Mag Magnificat
MALS Master of Arts in Library Sciences
mand mandolin
mar marimba
MAT Master of Arts and Teaching
MB Bachelor of Music; Manitoba
MBE Member of the Order of the British Empire
MD Maryland
ME Maine
MEd Master of Education
mel *melodramma, mélodrame*
mels *melodramma serio*
melss *melodramma semiserio*
Met Metropolitan Opera House, New York
Mez mezzo-soprano
mf mezzo-forte
MFA Master of Fine Arts
MGM Metro-Goldwyn-Mayer
MHz megahertz [megacycles]
MI Michigan
mic microphone
Middx Middlesex
MIDI Musical Instrument Digital Interface
MIT Massachusetts Institute of Technology
MLitt Master of Letters/Literature
Mlle, Mlles Mademoiselle, Mesdemoiselles
MM Master of Music
M.M. Metronome Maelzel
mm millimetre(s)
MMA Master of Musical Arts
MME, MMEd Master of Music Education
Mme, Mmes Madame, Mesdames
MMT Master of Music in Teaching
MMus Master of Music
MN Minnesota
MO Missouri
mod modulator
Mon. Monmouthshire
movt(s) movement(s)
MP(s) Member(s) of Parliament
mp mezzo-piano
MPhil Master of Philosophy
Mr Mister
Mrs Mistress; Messieurs
MS Master of Science(s); Mississippi
MS(S) manuscript(s)
MSc Master of Science(s)
MSLS Master of Science in Library and Information Science
MSM Master of Sacred Music
MT Montana
Mt Mount
mt(s) music-theatre piece(s)
MTNA Music Teachers National Association
MusB, MusBac Bachelor of Music
muscm(s) musical comedy (comedies)
MusD, MusDoc Doctor of Music
musl(s) musical(s)
MusM Master of Music

N. North, Northern
n(n). footnote(s)
nar(s) narrator(s)
NB New Brunswick
NBC National Broadcasting Company
NC North Carolina
ND North Dakota
n.d. no date of publication
NDR Norddeutscher Rundfunk
NE Nebraska
NEA National Endowment for the Arts
NEH National Endowment for the Humanities
NET National Educational Television
NF Newfoundland and Labrador
NH New Hampshire
NHK Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ New Jersey
NM New Mexico
no(s). number(s)
Nor. Norwegian
Northants. Northamptonshire
Notts. Nottinghamshire
Nov November
n.p. no place of publication
nr near
NRK Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea [muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

BicknellH	S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb	*Bach-Jahrbuch* P
BladesPI	J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK	F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/R, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB	Bibliotheca musica bononiensis (Bologna, 1967–)
BMw	*Beiträge zur Musikwissenschaft* P
BNB	*Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM	D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL	W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM	*Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH	D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM	*Black Perspective in Music* P
BrenetC	M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/R)
BrenetM	M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/R)
BrookB	B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF	B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI	H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB	J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM	*Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM	E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI	C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN	C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH	C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/R) [p. nos. refer to this edn]
BWQ	*Brass and Woodwind Quarterly* P
CaffiS	F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/R); ed. E. Surian (Florence, 1987)
CaM	Catalogus musicus (Kassel, 1963–)
CampbellGC	M. Campbell: *The Great Cellists* D
CampbellGV	M. Campbell: *The Great Violinists* D
CAO	Corpus antiphonalium officii (Rome, 1963–79)
CBY	*Current Biography Yearbook* (1955–)
CC	B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory	*CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM	Corpus of Early Keyboard Music E
CEMF	Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM	*Collectanea historiae musicae* (1953–66)
Choron-FayolleD	A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP	M.N. Clinkscale: *Makers of the Piano* D
CM	Le choeur des muses E
CMc	*Current Musicology* P
CMI	I classici musicali italiani (Milan, 1941–56)
CMM	Corpus mensurabilis musicae E
ČMm	*Časopis Moravského musea [muzea, 1977–]* P
CMR	*Contemporary Music Review* P
CMz	*Cercetări de muzicologie* P
CohenE	A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE	Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ	*Cambridge Opera Journal* P
CooverMA	J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS	C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/R, 2/1908, ed. U. Moser)
CroceN	B. Croce: *I teatri di Napoli* (Naples, 1891/R, 5/1966)
ČSHS	*Československy hudební slovník* D
CSM	Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD	*Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw	Das Chorwerk E
DAB	*Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM	*Dansk aarbog for musikforskning* P
Day-Murrie ESB	C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF	*Dictionnaire de biographie française* (Paris, 1933–)
DBI	*Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3	*Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM	*Darmstädter Beiträge zur neuen Musik* P
DBP	E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP	Dějiny české hudby v příkladech (Prague, 1958)
DDT	Denkmäler deutscher Tonkunst E
DEMF	A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM	*Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN	O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM	Documenta historica musicae E
Dichter-ShapiroSM	H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM	*Deutsches Jahrbuch der Musikwissenschaft* P
DlabačžKL	G.J. Dlabačž: *Allgemeines historisches Künstler-Lexikon* D
DM	Documenta musicologica (Kassel, 1951–)
DMt	*Dansk musiktidsskrift* P
DMV	Drammaturgia musicale veneta (Milan, 1983–)
DNB	*Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI	G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB	Denkmäler der Tonkunst in Bayern E
DTÖ	Denkmäler der Tonkunst in Österreich E
DugganIMI	M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG	*Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)
ECCS	The Eighteenth-Century Continuo Sonata E
ECFC	The Eighteenth-Century French Cantata E
EDM	Das Erbe deutscher Musik E
EECM	Early English Church Music E
EG	*Etudes grégoriennes* P
EI	*The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM	A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/R)
EIT	*Yezhegodnik imperatorskikh teatrov* P
EitnerQ	R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS	R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/R)
EKM	Early Keyboard Music E
EL	The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM	The English Madrigal School, rev. as The English Madrigalists E
EMc	*Early Music* P
EMC1, 2	*Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

Neighbour-TysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzïkal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françaişe
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboni
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradišti
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
Kll Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv

Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *Kll*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS̡ Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monasterio de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Brace, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Famiglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm	——, Procuratoria di S Marco [in *Vlevi*]
Vsmc	——, S Maria della Consolazione detta Della Fava
Vt	——, Teatro La Fenice, Archivio Storico-Musicale
VCd	Vercelli, Biblioteca Capitolare
VEaf	Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas	——, Archivio di Stato
VEc	——, Biblioteca Civica
VEcap	——, Biblioteca Capitolare
VEss	——, Chiesa di S Stefano, Archivio
VIb	Vicenza, Biblioteca Civica Bertoliana
VId	——, Biblioteca Capitolare
VIs	——, Seminario Vescovile, Biblioteca
VIGsa	Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs	Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J	Jerusalem, Jewish National and University Library, Music Dept
Jgp	——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp	——, Patriarchal Library
Ta	Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi	——, Israel Music Institute

IRL: IRELAND

C	Cork, Boole Library, University College
Da	Dublin, Royal Irish Academy Library
Dam	——, Royal Irish Academy of Music, Monteagle Library
Dc	——, Contemporary Music Centre
Dcb	——, Chester Beatty Library
Dcc	——, Christ Church Cathedral, Library
Dm	——, Archbishop Marsh's Library
Dmh	——, Mercer's Hospital [in *Dtc*]
Dn	——, National Library of Ireland
Dpc	——, St Patrick's Cathedral
Dtc	——, Trinity College Library, University of Dublin

J: JAPAN

Tma	Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn	——, Nanki Ongaku Bunko

LT: LITHUANIA

V	Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va	——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J	Jelgava, Muzei
R	Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl	Valletta, National Library

MD: MOLDOVA

KI	Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc	Mexico City, Catedral Metropolitana, Archivo Musical
Pc	Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo	Bergen, Offentlige Bibliotek, Griegsamlingen
Ou	Oslo, Universitetsbiblioteket
Oum	——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T	Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At	Amsterdam, Toonkunst-Bibliotheek
Au	——, Universiteitsbibliotheek
DEta	Delden, Huisarchief Twickel
DHa	The Hague, Koninklijk Huisarchief
DHgm	——, Haags Gemeentemuseum, Muziekafdeling
DHk	——, Koninklijke Bibliotheek
E	Enkhuizen, Archief Collegium Musicum
L	Leiden, Gemeentearchief
Lml	——, Museum Lakenhal
Lt	——, Bibliotheca Thysiana [in *Lu*]
Lu	——, Rijksuniversiteit, Bibliotheek
LE	Leeuwarden, Provinciale Bibliotheek van Friesland
R	Rotterdam, Gemeentebibliotheek
SH	's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim	Utrecht, Letterenbibliotheek, Universiteit
Uu	——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua	Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt	Wellington, Alexander Turnbull Library

P: PORTUGAL

AR	Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp	Braga, Arquivo Distrital
BRs	——, Arquivo da Sé
Cmn	Coimbra, Museu Nacional de Machado de Castro
Cs	——, Arquivo da Sé Nova
Cug	——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul	——, Faculdade de Letras da Universidade
Em	Elvas, Biblioteca Municipal
EVc	Évora, Arquivo da Sé, Museu Regional
EVp	——, Biblioteca Pública e Arquivo Distrital
F	Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G	Guimarães, Arquivo Municipal Alfredo Pimenta
La	Lisbon, Biblioteca da Ajuda
Lac	——, Academia das Ciências, Biblioteca
Lant	——, Arquivo Nacional da Torre do Tombo
Lc	——, Biblioteca do Conservatório Nacional
Lcg	——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf	——, Fabrica da Sé Patriarcal
Ln	——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt	——, Teatro Nacional de S Carlos
LA	Lamego, Arquivo da Sé
Mp	Mafra, Palácio Nacional, Biblioteca
Pm	Porto, Biblioteca Pública Municipal
Va	Viseu, Arquivo Distrital
Vs	——, Arquivo da Sé
VV	Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B	Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiorów Specjalnych
BA	Barczewo, Kościóła Parafialny, Archiwum
CZ	Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD	Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp	——, Wojewódzka Biblioteka Publiczna
GNd	Gniezno, Archiwum Archidiecezjalne
GR	Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc	Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz	——, Muzeum Narodowe, Biblioteka Czapskich
Kd	——, Biblioteka Studium OO. Dominikanów
Kj	——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk	——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn	——, Muzeum Narodowe
Kp	——, Biblioteka Polskiej Akademii Nauk
Kpa	——, Archiwum Państwowe
Kz	——, Biblioteka Czartoryskich
KA	Katowice, Biblioteka Śląska

KO	Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ	Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk	——, Klasztor Ss Benedyktynek
Lw	Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA	Łańcut, Biblioteka-Muzeum Zamku
LEtpn	Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu	Łódź, Biblioteka Uniwersytecka
MO	Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB	Obra, Klasztor OO. Cystersów
Pa	Poznań, Archiwum Archidiecezjalna
Pm	——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr	——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu	——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE	Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R	Raków, Kościół Parafialny, Archiwum
SA	Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ	Szalowa, Archiwum Parafialne
Tm	Toruń, Ksiąznica Miejska im. M. Kopernika
Tu	——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm	Warsaw, Muzeum Narodowe, Biblioteka
Wn	——, Biblioteka Narodowa
Wtm	——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu	——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL	Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk	Wrocław, Biblioteka Kapitulna
WRu	——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno	——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba	Bucharest, Academiei Române, Biblioteca
BRm	Braşov, Biblioteca Judeteana
Cu	Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J	Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa	Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb	——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA	Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg	——, Gosudarstvennaya Biblioteka
KAu	——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl	Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm	——, Gosudarstvenniy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim	——, Gosudarstvenniy Istoricheskiy Muzey
Mk	——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm	——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg	——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt	——, Gosudarstvenniy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan	St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia	——, Gosudarstvenniy Tsentral'nïy Istoricheskiy Arkhiv
SPil	——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit	——, Rossiyskiy Institut Istorii Iskusstv
SPk	——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph	——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc	——, Rossiyskaya Natsional'naya Biblioteka
SPtob	——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A	Arvika, Ingesunds Musikhögskola
B	Bålsta, Skoklosters Slott
Gu	Göteborg, Universitetsbiblioteket
Hfryklund	Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ	Härnösand, Länsmuseet-Murberget
HÖ	Höör, Biblioteket
J	Jönköping, Per Brahegymnasiet
K	Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm	——, Länsmuseet
L	Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB	Leufsta Bruk, De Geer private collection [in *Uu*]
LI	Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N	Norrköping, Stadsbiblioteket
Sdt	Stockholm, Drottningholms Teatermuseum
Sfo	——, Frimurare Orden, Biblioteket
Sic	——, Svensk Musik
Sk	——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma	——, Statens Musikbibliothek
Sm	——, Musikmuseet, Arkiv
Smf	——, Stiftelsen Musikkulturens Främjande
Sn	——, Nordiska Museet, Arkivet
Ssr	——, Sveriges Radio Förvaltning, Musikbiblioteket
St	——, Kung. Teatern [in *Skma*]
Sva	——, Svenskt Visarkiv
STr	Strängnäs, Roggebiblioteket
Uu	Uppsala, Universitetsbiblioteket
V	Västerås, Stadsbibliotek, Stiftsavdelningen
VIl	Visby, Landsarkivet
VX	Växjö, Landsbiblioteket

SI: SLOVENIA

Lf	Ljubljana, Frančiškanski Samostan, Knjižnica
Ln	——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna	——, Nadškofijski Arhiv
Lng	——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr	——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls	——, Katedral, Glazbeni Arhiv
Nf	Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk	——, Kolegiatni Kapitelj, Knjižnica
Pk	Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa	Bratislava, Štátny Oblastny Archív
BRhs	——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm	——, Archív Mesta Bratislavy
BRmp	——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm	——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa	——, Slovenský Národný Archív
BRsav	——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu	——, Univerzitná Knižnica, Narodné Knižnične Centrum, Hudobňy Kabinet
BSk	Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J	Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE	Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le	Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms	Martin, Matica Slovenská
Mnm	——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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R

[continued]

Recitative (Fr. *récitatif*; Ger. *Rezitativ*; It. *recitativo*). A type of vocal writing, normally for a single voice, with the intent of mimicking dramatic speech in song. In practice its nature has varied widely by era, nationality, origin and context.

1. Up to 1800: (i) History (ii) Performance. 2. After 1800. 3. Instrumental recitative.

1. UP TO 1800.

(i) History. *Recitativo* is properly an adjective. As a noun, short for *stile recitativo*, it occurs as early as 1626 (Domenico Mazzocchi, *La catena d'Adone*). It derives from the verb *recitare*, 'to recite', which was also used in the 16th century for vocal performance, for example in Baldassare Castiglione's *Il libro del cortegiano* (1528), where the phrase 'cantare alla viola per recitare' occurs. The liberalization of poetic forms and blank verse in late 16th-century Italy fostered approximations of the affects of dramatic speech through pitch and rhythm in many different places and circumstances. These attempts, by groups such as the Florentine Camerata, had a number of typical traits: the text was generally not repeated, the rate of harmonic change varied with the affect of the text, an overall slow harmonic rhythm unfolded over a generally static bass line (which gave the impression of declamatory freedom, though chord progressions were still clearly derived from the madrigal), the poetic accents were reinforced by harmonic change, and particularly affective passages or individual words were often supported with strong dissonance (another madrigal borrowing). These sections were not initially known as recitative, although this is implied by Agazzari (*Del sonare sopra 'l basso*, 1607) in his reference to 'lo stile moderno di cantar recitative', and by Gagliano in the preface to *Dafne* (1608), where he speaks of the 'artifiziosa maniera di recitare cantando'. More generally it was called the *stile rappresentativo*, as Monteverdi suggested in his seventh book of madrigals (1619). Peri's preface to his opera *Euridice* (1600) is perhaps the earliest attempt to describe this middle ground between speech and song, but both the extant portions of this work and his *Dafne* (1597–8) are still closely linked with general 16th-century practice. Peri's reciting style was imitated by Monteverdi in *Orfeo* (1607; 'In un fiorito prato', from Act 2, has clear parallels to 'Per quel vago berchetto' in Peri's *Euridice*), although the model is surpassed in Monteverdi's variety of rhythm and imaginative continuo progressions. Caccini later claimed precedence over Peri in establishing the style; in the preface to his *Le nuove musiche* (1601/2) he advertised a music in which one might be said to speak in music ('in armonia favellare'), employing a certain 'sprezzatura di canto'. It has also been suggested (Bettley, 1976–7) that the Italian *falsobordone* tradition, sharing many traits with the early recitative of Peri and Monteverdi, may have played a greater role in the development of Italian recitative than is generally thought. The virtues of recitative were not everywhere admired; at times it was found tedious when unenlivened by the frequent interpolation of arias, as Saint-Evremond (*Sur les opéra*, 1705) reported concerning the Parisian reception of Luigi Rossi's *Orfeo* in 1647.

A clear separation of recitative monody from more lyrical writing appeared only gradually during the 17th century, with many passages sharing qualities of both recitative and aria, perpetuating the use of strophic variation or other aria-like forms (as in the prologue to Monteverdi's *Orfeo* and in Mazzocchi's *La catena d'Adone*), or providing other textual or musical repetition to lend coherence. In the course of the 17th century the aria became the more dominant element in opera, partly through the influence of the solo cantata and partly as the result of the opening of public theatres in Venice from 1637 onwards. Still, before 1650 the moments of most intense passion were generally rendered in recitative, often in long soliloquies.

There were fundamental differences among the recitative writing of Italian, French, German and English composers in the 17th century. The French modelled recitative on the highly stylized declamation of the spoken theatre (particularly in Lully's imitation of Mlle Champmeslé) and on French traditions of metric freedom (as in the 16th-century *musique mesurée*), stressing the lyric accents of the text by marking both the rhyme and the caesura; this had only loose analogy in Italian recitative, which regularly accentuated only punctuation (through harmonic change and rests in the vocal line). French recitative also favoured a more flowing melodic style, emphasized by the frequent change of time signature. By the mid-18th century Rousseau noted a confusion of French terminology, in which *récit* (which properly referred to everything 'sung by the solo voice', including *airs*) was often confused with *récitatif* (*see* RÉCIT (i)). Schütz may well have introduced the Italian, Monteverdian style of recitative to Germany in his opera *Dafne* (1627), but this can only be a conjecture since the music is lost. Recitative in 17th-century Germany largely

developed in the *historia*, which followed conventions of chanting biblical prose texts, an adaptation first introduced to Germany in Schütz's *Psalmen Davids* (1619). In the preface to this work Schütz noted that the 'stylo recitativo' was 'almost unknown in Germany at present'. By the end of the century the *historia* type of recitative was the most effusive and unpredictable in Europe, striking bold and unexpected harmonic progressions, affective melodic intervals and other musical means to elevate textual expression. Unique approaches developed for the treatment of specific texts and situations, such as setting the Evangelist as a tenor and Christ as a bass, surrounding the Lord's texts with a 'halo' of string sound. A new wave of italianate influence entered North German sacred music in Hamburg through Keiser, Mattheson and others, where German opera struggled for ascendancy. The unusually diverse, expressive recitative of such 18th-century German composers of Italian opera as Handel and Hasse was also coloured by German traditions. It was not until the beginning of the 18th century that recitative, under the influence of Erdmann Neumeister, was introduced into the church cantata by J.P. Krieger, whose example was followed by Bach and others. Bach's recitatives, though perfectly geared to the German language, are basically an adaptation of the idioms of Italian opera; and there is no difference in style between his use of it in his sacred works and his secular ones. In England, monody had its adherents early in the 17th century, particularly in the masque; but although Ben Jonson stated that the music of his *Lovers Made Men* (1617) was 'sung after the Italian manner, *stylo recitativo*' by Nicholas Lanier, who wrote it, it is not until Lanier's *Hero and Leander* (*c*1630) that the first unequivocal use of recitative is found in English music. The style of the English compositions is, in any case, nearer to arioso than to recitative in the Italian sense, and this is true even of Purcell's music. Italian recitative was a complete novelty to most people when it arrived in England at the beginning of the 18th century, as Addison observed in the *Spectator* (no.29): 'there is nothing that has more startled our *English* Audience, than the *Italian Recitativo* at its first Entrance upon the Stage. People were wonderfully surprized to hear Generals singing the Word of Command, and Ladies delivering Messages in Musick'. There is a delicate irony in the prologue to Gay's *The Beggar's Opera* (1728), when the Beggar says: 'I hope I may be forgiven, that I have not made my Opera throughout unnatural, like those in vogue: for I have no Recitative'.

By the 18th century recitative came to be the principal vehicle for dialogue and dramatic action in opera, with the arias carrying the more lyric portions, although this traditional understanding of the separation of dramatic function is less rigorous than is sometimes supposed – in Metastasio's librettos there are clear examples of dramatically active arias (such as 'Se cerca, se dice' from *L'olimpiade*) and contemplative recitatives. Italian recitative of the 18th century was routinely separated into two distinct types (as John Brown proposed): texts 'of passion and sentiment, or such as are not so'. The more common type, for voice and continuo alone, was most widely known as *recitativo semplice*, although the term *secco* apparently gained parlance by the late 18th century (C.F. Cramer used it in an article in his *Magazin der Musik* in 1784). Moments of intense dramatic crisis (disasters, irreconcilable decisions, general stress), mental confusion (particularly madness), magic scenes and other suitable moments were clothed with an enriched, colourful background, and were variously known as *accompagnato* (in France *récitatif accompagné*), *stromentato*, *obbligato* and the like. This perpetuated an infrequent usage of the 17th century, found in scores of Cavalli, Antonio Cesti, Lully, Steffani, Purcell and others, which gradually rose in prominence after 1700, with theatre poets in the latter half of the 18th century often adding new verses to established texts to facilitate these musical diversions. Distinct from *recitativo semplice* by virtue of its rhythmic and melodic figuration in the accompanimental parts, rapidly shifting character and imitation of the passions of the text, over time it became customary to enlist the orchestra's aid. In practice, the accompanimental orchestral voices generally sustained chords or played scales and short melodic figures (particularly after about 1740). Such passages were also more likely to be treated formally, in sections. Metastasio was well aware of the dramatic function of *recitativo obbligato*. In a letter to Hasse, dated 1749 and published in his posthumous works, he set out in detail how a scene in *Attilio Regolo* was to be set – where the instruments should accompany, where they should be silent, where they should have ritornellos. In *Orfeo ed Euridice* (1762) Gluck, in accordance with his and Calzabigi's reform principles, accompanied all the recitatives with orchestra, mostly in a simple and straightforward style.

The harmonically diverse, melodically expressive recitative of Monteverdi's day gave way over time to an array of conventions, more or less routinely applied by the 1700s. This was widely lamented by Italian literati, such as Gravina, Muratori and Crescembeni, who, in seeking to defend and reform Italian poetry and drama (that is, opera) against French claims of newly won superiority and allegiance to classical models, constantly held up the ideals of the Camerata as the best model. Within these conventions, it should be stressed, composers were able to tailor their recitative closely to the expressive needs of the drama; one of the best such examples is Hasse's early *Artaserse* (1730, Venice).

The carefully notated rhythmic declamation of early recitative was replaced by a more rapid and even delivery, notated almost entirely in quavers with occasional crotchets and semiquavers. Easily identifiable melodic formulae, often of several bars in length, occur repeatedly to widely varied texts and across dozens of composers. Typical Italian recitative was organized around a simple harmonic scheme: (*a*) secondary dominant chains, (*b*) chains of interlocking I–IV–V–I progressions, in which the concluding V–I became the I–IV of the next sequence, and (*c*) the juxtaposition of relative major/minor harmonies. By the time of the operas of such composers as Vinci, Porpora and Caldara this had become the norm, and up to the end of the 18th century it is the expected background against which variation is best understood; deviation from these patterns was almost always textually motivated, and modern audiences miss expressive nuances when unfamiliar with the patterns. By this means recitatives could modulate rapidly in either direction (towards flats with secondary dominants, towards sharps with I–IV–V–I chains) to connect to the keys of both the preceding and subsequent arias. It was often German composers, or those who worked extensively outside Italy (such as Handel, Hasse and Jommelli), who experimented

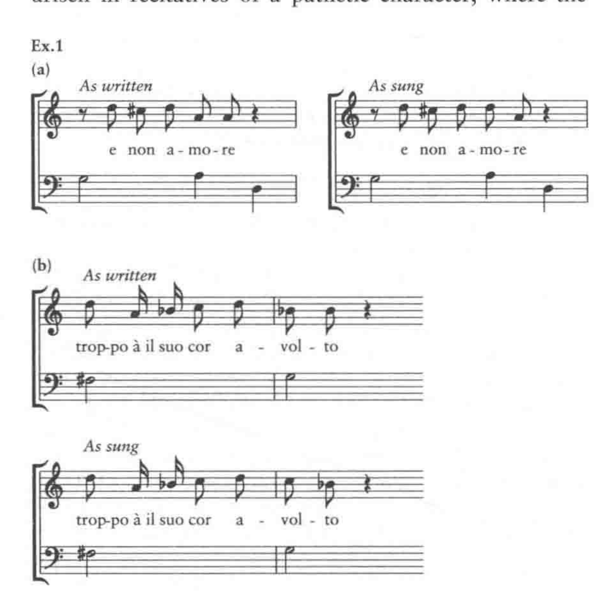
most widely with expressive harmonic interpolations within this basic outline. The first recitative in Act 1 scene ii of Handel's *Serse* (1738), for instance, is only nine bars long but it begins in D major and ends in E♭ major. Similarly, towards the end of the 17th century the practice arose of beginning a recitative with a 6-3 chord, no doubt also to preserve continuity with the preceding aria or, in the case of an initial recitative, to convey the impression of a continuing narrative or dialogue. By its very nature, recitative is designed primarily for solo singing. Examples of recitative in two (rarely more) parts are not uncommon in late 17th- and 18th-century opera, but they are confined to very brief passages in which both characters sing the same words. In a similar way choral recitative is employed for turba interjections in Passion settings, a particularly famous example being the cry 'Barrabam' in Bach's *St Matthew Passion.*

(ii) Performance. In *Orfeo* Monteverdi prescribed three keyboard instruments for the continuo – harpsichord, organ and regal – in addition to plucked string instruments. With the development of opera as a public spectacle, variety of this kind was impractical and the harpsichord became the standard instrument in secular music, the organ in sacred music. The complete accompanimental ensemble for simple recitative varied, but most opera houses had, in addition to one or two harpsichords, lutes, archlutes and other chord-playing instruments, as well as sustaining instruments, such as cellos, basses and bassoons. Their manner of accompaniment is debated, as a result of differences among the clear testimonies of North German practice and scattered accounts of Italian traditions.

Accompanied recitative had a special role to play in settings of the Passion story. Thomas Selle used various combinations of instruments in an attempt at musical characterization in his *St John Passion* (1643), and both Johann Sebastiani and Johann Thiele used string accompaniment for the recitative in their settings of the *St Matthew Passion* (1672 and 1673 respectively). The convention of surrounding the words of Jesus with a 'halo' of string sound, while those of the Evangelist and the minor characters were set to *recitativo semplice*, dates at least from Schütz's *Die sieben Wortte unsers lieben Erlösers* (1645) and is observed in Passion settings by Alessandro Scarlatti (*c*1680), J.V. Meder (*c*1700), J.S. Bach (1729) and others. Bach's *St John Passion* (1724) is somewhat unusual in that the words of Jesus are accompanied only with continuo. A more elaborate kind of accompaniment, in which the orchestra has independent passages of a violent or pathetic character, is found not only in opera but also in the cantata. A particularly remarkable example is the bass recitative 'Ja! ja! die Stunden sind nunmehro nah' in Bach's secular cantata *Der zufriedengestellte Äolus* ('Zerreisset, zerspringet, zertrümmert die Gruft', BWV205), where the singer is accompanied by the full orchestra, including two horns, three trumpets and timpani, with wild excursions on the woodwind and strings.

The most widespread accompanimental style for sacred recitative in early 18th-century Germany apparently was 'short declamation', or a performance in which tied semibreves and minims in the continuo line were played as brief strokes, often transcribed in contemporary theory treatises (Heinichen, Niedt, Kellner, Telemann and others) as crotchets; according to G.J.J. Hahn (*Der … General-Bass-Schüler*, 1751) and C.P.E. Bach (*Versuch über die wahre Art*, 1753–62), in organ accompaniment the player should, after a chord is struck, raise his right hand and rest until the next chord is reached. In the scores of his Passion settings J.S. Bach notated the recitatives in the normal way, with long held notes in the bass, but in the continuo parts of the *St Matthew Passion* he wrote short notes separated by rests. Evidence for similar practices in harpsichord performance of Italian opera is ambiguous – in any case the fleeting, ephemeral sound of a harpsichord in an opera house could be sustained only through arpeggiation, recommended by J.J. Quantz (*Versuch einer Anweisung*, 1752), Niccolo Pasquali (*Thorough-Bass Made Easy*, 1757) and others. Some evidence suggests that the German practice of 'short declamation' arose directly from the influence of Italian opera on German centres at the beginning of the century, as it is clear that a short style was used in at least some Italian opera performances in foreign locations, such as in London and France; Rousseau is unambiguous in this regard. Within Italy the picture is less clear, but occasional oblique references to short declamation (such as the Verri brothers' reference to the disagreeable 'strokes of the bass' in Roman recitative) suggest it may have been widely practised. The term *secco*, in fact, may have originally referred to an accompanimental style rather than a dramaturgical deficiency (a meaning inferred by the 19th century); in French scores *sec* routinely describes short, punctuated quaver passages in *accompagnato*, and *secco* was first used in a published score in Jommelli's *L'olimpiade* (1783) for the francophile Stuttgart court.

It became customary for the singer to add expressive appoggiaturas at the final cadence and at appropriate intermediate points. In his *Anleitung zur Singekunst* (1757, an enlarged German version of P.F. Tosi's *Opinioni de' cantori antichi e moderni*), J.F. Agricola gave examples to show how this was done (ex.1). In the earliest operas and cantatas the voice and accompaniment always end together, as in the late madrigal. The practice of cutting off the voice before the cadence and leaving the accompaniment to complete the progression seems to have arisen in recitatives of a pathetic character, where the



singer was so overcome with emotion as to be unable to continue; there are examples in Michelangelo Rossi's *Erminia sul Giordano* (1633), Cavalli's *Didone* (1641) and Monteverdi's *L'incoronazione di Poppea* (1642). Confusion in later repertories has partly resulted from Tosi's complaint against the *cadenza tronca*, which has variously been interpreted as a 'foreshortened' cadence (i.e. one in which the dominant harmony in the accompaniment – with a 4–3 suspension – coincides with a tonic appoggiatura in the voice) or (more likely) merely as the repetitious and premature cadencing of the vocal part itself. By the early 18th century both the delayed and the 'foreshortened' cadence were amply borne out in Italian manuscripts and by contemporary German theorists, such as C.P.E. Bach, Telemann and Heinichen.

The speed at which recitative was sung depended entirely on expression. Tosi, writing about *opera seria*, said that singers should learn 'a certain natural Imitation, which cannot be beautiful, if not expressed with that Decorum with which Princes speak, or those who know how to speak to Princes' (*Opinioni*, Eng. trans., 2/1743). On the other hand, Grimm (*Encyclopédie*, xii, 1763, 'Poème lyrique') regarded recitative as the medium for ordinary conversation. These views are not easily reconciled, because neither takes into account the context of a recitative or the type of work in which it occurs.

2. After 1800. During the first decade of the 19th century the distinction remained intact between the conversational *recitativo secco* and the more declamatory *recitativo accompagnato*, both varieties being marked off from the set numbers by the use of 'versi sciolti' (freely alternating lines of seven- and eleven-syllable verse). Subsequently, however, under the reign of Murat in Naples, which saw the importation of early French grand opera, the fashion started of scoring the *secco* recitative for strings, exemplified by Mayr's *Medea in Corinto* (1813) and Rossini's *Elisabetta, regina d'Inghilterra* (1815). By 1820 this had become the rule for serious works, keyboard accompaniment being restricted to *opera buffa* and *semiseria*. In due course both types of recitative became subsumed into the scena. All passages intended to be delivered in the rhythm of ordinary speech continued to be marked 'recitativo', however, even for only a few bars, a practice that continued until the 1890s, as in Verdi's *Otello* (1887) and Catalani's *La Wally* (1892). In the operas of Puccini and his successors, on the other hand, the term vanishes, being replaced by the marking 'a piacere' in the voice-part and 'col canto' in that of the orchestra.

In France recitative was confined to works produced at the Opéra and, during the 1860s, at the Théâtre Lyrique, as for example in Gounod's *Faust* (1860, revised version), Berlioz's *Les Troyens à Carthage* (1863) and Bizet's *Les pêcheurs de perles* (1863) and *La jolie fille de Perth* (1867). Traditionally its text was set out in 'vers libre', consisting of lines of varying length with an alexandrine basis, to the setting of which the weak tonic accents of the French language permitted considerable flexibility. For most of the century *opéra comique* employed spoken dialogue and 'mélodrame' as a link between its set numbers, but during the 1880s it too became through-composed, as for example in Massenet's *Manon* (1884) in which mélodrame alone forms the connecting tissue. The recitatives added by Guiraud to Bizet's *Carmen* (1875), though they ensured the opera's international circulation, were never performed by the Opéra-Comique; nor were they heard in Paris before the opera's first performance at the Palais Garnier during the 1950s.

German Singspiel, in which the dialogue was spoken, admitted only accompanied recitative, as exemplified by 'Abscheulicher!' in Beethoven's *Fidelio*. The move towards continuous music began, as Meyerbeer's diaries show, in about 1816, though it yielded no work of substance until 1823 with Spohr's *Jessonda* and Weber's *Euryanthe* (Schubert's *Alfonso und Estrella*, though completed in 1822, was not performed until 1854). Here there is no fixed pattern of verse for the recitatives, some of which approximate to prose. Recitative is found in Wagner's early works up to *Der fliegende Holländer* (1843), but not in the more continuous texture of *Tannhäuser* (1845). In *Lohengrin* (1850), even passages such as the exchanges between Ortrud and Telramund at the start of Act 2, which are delivered in the rhythm of ordinary speech, are no longer qualified by the term; while in the music dramas from *Das Rheingold* onwards, where the bounds between lyrical and declamatory elements are quite differently defined, it does not apply at all.

The only English operas of the 19th century to have endured are constructed on the model of French *opéra comique*, using spoken dialogue with occasional melodrama. Balfe, however, made two through-composed settings, *Catherine Grey* (1837) and *The Daughter of St Mark* (1844), both of which revert to the 18th-century English tradition of recitative in heroic couplets (as used in Arne's *Artaxerxes*, 1762). A less clumsy, more flowing expedient based on blank verse can be found as late as 1891 in Sullivan's *Ivanhoe*.

Recitative in Russian opera is more measured and even-paced because of the nature of the language; nor is it marked off metrically from the closed numbers. Hence the development of Dargomïzhsky's 'melodic recitative' as the basis of an entire opera, examples of which are furnished by Musorgsky's uncompleted *Marriage* (composed 1868), Dargomïzhsky's *The Stone Guest* (1872) and Rimsky-Korsakov's *Mozart and Salieri* (1898).

As operas became more continuous during the course of the 19th century, recitative as such inevitably disappeared. Its legacy, however, can be found in the comparatively unvocalized delivery required in such operas as Debussy's *Pelléas et Mélisande* (1902), Vaughan Williams's *Riders to the Sea* (1937) and the Sprechgesang employed in the operas of Berg and Schoenberg. A modern variant of *recitativo secco* occurs accompanied by piano in Britten's *The Rape of Lucretia* (1946) and by harpsichord in Stravinsky's *The Rake's Progress* (1951).

3. Instrumental recitative. Recitative-like passages have often been used in instrumental music for special expressive or dramatic effect. Among the earliest examples are those in Kuhnau's *Biblischer Historien* (1700). Bonporti wrote a much-ornamented recitative for solo violin in no.5 of his *Concerti a quattro* op.11 (after 1727), but a more direct imitation is to be found in the works of later composers. Examples include the first of C.P.E. Bach's 'Prussian' Sonatas (1742), Haydn's Symphony no.7 ('Le midi', 1761) and Sinfonia concertante HI:105 (1792), Mozart's Violin Concerto no.3 K216 (1775) and Beethoven's piano sonatas op.31 no.2 (1802) and op.110 (1821–2). The passage for cellos and basses in the finale of Beethoven's Choral Symphony is marked 'selon le caractère d'un Récitatif, mais *in tempo*'. Schoenberg's

Variations on a Recitative for organ op.40 (1941) explores possibilities that other composers seem to have ignored.

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DALE E. MONSON (1, with JACK WESTRUP), JULIAN BUDDEN (2), JACK WESTRUP (3)

Recitative, liturgical. In the medieval liturgy very little was spoken or read in the manner known today. Texts that were not set to the kind of melodies employed in antiphons and responsories were generally recited using recitation formulae of varying elaboration. Most of these formulae consisted of a single fixed pitch that carried the burden of the text, with inflections of one or more pitches occurring at key points, for example, the beginning of a phrase or period, or, more often, its end. The formulae, particularly the more simple ones, were not at first notated: presumably the monks and clergy that used them were familiar with the prevailing conventions. It may also be assumed that before they became standardized there was a degree of variety in their execution.

Among the most simple formulae were those employed for the orations and readings of Mass and Office; more elaborate tones were used by the priest for the Preface and the *Pater noster* at Mass, by the deacon for the *Exultet* at the Easter Vigil, and by the cantor for the *Benedictus es* on Ember Saturdays. The psalms were recited to sets of eight tones, one for each of the ecclesiastical modes (plus an additional *tonus peregrinus*). These, too, differed in elaboration, with simpler tones for the psalmody of the Office and more ornate ones for the *Magnificat*, the introit and communion, and the invitatory psalm.

See BENEDICTUS (ii); CANTICLE; COMMUNION; EVOVAE; EPISTLE; EXULTET; GOSPEL; INFLECTION; INTROIT; INVITATORY; LAUDES REGIAE; LITANY; MAGNIFICAT; PATER NOSTER; PSALM, §II; and TE DEUM, §2.

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Reciting note. The note on which most of a psalm verse is sung. *See* PLAINCHANT and PSALM; *see also* MODE.

Reckow, Fritz (*b* Bamberg, 29 March 1940; *d* Erlangen, 30 Aug 1998). German musicologist. After practical musical training he studied musicology from 1959 at the universities of Erlangen, Freiburg and Basle with Eggebrecht, Stäblein, Hammerstein and Schrade. He took the doctorate at Freiburg in 1965 with an edition and interpretative study of the principles of organum purum; this work had far-reaching consequences for the study of Notre Dame polyphony. From 1965 he represented the Mainz Academy of Sciences and Literature at Freiburg in the preparation of the *Handwörterbuch der musikalischen Terminologie*, for which he contributed many articles and

acted as editor (1973–9); in 1971 he was appointed lecturer in musicology at Freiburg. He completed the *Habilitation* in 1977 with a study on music as language. After working as guest professor at the University of Hamburg in 1979, he was appointed professor at the University of Kiel. In 1987 he succeeded Martin Ruhnke as chair in the department of music at the University of Erlangen-Nuremberg. Together with David Hiley and Karlheinz Schlager, he was editor of Monumenta Monodica Medii Aevi and he acted as an academic adviser for the Deutsche Forschungsgemeinschaft (1992–7) and the Centre Européen pour la Recherche et l'Interprétation des Musiques Médiévales (from 1995). His writings cover the early Middle Ages to the 19th century and concentrate mainly on medieval music history, French music of the 18th and 19th centuries, music aesthetics and the history of musical terminology. Reckow's enduring interest as a scholar was the relationship of words and music, and his studies on this subject were informed by his command of philological method. His high standing as a scholar was matched by his great popularity among colleagues and pupils.

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Recorded sound. This article is concerned with historical and technical aspects of the means for recording, reproducing and transmitting sound. The material covered in the first section includes, first, a history of recorded sound from mechanical to electrical means; secondly, a history of the various media and technologies used in recording; and lastly, a historical overview of the recording industry. The material covered in the second section includes, first, the conversion of sound into usable electrical energy by microphones; secondly, the employment of microphones and other apparatus in recording and broadcasting studios; thirdly, the recording of sound on disc, tape and film; fourthly, the transmission of sound by radio broadcasting; and lastly, the reproduction of sound through amplifiers and loudspeakers. For the history of music in radio and the influence of radio on musical life, *see* RADIO.

I. History of recording

1. EARLY RECORDING AND NOTATING DEVICES. The earliest attempts to obtain a permanent record of extempore performance were in the form of 'notating devices', normally attached to the action of a keyboard instrument. Apparently the first such machine was proposed in England by J. Creed, who wrote a 'Demonstration of the Possibility of making a machine that shall write Extempore Voluntaries or other Pieces of Music as fast as any master shall be able to play them upon an Organ, Harpsichord, etc.', published posthumously by the Royal Society in 1747. A similar invention, called the melograph, was conceived by Leonhard Euler (1707–83) and built by Johann Hohlfeld in about 1752, consisting of two revolving cylinders with a band of paper passing over them. Note positions and duration were marked onto the paper by pencils connected to the piano action. (The concept of the MELOGRAPH was revived in the 1950s in an electronic instrument used in musicological research for the continuous graphic representation of melody.) Other similar machines, later employing electromagnetic or pneumatic actions, were developed by J.F. Unger (1716–81), J.J. Merlin (1735–1803; a harpsichord-piano fitted with his clockwork-driven device is in the Deutsches Museum, Munich), J.H. Pape (1789–1875) and Jules

Carpentier (1851–1921), though all met with limited success. The most successful method of recording and reproducing a piano performance with all its nuances of expression was developed in the REPRODUCING PIANO, introduced by Welte in 1904. (*See also* MECHANICAL INSTRUMENT).

In April 1877 the Frenchman Charles Cros (1842–88) deposited with the Académie des Sciences a paper containing proposals for the reproduction of sound, but he failed to put his theories to practical test. In the same year the American Thomas Edison (1847–1931) came quite independently to the study of sound recording and reproduction as an offshoot of his researches into high-speed telegraphy.

2. ACOUSTIC RECORDING. Although Edison's speaking voice first engraved *Mary had a little lamb* on tinfoil in December 1877, the inventor exploited the cylinder 'phonograph' only as a toy from 1878 to 1880 before turning his attention to the electric light. The invention remained dormant for the next eight years. A few tinfoil recordings are preserved at the Edison National Historic Site at Menlo Park, New Jersey.

The history of recorded sound begins in 1888, when Edison entered the market with an improved version of the phonograph. At the same time Columbia began selling its 'graphophone', using patents for a floating stylus developed by Alexander Graham Bell and associates. Recordings of celebrities were made in the USA and Europe, and by 1890 both firms were selling cylinder recordings of singers, instrumentalists and comic artists from the vaudeville stage. Columbia recorded the US Marine Band, although its director John Philip Sousa did not participate in the recordings. In 1893 the newly formed Sousa's Band began to record for Columbia, still without its director. The first cylinders were recorded in batches of ten. A few years later the pantograph was used to make duplicates from a master recording; only in 1901 was the process of moulding copies of a cylinder recording developed.

In 1894 Emile Berliner, a German émigré in the USA, began to sell a similar range of entertainment on flat-disc recordings, played on a machine that he called the 'gramophone'. The disc had an immediate commercial advantage over the cylinder in that many copies could be produced by moulding from a master. Nevertheless, the two media continued to compete for public favour for about 25 years before the disc ousted the cylinder. The first discs were made of hard rubber, which was replaced in 1897 with a shellac compound. The groove was modulated on a zinc disc coated with fatty film, and the grooves were then etched in an acid bath. Eldridge R. Johnson developed a method of cutting a groove in a solid wax disc, and in 1901 he and Berliner joined to form the Victor Talking Machine Co. William Michaelis developed the 'hill-and-dale' disc (see §II, 6, below) in England in 1904, calling it the neophone. Recordings issued up to 1901, some of them made privately, can be considered incunabula. Gianni Bettini designed an improved diaphragm for the phonograph which he used to record leading opera singers in New York, but the cylinders were duplicated in small quantities and sold at high prices; virtually all have been lost. Lionel Mapleson, the librarian of the Metropolitan Opera, recorded performances from the prompt-box and from the catwalk over the stage from 1900 to 1903.

The beginning of recorded sound as a serious medium, however, dates from 1902, when Columbia (which had begun to make discs as well as cylinders) and Victor agreed to pool their disc-recording patents. Disc recording began to eclipse the cylinder from this time. In Europe Pathé Frères, which began in 1896 to produce an extensive catalogue of cylinder recordings, adopted the disc in 1906 and abandoned the cylinder in 1910; by 1919 the firm was issuing only lateral-cut discs. Columbia stopped producing cylinders in 1912, but Edison, who began to make discs only in 1913, continued both formats until 1929, when his firm withdrew from the record market to focus on office dictation machines.

In 1897 William Barry Owen went to England to negotiate the sale of Berliner's patent rights. The Gramophone Co. was founded the following year in London, and a manufacturing branch was opened in Hanover. Fred Gaisberg, who had worked briefly for Columbia and then for Berliner, soon joined the firm, which remained closely affiliated with Berliner's by exchange of master recordings and shared use of trademarks. In December 1900 the Gramophone Co. became the Gramophone and Typewriter Co. (G & T), with the recording angel as its trademark. (It was revived in 1953 for the American market.) In 1909, however, the firm reverted to its original name and changed its trademark to the painting of a dog listening to 'his master's voice', the same trademark used by Victor. Adopting Victor's method of recording in wax, the Gramophone Co. began in 1900 to record in every part of Europe and Asia. In 1907, however, Japan was transferred from Gramophone to Victor in the division of markets between the two associated companies and in 1927 the Victor Company of Japan was incorporated. During World War I the German government seized the local branch of the Gramophone Co. as enemy property. It was not returned after the war, so His Master's Voice became the trademark of Deutsche Grammophon Gesellschaft in Germany. Their product was exported bearing a different trademark and the label name of Polydor. Only in 1926 did the Gramophone Co. of England re-enter the German market with the Electrola label, using a new trademark. Electrola recovered the classic trademark in 1949.

Columbia, too, established an English branch which began to create its own recordings only after Louis Sterling became its manager in 1909. In 1903 F.M. Prescott, who had directed the International Zonophone Company, launched a new firm, Odeon, to make machines and discs. Odeon produced the first double-faced record, playable on both sides. The Carl Lindström company subsequently acquired Odeon, as well as Beka, Favorit and Parlophon; Columbia (UK) acquired Lindström in 1925 and Pathé Frères in 1928.

3. ELECTRICAL RECORDING. The acoustic process used in all cylinder and disc recording involved collecting sound vibrations in a recording horn attached to a stylus that engraved the sound in a permanent medium. The performers were grouped as close to the mouth of the horn as possible (fig.1) to secure the maximum transfer of sound energy to the diaphragm that closed the throat of the horn; playback involved tracing the sound with a stylus and transmitting it through a similar horn. With the development in the early 1920s of the vacuum tube or valve for radio broadcast, it became possible to use electronic amplification to record sounds captured by the



1. Instrumentalists grouped closely round a collecting horn, conducted by Elgar, at the Gramophone Company, City Road studio, London, January 1914

more sensitive microphone, and to reproduce them using either an acoustic or an electric player, which might be part of any radio receiver. Since the sounds could be conveyed by wires over considerable distances, it was no longer necessary to oblige the musicians to perform unnaturally loudly or congregate round a large collecting horn. Sufficient signals could be picked up from conventional orchestral layouts, and concert hall performances by any number of artists could be captured in well-balanced recordings.

The electrical recording process was pursued experimentally for several years and perfected by Western Electric. In 1922 American Columbia sold its English branch to Louis Sterling, who subsequently acquired the parent firm and with it a licence for the recording process from Western Electric. Victor also acquired a licence and shared it with His Master's Voice (HMV). Electrical recording began in the spring of 1925, but the first issues were publicized discreetly in order not to render the back catalogues worthless. In the next four years whole new catalogues of electrical recordings were created. Both Victor and HMV re-recorded some of their records made by Enrico Caruso and others, adding orchestral accompaniment and dubbing in the recorded voice. The results were disappointing, however, and the original acoustic records remained in the catalogues. Deutsche Grammophon allied itself with a smaller American label, Brunswick, which introduced another system of electrical recording developed by General Electric, using a beam of light to modulate the electrical signal. Both firms used this system for about a year, then switched to the Western Electric system in 1926. Odeon and Parlophone adopted electrical recording only in 1927.

The stock market crash of 1929 affected the record business severely, since the radio was already becoming an alternative to records as a source of entertainment in the home. In England Columbia was merged in 1931 with the Gramophone Co. to form Electric & Musical Industries Ltd (EMI). In the USA the Victor Talking Machine Co. arranged to market its electrical playback machines in radios built by the Radio Corporation of America. RCA purchased Victor in 1929, and some years later the record label was changed to RCA Victor.

The weak market for recordings worsened during the Depression. This led Gaisberg and his assistant, Walter Legge, to solicit subscriptions for proposed recordings. After 500 subscriptions were obtained in 1931 for a set of six discs of Wolf's lieder sung by Elena Gerhardt, a long series of 'subscription societies' was established. Among the recordings that followed were Beethoven's piano sonatas played by Artur Schnabel, his violin sonatas played by Fritz Kreisler accompanied by Franz Rupp, Haydn's quartets played by the Pro Arte Quartet, five more albums of Wolf's lieder sung by various singers, Bach's *Das wohltemperirte Clavier* played by the pianist Edwin Fischer, three of Mozart's operas performed at the Glyndebourne Festival under Fritz Busch, and other music not otherwise available on records.

Early discs were designed to play at turning speeds ranging from 70 to 82 r.p.m.; 78 r.p.m. became the standard in the electrical era. In 1931 RCA Victor introduced a record that would play at 33⅓ r.p.m., more than doubling the standard playing time. In the depths of the Depression, however, the attempt to market new playback machines was doomed to failure. Moreover, most of the 'Program Transcriptions', as they were called, were dubbed from existing masters with inferior results. Only two recordings conducted by Leopold Stokowski were recorded directly in the new medium, Schoenberg's *Gurrelieder* and Beethoven's Fifth Symphony; both were withdrawn by 1935. For several years RCA Victor exclusively used Stokowski's Philadelphia Orchestra for new orchestral recordings, but in the mid-1930s the Boston Symphony Orchestra and the New York Philharmonic returned to record for the company as well. In England HMV and Columbia retained the London Philharmonic Orchestra from its inception in 1932, with its founder Sir Thomas Beecham conducting on Columbia and others conducting on HMV.

In Hollywood the motion picture industry tried three methods of recording sound for motion pictures. The Vitaphone, used for Warner Bros. first sound pictures in 1926, synchronized a disc to the film projector. This was soon replaced by sound recorded on the edge of the film outside the picture area; RCA's method modulated a variable area, while Western Electric's modulated a variable density. Both soundtracks were read by a beam of light (see §II, 10, below). RCA Victor also made a few recordings from film soundtracks, dubbing the sound to disc for the home market. The first effort to create what would later be called 'surround sound' was *Fantasia*, an animated film made by Walt Disney in 1939. The Philadelphia Orchestra under Stokowski was recorded in six channels, and selected theatres were specially equipped for exhibiting the film. In Germany BASF developed a method of magnetic recording, drawing a tape coated with iron oxide across an electromagnet modulated by an electrical signal. An experimental recording of the LPO was made in 1936, and the method was used extensively in German radio stations after 1939 (see §II, 9, below).

4. Long-playing records and tape recording. The only recording format available in the home at the end of World War II was the 78 r.p.m. disc. In anticipation of a change, Columbia began about 1940 to record its masters on 16-inch discs for greater fidelity. For a time the quality of their product, dubbed from the original masters, suffered. Then in 1945 Columbia began to develop a new approach to the long-playing record (LP). The speed of 33⅓ r.p.m. was again adopted, but a narrower groove 1 mil (a thousandth of an inch) wide replaced the 3-mil groove, and an unbreakable plastic called vinylite replaced the fragile shellac disc.

Columbia, working in secrecy, began to press a large number of vinyl discs in early 1948. The announcement bringing the LP catalogue to market in June 1948 caught the industry by surprise. Meanwhile, RCA Victor had been developing a different technology since 1939. Adopting a speed of 45 r.p.m., which it called a compromise between fidelity and duration, the company chose convenience over longer playing time with a 7-inch vinyl disc. A wide centre hole enabled the playback machine to contain a rapid changer mechanism within the centre post. RCA Victor, rejecting Columbia's LP, introduced its system in January 1949.

For the rest of that year American record companies waged what came to be known as 'the battle of the speeds'. Several firms adopted the LP for sets of records, but in September Capitol announced that it would issue its records at all three speeds. In January 1950 RCA Victor decided to issue its album sets on LP, and Columbia began to issue single discs at 45 r.p.m. The introduction of three-speed record changers required 45 r.p.m. records to be made with standard centre holes. 78 r.p.m. records gradually disappeared from the market within a few years, while 45 r.p.m. became the standard for popular songs and the 33⅓ r.p.m. LP became the only format for album sets in all categories of music.

In Europe L'Oiseau-Lyre issued the first LP records in France in April 1950, followed within a year by Decca, Discophiles Français, Le Chant du Monde and Columbia. In England Decca, which began exporting LPs to the USA in 1949 under its new label, London, entered the British market in June 1950 at the same time as L'Oiseau-Lyre.

The ease of marketing LP records brought a large number of new record labels into existence, especially in the USA. This coincided with the introduction of magnetic tape to the recording studio as well as to remote halls where recordings could be made with ease. Tape machines found in German radio stations at the end of the war were brought to the USA to be copied, and from late 1949 virtually all commercial master recordings were made on tape. The tape recorder as a recording and playback device for the home came to the American market in 1947. The Amplifier Corporation of America, using masters of the Vox label, brought the first recorded tapes on open reels to market in 1949. By 1953 the major labels were issuing their own catalogues of recorded tapes, which were regarded as superior to discs in relative freedom from noise.

5. Multi-channel recording. The capture of two distinct sound channels from one sound source, just as human ears operate, was perceived to be a method of achieving greater spatial realism in a recording. Bell Telephone Laboratories made experimental stereo recordings of the Philadelphia Orchestra under Stokowski in 1932, and in Germany, Walter Gieseking was recorded playing Beethoven's 'Emperor' Concerto in 1944. Early experiments followed two paths. One technique placed two microphones close together to produce a binaural recording that was played back through headphones. The other technique captured two channels of sound, using two or more microphones, which were played back through speakers. The latter system prevailed.

The first stereo playback device for the home consumer was developed in 1952 by Emory Cook, who attached a second cartridge to the LP playback arm, like a sidecar on a motorcycle. This enabled the listener to play discs produced by Cook that had two channels of sound on the same disc, the left channel starting at the edge and the right channel starting in the middle of the disc. RCA Victor began to make most of its new recordings in stereo in early 1954. Later the firm added recorded stereo tapes to its existing tape catalogue. In England EMI began to issue both mono and stereo tapes in 1955. By 1956 most companies were making all commercial recordings in stereo, though only a small number were issued commercially on recorded tape.

Several firms experimented with putting two channels of recorded sound in the same groove of a disc. Western Electric developed a way to combine the two signals in such a way that the sum and difference of the two groove walls yielded stereo sound, channelled to separate amplifiers and speakers. This system was perfected at the end of 1957, when the first Westrex stereo record was offered to a market that lacked any playback equipment. The ploy successfully generated demand in the marketplace, and by June 1958 the stereo disc was a marketing reality.

In the first few years of stereo discs, several labels tried to preserve their monophonic recordings in the marketplace by reissuing them in electronically enhanced stereo. The sound signal was artificially divided into two channels, giving a suggestion of stereo. After a time consumers came to accept the original mono as genuine and no further enhanced discs were issued.

The open-reel tape playback deck was not a simple device to use in the home, so attempts were made to develop a cartridge or cassette that could be played as easily as a disc. In 1959 RCA Victor marketed such a cartridge utilising two inner reels, while in 1963 Columbia produced a small reel using narrow tape that would be taken up inside the player. Several types of four- or eight-track cartridges used a continuous loop of tape flowing between two interior reels.

In 1965 Philips combined a smaller version of the first RCA cartridge with the narrow tape that Columbia had used to produce the small cassette that eventually became the favoured tape format in the consumer marketplace. Originally developed as a low-fidelity device, it was improved to the point that it became as important as the LP in the market. Cassette players were installed in automobiles and Sony developed the portable personal stereo. By 1970 the open-reel tape occupied a peripheral place in the market, although it remains the recommended mode of archival storage of recordings.

In a further refinement of stereo sound, several systems of four-channel, or quadraphonic, sound were developed and marketed. Two more channels were added to the existing channels on a high-frequency carrier, which could then be decoded by the playback amplifier. Two competing formats, SQ and QS, were more or less compatible. Another approach promoted by RCA Victor placed four discrete channels in the walls of a single groove, yielding more complete separation of the channels in playback. All of these discs could also be played using a stereo cartridge, although the quadraphonic sound would not be reproduced. Quadraphonic sound was also marketed in a tape cartridge known as the Q8 format, adapted from the eight-track tape cartridge (see §II, 9, below). These systems were marketed from late 1971, but the failure to establish a standard format made the marketing of home equipment difficult, and quadraphony soon lost its appeal. Surround sound, employing five channels and a non-directional bass channel, was a later development.

6. Digital recording. The most radical change in sound recording since the introduction of electrical recording was developed by Denon, the Columbia firm in Japan, in the early 1970s. All sound recording since the beginning had produced an analogue pattern in a physical medium. Digital recording, originally called 'pulse code modulation' (PCM), reduced the wave form to digital code. This called for more complex electronic circuitry, both to encode the signals and to decode them on replay, but produced a dramatic improvement in the quality of reproduction. The first LP transferred from a digital master was a collection of Telemann fantasies for the flute issued in 1972. Denon built up the first catalogue of digital recordings in cooperation with Eterna (DDR) and Supraphon. By 1980 most firms were using digital recorders and transferring the sound to LP; these discs were identified as digitally mastered. Even greater benefits could be obtained by keeping the music signals in digital form all the way to the listener's home. This was accomplished in 1982 when an agreed standard for a digital record led to the launch of the compact disc, developed by Sony and Philips. Sales of the new CD soon rivalled those of the vinyl record and, within only about ten years, dominated the pre-recorded music market worldwide, although the Philips cassette remained a viable competitor for recordings of wide appeal. The CD is 120 mm in diameter and 1.2 mm thick, yet it easily surpasses LP sound quality in terms of frequency coverage and dynamic range. Maximum playing time is nominally 80 minutes; it has been suggested that the initial playing time of 74 minutes was insisted on by Norio Ohga, the head of Sony, to allow Furtwängler's recording of Beethoven's Ninth Symphony to be accommodated on a single disc.

A new even smaller digital record format was launched by Sony in 1992. The MiniDisc (MD), 64 mm in diameter, offered the same playing time and other features as the CD (see §II, 9, below), although with marginally poorer sound quality. On the other hand, the MD came with a recording facility which was superior to that of the compact cassette tape system. A recordable CD followed, but it was relatively expensive and used mainly by professionals. The MD made slow progress against the dominance of the CD, particularly as the record companies showed little interest in issuing pre-recorded music on the smaller disc. Philips introduced a new digital version of the compact cassette (DCC) at about the same time (see §II, 9, below). Neither the MD nor the DCC did much to convert the buying public from the conventional analogue cassette, which continued to rival the CD. Newer versions of the CD based on a digital versatile disc (DVD) appeared in 1997; the new format was also capable of storing information that made it applicable to the video and home computer markets.

7. Repertory and marketing. In 1902, after paper labels had replaced engraved text on discs, G & T created a Red Label to identify its most important records. Victor soon copied the style, calling it the Red Seal. Offering serious repertory sung and played by renowned artists, these labels acquired the highest prestige in the marketplace. The operatic arias were accompanied on the piano until 1906, when a semblance of orchestral accompaniment was introduced. Most of the leading operatic singers began to make records, notably Caruso, who became the most celebrated recording artist of his time. In April 1902 he recorded ten arias for G & T, followed by three cylinders issued by Pathé and seven discs issued by Zonofono. In February 1904 he made his first recordings for Victor in New York, an association that continued until his death in 1921. Caruso's records were immensely successful and helped to make recordings artistically significant. A few complete operas were recorded before World War I. In the early electrical era, many popular Italian operas were recorded in Milan by both HMV and Columbia, and some French operas in Paris. To keep the

large sets affordable they were made without star singers and conductors and sold at a moderate price. From the beginning of the LP era operas recorded with the foremost singers and conductors became a feature of all the major record labels. The recorded repertory now ranges from newly composed operas to the lesser-known operas of Handel and the earliest works of the 17th century.

Unlike military bands orchestras did not prove suitable for the acoustic recording process, and only brief orchestral selections found their way to disc before 1909. In that year Herman Finck conducted Tchaikovsky's *Nutcracker Suite* on seven sides for Odeon. A year later Odeon recorded Beethoven's Fifth Symphony complete on eight sides. In 1913 the first celebrity orchestral recording featured the same work played by the Berlin Philharmonic under Arthur Nikisch, with bassoons replacing the double basses. Elgar and Holst also led valuable recordings of their own works. Before 1920, however, symphonies were generally recorded in abridged form; it was not until the end of the acoustic era that much of the standard symphonic repertory was recorded in uncut versions. Frieder Weissmann conducted all of Beethoven's symphonies (except the Seventh) for Parlophone, which also recorded seven of Richard Strauss's symphonic poems conducted by Eduard Mörike. Oskar Fried conducted Bruckner's Seventh Symphony and Mahler's Second for Deutsche Grammophon.

From the early electrical era to the advent of the LP the scope of the standard orchestral repertory on records gradually increased. The new companies that arose in the late 1940s and early 50s recorded neglected works of every era. The repertory expanded to lesser-known composers, contemporary works and music of earlier centuries. From about the centenary of his birth in 1960, Mahler's music went from the periphery to the centre of the repertory, a development that was heard on records even before it reached the concert hall. Beginning with Vivaldi, the music of the Baroque era came to records in abundance, followed by music of the medieval and Renaissance periods. From the beginning of the stereo era, historically informed performing practice became the norm. Recordings fostered the dissemination of interpretations by performers who repeatedly advanced new notions of acceptable performing practice. Even interpretations of Classical and Romantic music were subjected to historical scrutiny.

The improvisatory nature of jazz means that recordings of it, which began to appear in 1917, provide a particularly valuable documentation. The accumulated repertory has acquired a stature that was unimagined in the earliest days of jazz. While the music of the Broadway stage was recorded irregularly before the LP era, after Cole Porter's *Kiss Me, Kate* in 1949, virtually every Broadway musical was recorded by one of the four major American labels. These original-cast recordings had a parallel in soundtrack recordings, which were made from the original recordings of film scores.

From the beginning of the LP era the most significant interpretations of the past were gradually reissued, and by about 1980 the process had accelerated. RCA Victor, for example, reissued complete recordings of such leading artists as Caruso, Heifetz and Rachmaninoff. In the CD era the expiration of copyrights has permitted an increasing number of recordings to be reissued freely. Digital technology makes it possible to restore the sound of even the earliest recordings with unprecedented fidelity. Original producers have begun to cooperate with freelance firms (EMI with Testament, for example), to provide first-generation sources for use in making the transfers. In the popular field the reissue of boxed sets of the entire output of the more legendary recording artists has become commonplace. While some LP recordings are not yet available on CD, many 78 r.p.m. recordings that were never issued on LP have appeared on CD.

As records became more and more important in the marketplace, retail sales moved from speciality stores to department stores, where only the fastest-selling items were offered. Record shops offering the widest selection are found only in larger cities; music lovers who live far from such centres depend largely on the mail-order firms and record clubs that have sprung up since the early LP era. In the USA both RCA Victor and Columbia (now BMG and Sony) maintain clubs that send records to members on a regular schedule, even licensing recordings of other labels for sale. The Musical Heritage Society has been the most successful club in the USA since 1965. Concert Hall, which began in the USA in 1946, operated clubs throughout Europe and Japan for many years.

The album has been part of record marketing since 1909, when the *Nutcracker Suite* was issued in a special sleeved album. In the last days of the 78 r.p.m. era *Die Meistersinger* was recorded at the Bayreuth Festival under Karajan on 34 discs, later issued on five or six LPs. In 1971 Deutsche Grammophon offered 76 LPs of Beethoven's music, packaged in 12 albums, and in 1991 Philips issued 180 CDs of Mozart's music in a pair of carrying cases.

8. The recording industry after 1948. Each technological development in recording has resulted in increased competition in the marketplace and the enlargement of the recorded repertory. Before 1948 both the recording of masters and the manufacture of records required such skill that a few companies dominated the marketplace. In the LP era many more firms were able to make master recordings on tape and obtain pressings from factories owned by the major companies. In the digital era master recordings of the highest quality can be made with much greater ease and pressed at any commercial disc manufacturing facility.

At the end of the 78 r.p.m. era the American market was dominated by RCA Victor, followed by Columbia, Decca (a subsidiary of the English firm until 1948), Capitol and Mercury. The European market was dominated by EMI, which maintained historical alliances with RCA Victor for its HMV label and with Columbia Records for its Columbia label. Decca became a significant label in the English market in 1946, while in Germany Deutsche Grammophon and Telefunken retained a share of the market. During the first decade of the LP, Decca (UK) entered the American market with the London label and established a partnership in Germany with Telefunken. Columbia (US) entered an alliance with the emergent Philips label, while Columbia (UK) entered the American market using G & T's old Angel label. In 1956 EMI acquired Capitol to replace RCA Victor as the American outlet for its HMV catalogue. In turn RCA Victor entered a cooperative agreement with Decca (UK) that provided international distribution for the RCA label. Deutsche Grammophon was distributed by Decca (US) and then by

MGM before it established its own American marketing branch.

In the 1960s Philips acquired Mercury as its American branch, while Columbia entered the international market with the CBS label and transferred its Japanese partnership to Sony. RCA Victor separated from Decca (UK) after 11 years to enter the international market with the RCA label. Philips and Deutsche Grammophon became partners by an exchange of stock between their respective parent firms. Philips later became the senior partner and also acquired Decca (UK). Subsequently several record companies were acquired by corporate conglomerates. RCA sold its record business to Bertelsmann in 1989, and CBS sold its record business to Sony in 1988. EMI was acquired by Thorn in 1979, but the union was dissolved in 1996. Warner (later Time Warner), a firm that had its own popular record label, acquired Elektra, Atlantic, Telefunken and Erato; the last was a small French label that had earlier been acquired by RCA. Philips, DG and Decca, which had become known as the Polygram Group, were acquired by Seagram in 1998. This firm had already acquired Universal (formerly MCA), which had earlier acquired Decca (US), and Polygram was merged into Universal. At the end of the 20th century the worldwide record market was dominated by Warner, Universal, Sony, EMI and BMG.

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II. Techniques of recording, reproduction and transmission

1. THE SIGNAL: FREQUENCY RANGE AND AMPLIFICATION. In the studio, the minute rapid fluctuations in air pressure that constitute sound – referred to as the 'sound pressure' to distinguish them from the steady atmospheric pressure – act upon the diaphragm of a microphone, which by its movement generates an electromotive force or voltage proportional to the pressure change and causes a corresponding current to flow. The variation of air pressure with time, while complex in form, can be analysed into simple components – a fundamental plus a series of harmonics – with frequencies extending over a very wide range. Ideally, all these audio-frequency components should be represented, in their proper proportions, in the electrical signal generated by the microphone, and this signal should be preserved intact throughout the whole recording or broadcasting chain. It is not possible with present systems of radio transmission on medium and long waves to reproduce the full audio-frequency range. However, the introduction of VHF/FM broadcasting in the 1950s (see §12 below), coupled with improvements in methods of network distribution, overcame many of these difficulties and, with the later change to digital technology, the ideal can now be closely approached. Whereas a frequency range extending from 20 Hz to 20 kHz was for many years regarded as an adequate target, it is now generally agreed that future high-quality sound broadcasting should aim at preserving all components with frequencies between 40 Hz and 15 kHz; subjective tests carried out with a variety of programme material show that few individuals can detect the change in sound quality caused by the omission of components falling outside these limits. Sound recording, without the constraints imposed by the broadcasting chain, can if necessary be made to cover an even wider frequency range.

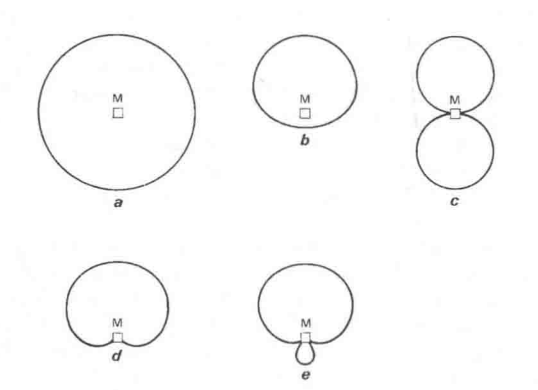
The signal generated by the microphone is too weak to actuate the rest of the apparatus in the recording or broadcasting chain, and has therefore to be electrically magnified. Originally, this process was carried out by a thermionic valve amplifier. It had been discovered that the heated filament of an electric lamp emitted a cloud of particles, each representing a small quantity of electricity; by catching these particles on a metal plate mounted within the lamp bulb and connected to a battery, the stream of electricity could be made to flow through an external circuit. Later it was found that if a wire grid was interposed between filament and plate, quite small signal voltages applied to this grid could be made to encourage or inhibit the stream of particles; the complete device thus constituted an electrical valve, which could regulate the flow of current as a tap regulates the flow of water, producing in the process an amplified copy of the original signal, with all its moment-to-moment fluctuations faithfully reproduced. An amplifier incorporating a single thermionic valve could be made to increase the signal power a thousandfold, while even greater magnification was obtainable by a multi-stage arrangement in which two or more valves operated in sequence.

For most purposes the thermionic valve has been superseded by the transistor, a tiny semiconductor device that produces an equivalent effect without the need for a heated filament; the necessary electrical conductivity is achieved by the introduction, during manufacture, of slight impurities into what would otherwise be a poorly conducting material. Frequently 'integrated circuits' are used in which a number of transistors, together with the associated electrical components – resistors and capacitors – required to give the equivalent of a multi-stage valve amplifier, are all fabricated on a single wafer of material only a few millimetres square. (Amplifiers of one kind or another perform a number of essential functions in a broadcasting or recording system. They are needed

particularly in studios not only to magnify the output signals from the various microphones but to make good the loss of signal strength incurred in various processing operations, and to produce the high audio-frequency power required to operate loudspeakers and recording equipment.)

2. MICROPHONE CHARACTERISTICS. To indicate the standard of performance of a microphone, and to distinguish one type from another, various characteristics have to be specified. The frequency characteristic or frequency response, for example, shows the way in which the sensitivity of the microphone varies with the frequency of the sound; in general, the less variation the better (i.e. the frequency response should be uniform). Another important characteristic shows the way in which a microphone's response to a sound depends on the direction from which that sound is coming. It is convenient to represent this characteristic in graphical form by starting from a central point, representing the location of the microphone, and measuring off in each direction a length that represents, to some scale, the sensitivity to sound coming from that direction. The resulting outline is known as a 'polar diagram' or 'polar characteristic'. Fig.2 shows some examples; in each case, M represents the position of the microphone, the front face of which is towards the top of the diagram. This two-dimensional representation relates to sound arriving in the horizontal plane; similar diagrams, which may or may not have the same shape, could be drawn for sound arriving at various angles in the vertical plane.

The circular polar diagram of fig.2*a* refers to a 'pressure' microphone, in which the sound acts only on the front surface of the diaphragm, the rear being enclosed: such a microphone is described as 'omnidirectional' because it responds equally to sounds coming from any direction. The figure-of-eight characteristic of fig.2*c* is obtained by exposing both the front and the rear of the diaphragm to sound; this construction produces a 'pressure-gradient' (or 'velocity') microphone, which is completely insensitive to sounds coming from either side (or from above or below). The figure-of-eight characteristic can be used to exclude unwanted sounds; in drama, moreover, an actor can give the effect of retreating into the distance simply by moving round to the 'dead' side of the microphone, so that the direct sound vanishes, leaving only the reverberation (see below). Probably the most generally useful form of directional characteristic is the cardioid of fig.2*d*, which covers a wide angle in front and has a 'dead' region at the rear. This can be synthesized by combining the signals from two microphone elements having individual polar curves of the circular and figure-of-eight forms respectively. Usually, however, the desired effect is achieved by a 'phase-shift' microphone, a variant on the simple pressure-gradient type, in which the diaphragm is directly exposed to sound in front and only partly enclosed at the rear; the same arrangement can be designed to produce the hypercardioid curve of fig.2*e*, which gives a lower response at the sides and a 'dead' region at about 120°.



2. *Typical polar characteristics of microphones: (a) pressure microphone, omnidirectional; (b) pressure microphone, partially directional at high frequencies; (c) pressure-gradient (or velocity) microphone; (d) phase-shift microphone, cardioid characteristic; (e) phase-shift microphone, hypercardioid characteristic*

In a studio some of the sound emitted by the source reaches the microphone directly and some indirectly by repeated reflections from walls, floor and ceiling; the indirect component, which persists for a short time after the direct sound has ceased, is also known as 'reverberation'. If the microphone is brought nearer to the performer, the amount of direct sound reaching it is increased, but the amount of reverberant sound, which is distributed fairly uniformly throughout the studio, remains about the same; the ratio of direct to reverberant sound received is therefore greater. This ratio, other things being equal, determines the auditory perspective, the sense of nearness or remoteness of the reproduced sound.

All the microphones shown in fig.2, when pointed towards the performer, will give the same response to direct sound; but the response to reverberant sound, which arrives equally from all directions, will depend on the polar characteristic. Thus, an omnidirectional microphone, fig.2*a*, will respond to all the reverberant sound present, while a directional microphone, fig.2*b*, *c*, *d* or *e*, will respond to only a part of it. It follows that for a given ratio of direct to reverberant sound (a quantity determined by the acoustic perspective required) a directional microphone can be placed further from the source of sound than an omnidirectional microphone; with the more distant position it is easier to cover uniformly a large group of performers, such as a choir or large orchestra.

Ideally, the shape of the polar diagram should be the same at all frequencies, that is the frequency response should be the same for sounds coming from any direction. If this requirement is not met, the tonal quality of the direct sound will depend on the angle at which the sound arrives, while the ratio of direct to reverberant sound, and hence the acoustic perspective, will vary with frequency.

The frequency characteristics of pressure-gradient microphones and, to a lesser extent, of phase-shift microphones, show a progressive increase in bass response with diminishing distance from the source of sound. This phenomenon, which is known as the 'proximity effect' and becomes appreciable at distances of 50 cm or less, has long been used by singers of popular music to give the voice a more resonant character. For a given working distance, it can be compensated by electrically attenuating the low-frequency components of the signal, or by designing the microphone to produce the same result; in some broadcasting commentators' microphones, the effect is used to reduce the amount of background noise picked up. Some artifices used in microphones to avoid the proximity effect are described in §3 below.

Modern studio microphones can accept the loudest musical sounds without introducing distortion. But the volume range that can be transmitted is limited by background noise, usually in the form of a slight hissing sound, which may be heard during a quiet programme. This effect is produced by random fluctuations in the conduction of electricity within the microphone or its associated amplifiers. A full microphone specification includes a statement of the amount of background noise; this quantity is often expressed as the level of acoustic noise in the studio that would produce the same effect. In specifying noise levels, an allowance (known as 'weighting') is made for the unequal sensitivity of the ear in different parts of the audio-frequency spectrum.

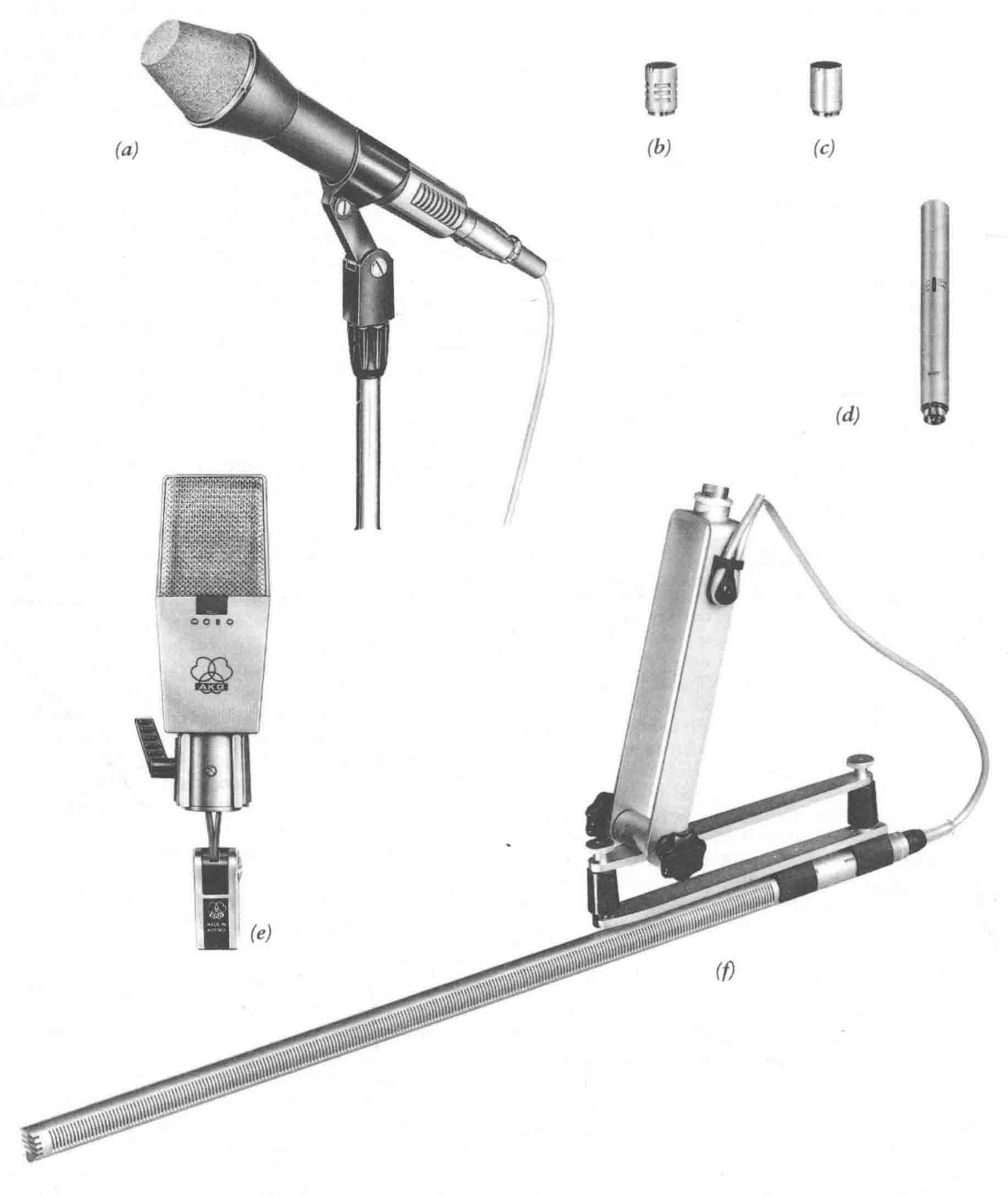
3. MICROPHONE CONSTRUCTION. Most microphones used in the recording and broadcasting of music and drama fall into one of three categories according to the way in which the electrical signal is generated. In the dynamic or moving-coil microphone, constructed like a miniature loudspeaker, the signal is generated by the movement of a coil of aluminium wire, attached to the diaphragm, in the radial field of a permanent magnet. The motion of the diaphragm is to a large extent constrained by the air enclosed within the body of the microphone; the degree of constraint, and hence the response of the system to sound, is determined by a carefully designed arrangement of air channels and cavities. Many dynamic microphones are of the pressure type and are nominally omnidirectional, but become partly directional, as in fig.2*b*, at high frequencies, at which their dimensions are no longer small compared with the wavelength of the sound. Others are of the phase-shift type, in which a cardioid polar characteristic is obtained by allowing sound to reach the back of the diaphragm through an aperture, at the rear of the microphone, forming part of an acoustical delay or phase-shift network. In these microphones, the proximity effect can be much reduced by arranging for the external path length from the front of the diaphragm to the rear aperture to be increased at low frequencies. This can be achieved by providing two microphone elements mounted in a common housing; one has a long front-to-back path and operates at low frequencies only, while the other, of normal construction, covers the upper end of the range (fig.3*a*). A similar effect can also be obtained by a single phase-shift microphone element with a number of spaced alternative rear sound entrances, those giving the greatest front-to-back distances operating at the lowest frequencies.

In the ribbon microphone, the signal is likewise generated by the movement of an electrical conductor in the field of a permanent magnet. In this case the conductor is a flexible strip or ribbon of aluminium foil or leaf, usually 30–50 mm long and some 5 mm wide, which also serves as the diaphragm. The ribbon is mounted between parallel magnet poles so arranged that the magnetic flux traverses it from edge to edge. Most ribbon microphones are of the simple pressure-gradient type, with both faces of the ribbon freely exposed to sound, giving a figure-of-eight polar diagram. Some, however, are of the phase-shift type, the back of the ribbon being partly enclosed as described above; a variety of polar characteristics can be obtained by adjusting the size of the rear aperture.

The condenser (or capacitor or electrostatic) microphone has a diaphragm of paper-thin metal or metallized plastic, mounted in front of a fixed, electrically conducting back plate, the gap between the two being only a few hundredths of a millimetre. Deflection of the diaphragm by sound pressure alters the gap, and hence the electrical capacitance, between the two surfaces. In most of these microphones, a constant electrical charge is applied to the system; changes in capacitance then produce changes in the voltage between the diaphragm and back plate, which, when amplified, yield the required sound signal. The fixed charge is usually derived from an external power supply; alternatively one may use a diaphragm of special material, known as an 'electret', which is capable of retaining an impressed charge indefinitely, as a permanent magnet retains its magnetism. In some condenser microphones the changes in capacitance between the diaphragm and back plate are made to vary the frequency or amplitude of a radio-frequency current (i.e. an alternating current having a frequency of the order of megahertz); this variation is then converted, before amplification, to an audio-frequency signal by an action similar to that of a radio receiver. For technical reasons the first stage of amplification or other electronic circuitry has to be incorporated in the microphone; in some cases, however, the diaphragm and back plate are mounted in a detachable capsule that may be separated from the rest of the equipment by an extension tube of up to a metre or so in length.

Condenser microphones may be of the pressure, pressure-gradient or phase-shift type; in some cases, interchangeable capsules giving different polar characteristics are provided (fig.3*b*, *c*, *d*). A variable-directivity arrangement has also been produced, with two diaphragms symmetrically disposed on either side of a common back plate, which is perforated to allow the passage of sound. This system may be regarded as two phase-shift microphone elements placed back to back; by varying the charging voltages applied to the two diaphragms (an operation that can be controlled from a remote point), the contributions made to the sound signal by the front- and rear-facing elements can be added, subtracted or altered in amount and a variety of polar characteristics thus synthesized (fig.3*e*).

For some purposes a microphone much more directional than any of those so far described is required, so that a wanted sound may be picked up at a greater distance while avoiding excessive reverberation or extraneous noises. Such microphones have been devised, but because of the inherent difficulty in maintaining the same form of polar characteristic over a wide range of frequencies, their performance falls short of the best obtainable with other types; and for music, at least, their use is confined to special cases (such as, in TV, the pinpointing of a single instrument that happens to be in shot at the moment) in which their long-range capability outweighs all other considerations. The best-known device in this category is commonly described as a 'rifle' (or 'gun') microphone (fig.3*f*). It consists of a microphone element of one of the types already described, to which has been added a straight tube, usually 0·5–1 metre long and some 20 mm in diameter, through which the sound must pass in order to reach the front of the diaphragm. The tube is provided with a narrow slit or a series of closely spaced holes, extending over its entire length, so that sound waves can enter at any point. The tube is aimed at the source of wanted sound; sounds coming



3. Examples of microphones used in broadcasting or recording studios. (a) Dynamic (moving-coil) phase-shift microphone with cardioid polar characteristic; separate moving-coil elements are used for the high- and low-frequency ranges, allowing the proximity effect to be reduced (other microphones of this type are similar in appearance to condenser microphone combination (b) and (d)). (b) Capsule of phase-shift condenser microphone with cardioid polar characteristic; sound acts directly on front surface of diaphragm and also reaches rear surface via side apertures and internal acoustical phase-shift network. (c) Pressure-type microphone capsule interchangeable with (b); sound acts only on front of diaphragm, giving omnidirectional polar characteristic (in use, capsules (b) and (c) are attached, directly or via an extension tube, to pre-amplifier (d)). (e) Double-diaphragm condenser microphone with variable, remotely controllable polar characteristics. (f) Highly directional 'gun' microphone; a directional condenser element is used in conjunction with an interference tube having a series of distributed sound inlets (in this case, capacitance changes through movement of diaphragm produce changes in frequency of a radio-frequency oscillator, whence audio-frequency signal is derived in an FM radio receiver)

from any other direction arrive at the diaphragm by paths of different lengths, and their total effect is much reduced by mutual interference. The directional effect is less pronounced at low audio frequencies, and at the bass end of the range approaches that which would be obtained without the tube.

4. MICROPHONE PLACING. The relatively simple case of single-channel or monophonic recording or broadcasting will first be considered; the same basic principles apply also to the multi-channel systems stereophony and surround sound. In the case of works originally intended for direct listening, the object of the process is, in principle, to enable listeners to hear the performance, as nearly as possible, as if they were in the studio or concert hall. In general, the optimum microphone position will be determined by the need to maintain the balance between the different instruments of the orchestra, and to arrive at a ratio of direct to reverberant sound that gives a sense of spaciousness and perspective without loss of clarity. A soloist performing with an orchestra is usually provided with a separate microphone at relatively close range; the output from the soloist's microphone is then used to reinforce that of the main microphone by an amount sufficient to give greater clarity to the solo part but without introducing any noticeable incongruity in perspective through the combination of near and distant sounds. Allowance has also to be made for the difference in timbre of the sound radiated by a musical instrument in different directions; with the violin, for example, to make the most of the higher harmonics, the microphone should be on a line roughly at right angles to the belly of the instrument, but to reduce bow noise a position slightly to one side may be preferred.

A high proportion of recorded and broadcast music, however, is produced in a form not intended for direct listening, and the microphone technique is radically different from that outlined above. A large number of microphones are used, some of them placed very close to individual instruments or groups of instruments, so that their combined output, when reproduced on a loudspeaker, gives an effect different from anything that could be heard in the studio. In addition, the signal from any of the microphones may be modified in various ways, for example by increasing the response to sounds in the 1–4 kHz region so as to enhance the sense of 'presence', or a microphone designed to produce the same effect may be used. Extra reverberation may be added by a distant microphone or one with its dead side towards the performers; alternatively, artificially generated reverberation may be introduced. An electronic device known as a 'compressor' may also be used to reduce the volume range of the reproduced sound (artificial reverberation and compression are discussed below). The result, as heard on the studio monitoring loudspeakers, represents a newly created sound rather than a reproduction, and there is no question of fidelity to an original. The artifices described were originally confined to the recording and transmission of light entertainment and pop music, but some of them, notably the multi-microphone technique, are now increasingly applied to the presentation of classical works.

In stereophony the studio output consists of two signals that may be said to represent the left and right aspects of the array of sounds to be reproduced; at the receiving end of the chain, these signals are applied to the left and right loudspeakers respectively, and can then give the illusion of sounds originating at various points between the two. This process enables the listener to tell how far to the left or to the right the various instruments are placed in the studio, and it may be necessary to modify the orchestral layout to avoid an unbalanced effect when the sound is predominantly on one side or the other for too long at a time.

There are three basic methods of microphone placing in stereophony. In the first, the left and right sound signals are derived from a pair of directional microphones mounted close together, sometimes in a common housing, with their axes pointing respectively half-left and half-right; the relative strengths of the signals from the two microphones then depends on the direction from which the sound is coming. This arrangement is suitable for drama and for musical performances in which the players are grouped within the angle between the two microphone axes. The second system uses a pair of microphones, usually of the directional type, spaced 3 metres or more apart, each covering rather more than half the area occupied by the performers, so that there is some overlap in the centre region. This arrangement by itself has the disadvantage that the reproduced sound appears to be concentrated to left and to right – the so-called 'hole-in-the-middle' effect; but the deficiency can be made good by the use of a third microphone, centrally placed, with its output signal equally divided between the left and right channels. This last artifice forms the basis of a third system, which can also be used to supplement the other two. As in some monophonic transmissions, many microphones are used, each placed close to one instrument or group of instruments. The signal from each microphone is then divided unequally between the left and right channels, the ratio of the two contributions determining the position from which the reproduced sound appears to come. The resulting sound lacks reverberation, but this can be added, if required, by a pair of distant microphones connected to the left and right channels respectively, or by some artificial reverberation device with independent left and right outputs. (Reverberation from a single source divided between the left and right channels is unsatisfactory because the resulting sound, which, to give a natural effect, should be distributed across the space between the two loudspeakers, appears in this case to emanate from a single point.) Anomalous directional effects sometimes occur in stereophony, the apparent position of a particular instrument varying according to the pitch of the note being played. This phenomenon, which arises from interference between sounds reaching the microphones by paths of different lengths, has to be dealt with by trial and error.

Quadraphony was an extension of the stereophonic principle much in the news in the mid-1970s; in this case, four signals were generated at the studio and applied, at the receiving end of the chain, to four loudspeakers placed at the corners of the listening area. Several quadraphonic encoding systems competed for public attention but the idea did not catch on and was soon abandoned. By the early 1980s, however, a more sophisticated approach to surround sound began in the cinema using the four-channel Dolby Stereo system. This was extended to the domestic environment through video cassettes and discs, as well as through the medium of television (see §9 below).

In the recording and broadcasting of stereophonic and surround sound programmes, allowance has to be made for the fact that not all listeners are equipped to reproduce these in their original form, and compromises may be necessary in microphone placing and mixing to ensure compatibility between systems. Thus, the two signals making up a stereophonic programme must give a satisfactory effect when combined and reproduced monophonically (i.e. on a single loudspeaker).

5. Studio techniques.

(i) Artificial reverberation. The reverberant sound transmitted by studio microphones can be supplemented artificially and the effect of a longer reverberation time simulated. This artifice is used when reverberation is lacking (as in the case of singers who hold the microphone close to the mouth), when the original reverberation time is too short and has to be brought up to normal (for example, if music has to be performed in a heavily damped television studio), or when a long reverberation time is required for special effects in drama. Various devices suitable for particular applications are available, but few are entirely satisfactory for all purposes.

In the earliest form of artificial reverberation, part of the signal from the studio microphones is applied to a loudspeaker in a reverberation room – often referred to, incorrectly, as an 'echo chamber' – with hard, bare walls, floor and ceiling; the reverberant sound, picked up by a microphone with its 'dead' side towards the loudspeaker (for stereophony, two microphones, spaced 2 metres or so apart, can be used), is then added to the studio output. This method has the disadvantage that the length of the reverberation time cannot be varied except by introducing acoustic absorbent material; moreover, for economic reasons, the rooms are small, and as a result the quality of the reverberant sound produced is not acceptable for all purposes.

Magnetic recording devices using a continuous tape loop or disc provided with a number of playback heads can be made to provide a series of artificial echoes progressively diminishing in strength; if these are sufficiently numerous and irregularly spaced in time, the effect of reverberation can be simulated. In such devices, the equivalent reverberation time can easily be adjusted by electrical means; they may however give audible 'flutter-echo' effects, which are particularly noticeable with impulsive sounds such as gun shots, while with sustained sounds, components at certain frequencies may be overemphasized.

It is also possible to produce artificial reverberation by mechanical systems with a sufficiently large number of resonance modes to simulate the acoustical resonances of a room. Part of the signal from the studio microphones is applied to an electromagnetic drive unit, which produces corresponding vibrations at some point in the system; this unit is equivalent to the loudspeaker in a reverberation room. At another point in the system, a pickup device detects the vibration and generates a corresponding electrical signal. In one system operating on this principle, a thin metal sheet is made to vibrate in the flexural mode; in another, a long spiral spring is driven in the torsional mode. The reverberation time of the metal sheet can be controlled by acoustic absorbent material brought close to its surface, and that of the spiral spring by damping, applied electrically via the electromagnetic drive.

Artificial reverberation as described above is added to the signal coming from the microphones, and is audible only when the programme is reproduced on a loudspeaker. A variant on the magnetic recording system has however been devised in which the delayed signals from a series of playback heads are applied to a number of loudspeakers distributed about the studio, so that the artificial reverberation is audible to the performers. With this arrangement, which is sometimes known as 'ambiophony', great care has to be taken to minimize the amount of sound from the loudspeakers picked up by the studio microphones, otherwise unwanted emphasis at certain frequencies can occur or, in the extreme case, the system may produce a sustained oscillation (colloquially described as 'feedback' or 'howl-round'). Developments in digital techniques provide improved methods of delaying and storing audio-frequency signals, and these are increasingly used as the basis for all-electronic artificial reverberation systems.

(ii) Compression. A compressor is a device designed to amplify audio-frequency signals by amounts that vary automatically with their strengths; the weakest signals are amplified most and the strongest least, so that the final volume range is 'compressed' to less than that of the original, and, for a given maximum volume, a higher average is achieved. The amplification rises to its maximum value during pauses in the programme; on the arrival of a signal, it is automatically reduced to the appropriate value in a few thousandths of a second. On cessation of the signal, maximum gain is restored in half a second or less.

If compression is applied to a signal derived from more than one source of sound, the variations in amplification brought about by the predominant component are inevitably imposed on the others; with a sporting commentary, for example, the volume of crowd noise falls and rises according to the volume of the commentator's voice. For this reason, compression in music programmes is usually restricted to the sound of a single voice or instrument, picked up by a single microphone; if necessary, however, several compressors may be used, each operating on the signal from a different microphone. Care should be taken to minimize the amount of reverberant sound from a compressed soloist picked up on other microphones not subject to compression, or the acoustic perspective will vary according to the soloist's sound output.

(iii) Aural monitoring. Decisions on such matters as the deployment of microphones and the proportion in which their output signals should be mixed are necessarily based on the whole effect as heard on the monitoring loudspeakers provided in the studio control room. Any peculiarity in the characteristics of these loudspeakers will therefore influence, indirectly, the balance of sound reproduced in the listener's home. Monitoring loudspeakers are usually chosen on the basis of fidelity to the original sound as heard in the studio; for the purpose of this evaluation, a straightforward single-microphone arrangement is preferable, as this reduces the number of arbitrary factors involved.

In aural monitoring at the studio, it has to be borne in mind that many listeners will be using loudspeakers of inferior quality, or will be receiving the programme under adverse conditions that do not allow the full frequency range to be reproduced. It is not practicable to compensate

in the recording or transmission for these shortcomings, but the producer should ensure that the essential features of the programme do not depend on effects audible only to a minority. Similar remarks apply to the disparity between the realistic sound volume at which monitoring is usually carried out at the studio and the much lower volume of a great deal of domestic listening; because of this difference it is sometimes necessary to check the balance of the programme with the studio loudspeaker operating temporarily at reduced volume.

(iv) Control of signal volume. From the microphone onwards, every piece of apparatus in the recording or broadcasting chain is designed to carry signals up to a certain maximum strength. If this limit is exceeded, even momentarily, the reproduced sound may become distorted, equipment may be damaged, or (in the case of broadcasting) interference may be caused to other programmes. It is therefore necessary to regulate the signal at the studio so that the prescribed maximum value is never exceeded, even with the loudest passages of music. It is also necessary to ensure that the quiet passages in the programme are not drowned, at the receiving end of the chain, by background noises arising from radio interference, traffic or other local disturbances; the volume of the weaker signals, therefore, has to be artificially increased and the total volume range of the transmitted programme thus reduced.

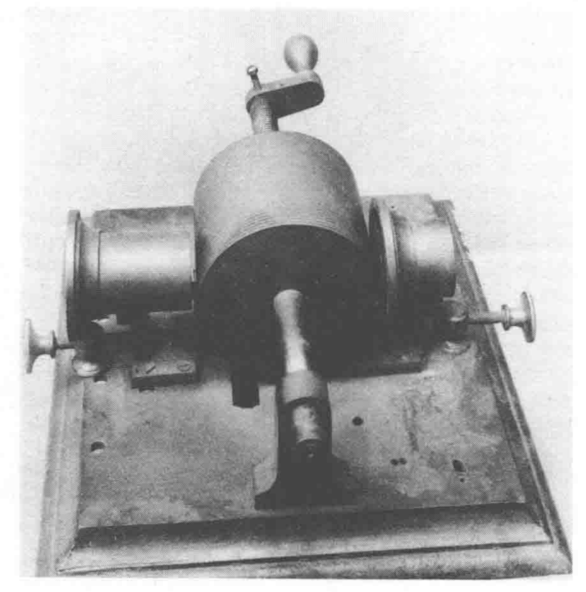
To satisfy both these requirements without detriment to the artistic effect of the programme, the usual practice is to employ a skilled (and, where appropriate, musically trained) operator to observe the strength of the signal leaving the studio, with a special indicating instrument, and to regulate the volume in an unobtrusive manner by adjusting the amount by which the microphone output is amplified. The operator is provided with a script or score of the work being performed, and is thus forewarned of any large changes in volume that may require his intervention. For example, a sudden *fortissimo* in an orchestral programme may be prepared for by surreptitiously reducing the amplification in advance, either slowly and continuously, or in a series of steps, each timed to coincide with some change in the character of the music.

In addition to the volume range, the relative loudness of different broadcast items has to be regulated to avoid, as far as possible, the need for a listener to adjust the volume control of his receiver at each change of programme. To achieve the best compromise in this respect, account must be taken of the probable conditions under which a particular programme will be reproduced in the home. Thus, in broadcasting music of a kind likely to be used as a quiet background to other activities, any announcements should be at least as loud as the rest of the programme. If, on the other hand, the music is likely to be regarded as a concert performance in the home, and reproduced at as near natural volume as circumstances permit, announcements should preferably be kept at a lower level.

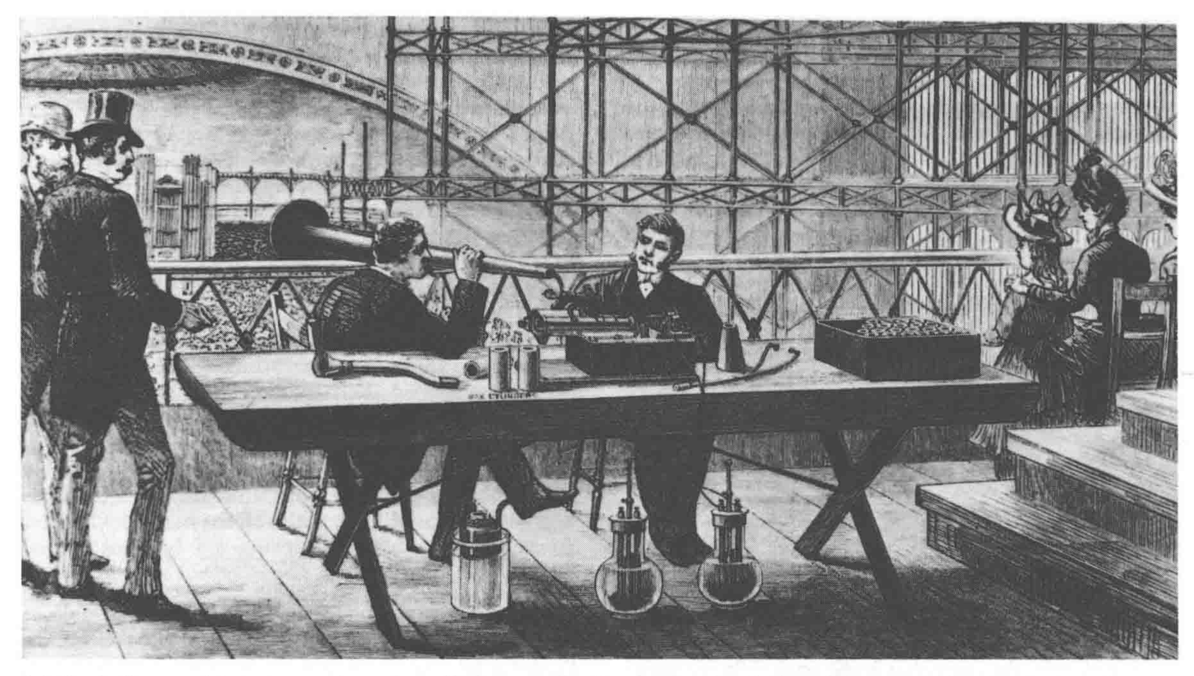
Attempts have been made to avoid the need for manual control at the studio by using automatic devices to restrict the volume range and to prevent the signal from exceeding the prescribed maximum level. Quick-acting devices such as the compressor referred to above are not satisfactory for every kind of programme material; because they operate from moment to moment, their action is more obtrusive than that of a human operator, and, as already pointed out, the sound from one prominent instrument can affect the sound level from the remainder. More refined forms of automatic volume regulator have been developed and used with some success in simple cases, such as talks and discussions, as well as in less demanding music in which the volume range is small and the quieter passages, if any, are brief. In general, however, the task of the skilled operator is beyond the capabilities of any practicable robot system. Manual or automatic volume regulation at the studio is sometimes supplemented by an automatic regulator at the broadcasting transmitter; transmitters are in any case protected by a 'limiter', a kind of compressor that operates only on the strongest signals, automatically reducing the amplification by the amount required to prevent the volume from exceeding the prescribed value. Any audible effects produced by either of these pieces of apparatus are not, of course, heard on the studio loudspeaker.

6. GRAMOPHONE RECORD AND COMPACT DISC TECHNOLOGY. Oddly, perhaps, sound recording was achieved before anyone had the idea of being able to reproduce it afterwards. In about 1857 the French typographer and physicist Léon Scott built his 'phonautograph', which consisted of an inverted megaphone or horn with a thin membrane stretched across the narrow end. A bristle was attached to this membrane and could be brought to bear on the smoke-blackened surface of a glass cylinder (later covered with a roll of paper). As the membrane responded to the vibrations of sound waves, its movements caused the bristle to etch a wavy line on the cylinder. Louder sounds caused the line to move further from side to side (greater amplitude); higher-pitched sounds produced a higher rate of vibration (higher frequency).

With such simple means Scott had developed a unique tool for his purpose, which was to study and analyse different speech sounds, the harmonic contents of musical sounds, etc. The pure tone of a tuning-fork, for example,



4. Edison's original phonograph of 1877 (Science Museum, London)



5. Edison's phonograph in the press gallery at Crystal Palace recording 'Israel in Egypt' at the Handel Festival in 1888: engraving from the 'Illustrated London News' (21 April 1888)

was found to produce a cyclically repeating waveform: the number of such cycles inscribed in one second could be measured on the paper record and accurately related to musical pitch. Raising the pitch by one octave doubled the number of cycles per second, and accordingly halved the length occupied on the paper by each cycle (the wavelength). If the speed of turning the paper was doubled, the recorded wavelength for any given frequency was similarly doubled. This strict relationship between frequency, wavelength and the speed of the recording medium remains basic to all systems of recording. It sets a limit to the highest frequencies that can be reproduced, and determines the optimum tip dimensions of pickup styluses, tape-head gaps and so on.

Thomas Edison's 'phonograph' consisted essentially of a grooved cylinder covered with tin foil and rotated by a crank (fig.4). A sort of speaking-tube was connected with the cylinder by a sharp metal point, which indented the tin foil in response to the sound vibrations in the air of the tube; on lowering the needle at the starting-point, and again turning the handle, the chattering of the needle in the indentations produced sounds that somewhat resembled the original speech. A poor imitation it must have been, yet the first appearance of Edison's commercial



6. Berliner's original gramophone, patented in 1888 (Science Museum, London)



7. Advertisement for the gramophone from 'The Graphic' (1902, supplement)

phonograms was greeted with tremendous excitement. In 1888 the *Illustrated London News* said of a recording of *Israel in Egypt* made at the Crystal Palace that it 'reported with perfect accuracy the sublime strains, vocal and instrumental' (fig.5). But a few people had reservations: Sir Arthur Sullivan made a recording that same year including the words 'I am astonished ... and terrified at the thought that so much hideous and bad music may be put on record for ever'.

After the experiments with foil Edison began using soapy wax for his cylinders; the surface could be shaved with a sharp blade to 'erase' the recording and make way for another. The stylus moved in and out to follow the vibrations, so that the modulations in the groove became referred to as 'hill and dale', to distinguish them from 'lateral' recordings in which the stylus moved from side to side in the groove, producing waveforms like those of Scott's phonautograph. Lateral recording was adopted by the next important pioneer of recording, Emile Berliner, whose 'gramophone' used flat discs instead of cylinders (fig.6). As with Edison's commercial machines, the recording (and reproducing) head was driven across the recording surface at a predetermined pitch (grooves per inch) by means of a lead screw that shared its drive with the motor causing the disc, or cylinder, to revolve. Berliner first used a disc of 12·7 cm diameter revolving at 70 r.p.m., with the spiral groove cut from the centre outwards.

The disc system had two technical drawbacks. First, with the constant turning speed of the disc (78 r.p.m. became an early standard, after a period when anything from 74 to 82 r.p.m. was used) the linear recording speed falls continuously as the groove spirals towards the centre; so, as Scott had shown, the recorded waveform is progressively cramped towards the centre until, at the end of each side, the shortest wavelengths (highest frequencies) can be traced only inefficiently by the reproducing stylus. There are other inherent causes of distortion because of the changing parameters associated with this slowing down of recording speed. Attempts to combat 'end of side distortion' were ingenious but short-lived. They included motors that speeded up as the pickup tracked across the record, to keep the recording speed roughly constant, and the recording of alternate sides of record sets from the inner groove outwards, so that the difference in quality at the changeover point would be less obvious. The cylinder avoids this problem as it does the second technical difficulty of the disc. This is 'tracking error', which comes about because the reproducing stylus does not strictly follow the path across the record taken by the cutting stylus. The latter, as noted, is driven by a lead screw and moves along a radius directly towards the record centre. At all times, therefore, the lateral vibrations of the cutting stylus are at right angles to the groove. On playback, with a pickup arm pivoted at its remote end, the head will track in an arc across the record and so the stylus plane of movement will mostly be at some angle other than 90° to the groove. A few, more advanced tangential tracking arms have appeared, but for most record players this form of distortion remains.

With the introduction of electrical recording in the mid-1920s (see §I, 3 above), the fidelity of recordings was enormously improved: a much wider range of sound frequencies and dynamics could be impressed on the

record; electrical cutter heads, acting like microphones in reverse by converting the energy of the electrical currents into mechanical vibrations of the plough-shaped cutting stylus, were both more efficient and less liable to uneven frequency response than the old acoustically driven cutters; and, above all, the bass frequencies were at last reproduced and gave a fullness to the sound matched by cleaner reproduction of the treble. At first electrical recordings were played on existing acoustic gramophones, but people soon changed to electrical reproducers. In electrical reproduction the gramophone pickup head is again a generator in which the movements of the stylus produce an equivalent electrical current. This tiny signal is amplified and applied to a loudspeaker that reverses the process, being constrained to perform vibrations and radiate sound waves into the air. Soon the record players added such refinements as volume and tone controls, extension loudspeakers and automatic record-changing mechanisms for which 'automatic coupling' sets of records were produced.

World War II seriously interrupted progress in sound recording. In the USA, for example, there was a ban on the use of shellac for non-military purposes as well as a crippling dispute with the American Federation of Musicians that prevented new records being made for over two years. Immediately after the war one technical advance followed another at a rapid pace. First came Decca's 'ffrr' (full frequency range reproduction) records, which added a couple of octaves to the span of earlier recordings and which the *Gramophone* described as 'a new and very exciting page of gramophone history'. The EMI group similarly extended the range of their recordings; gramophones and radiograms too were soon matching the records in sound quality. In the USA 275 million records were sold in 1946 and 400 million in 1947. This was all the more surprising considering that the shellac discs, with abrasive filler powders such as emery, were in a form hardly changed since the early 1900s. They were brittle, scratchy and had to be turned over or changed every four minutes or so.

In June 1948 Columbia Records gave the first demonstration of their new non-breakable microgroove disc. Each 30-cm LP contained about 25 minutes of music per side, the extended playing time being achieved both by slowing down the turntable and packing more grooves to the inch. The new running speed at 33⅓ r.p.m. quickly became a world standard. The new pitch, or groove spacing, was about 100 grooves to the centimetre instead of under 40. The quality of the reproduction was universally acclaimed and was in no small measure due to the entirely new pressing material; this was the unbreakable plastic vinylite, or polyethylene, whose smaller grain structure made the microgrooves possible, and potentially increased the frequency and dynamic ranges of recording, also giving a substantial reduction in surface noise compared with the abrasive-filled shellac records. Again, as lightweight heads were obligatory for the new, softer materials, no filler was required to give strength to the record material. Thus lighter, flexible records became possible which, though relatively easy to scratch, did not break easily and had important storage and handling advantages quite apart from their much longer playing times per side.

A further step towards high fidelity was the introduction of stereophonic records in 1954. These restore to the listener the sense, which is totally lost in single-channel monophonic recording, of space and of separate sound sources. The aural mechanism of this process is not fully understood, but stereophonic reproduction depends on the recording of two (or more) signals from different positions (see §II, 4 above). Suitably impressed in the record groove and thence reproduced through a spaced pair of loudspeakers or special headphones, these signals combine to re-create a spatial image at the listener's ears more or less closely resembling the sound spread that would be experienced at an actual performance.

Having perfected the techniques for stereophonic recording and reproduction, the designers moved on to four-channel or 'quadraphonic' sound. This uses at least four microphones for recording and requires at least four loudspeakers, with the listener in a roughly central position, and thus surrounded with sound. The recording and reproduction of four discrete channels is simple on magnetic tape. For gramophone records or direct broadcasting, however, a matrix system was generally used, which encoded the four channels on to two for disc cutting; a decoder had to be added to the user's record player, as well as the extra two amplifiers and two loudspeakers, before the quadraphonic effect could be enjoyed.

The late 1970s saw the beginnings of a new development with greater potential for technical advance: 'digital' recording, in which the signals are not direct imitations or 'analogues' of the sound waveform but are first converted into a series of coded pulses. Many record companies and broadcasting stations changed to digital recording for their master tapes; this eliminated sound degradations associated with the tape process, such as speed irregularities, overload distortion and tape noise. In particular, digital recordings are proof against interference during storage and transmission since the reproducer has only to detect the presence or absence of pulses, not their amplitude. Records and broadcasts made from digital masters are thus potentially of higher quality. The advantages of compact discs are equally impressive. The digitally encoded signals are pressed in to the upper surface of a transparent polycarbonate substrate in the form of a spiralling track of tiny pits (fig.9). The pitted surface is then given a thin reflective coating (usually aluminium) and a final protective coat of lacquer on which the label can be printed. The track begins near the disc centre and spirals outwards. Unlike the LP, the linear tracking velocity is kept constant and so the disc rotational speed has to begin high, about 500 r.p.m. and fall steadily to about 200 r.p.m. at the outer edge. The digital track contains a synchronizing code (clock) which automatically maintains correct speed, and all unwanted speed fluctuations are eliminated.

Instead of a mechanical stylus bearing down on to the recorded surface, the playback head is located beneath the disc and makes no physical contact with it, thus avoiding wear (fig.10). The head comprises a laser light-beam source, sharply focussed through the clear PVC on to the light underside of the recorded track, and a light-sensitive photo detector which registers the presence or absence of light reflections from the pits. This generates an output electrical signal which recreates the original stream of digital data. Dedicated codes embedded in the data provide various functions which would be impossible to an analogue medium. These include almost instantaneous cueing to any track on the disc; visual displays;

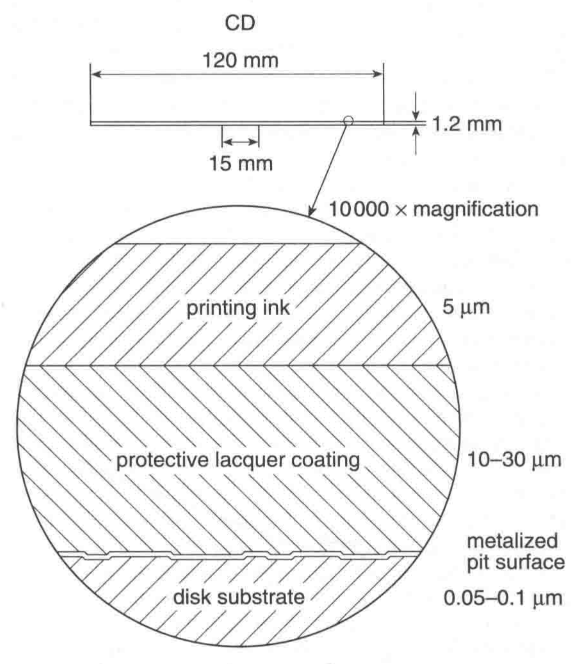


8. Disc-cutting lathe on which the signals from the master tape are transcribed as a fine groove spiral on the disc

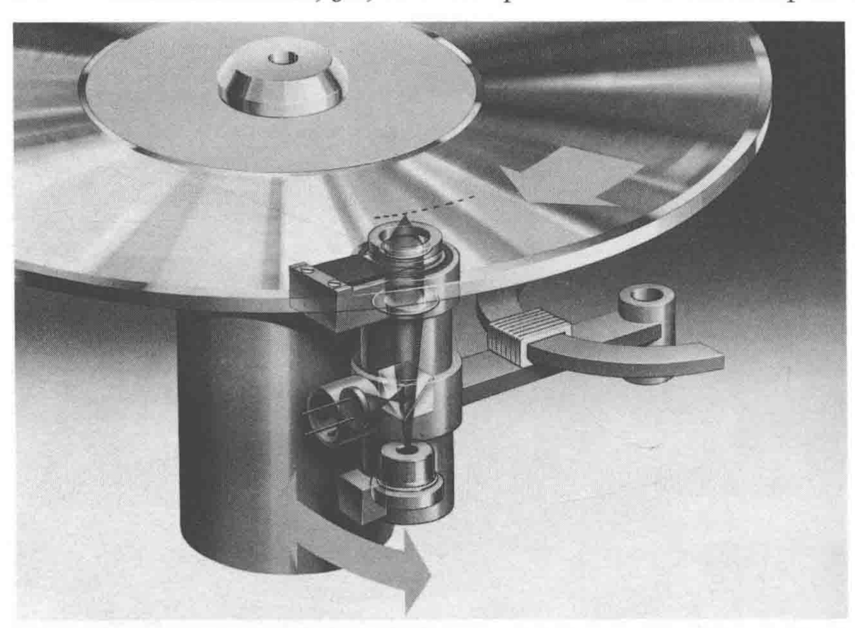
repeat, random and programmed track sequence playback modes; and error correction which enables the player to ignore the effects of dust or scratches.

7. GRAMOPHONE RECORD AND COMPACT DISC MANUFACTURE. Originally it was the practice to record for the gramophone on wax discs of 33 cm diameter and 2·5–5 cm thickness. These were difficult and time-consuming to set up and operate, a nuisance during the inevitable false starts, re-takes and technical hitches of a recording session. Magnetic tape machines have greatly improved the versatility of master recording; they are easy to set up, can be run in sequence to cover extra long takes or just as easily be restarted to take in any number of short repeats. Once every note has been recorded, together with any repeats or corrections, the main advantage of tape becomes apparent – the ease with which it may be cut and spliced. First the recording manager arranges a listening session with the musicians at which the best of any alternative takes are selected. Details of these are marked on a cue sheet and orchestral score and passed through to the tape editor who, while consulting the score, splices the selected passages together to produce the final complete master tape. Editing music tapes is a highly skilled job and, because many of the joins are at the end of a phrase where a cut in studio reverberation or sustaining pedal stands out, any slight mistake is liable to be readily apparent.

When the master tape is assembled and passed, it is then transferred, or 'dubbed', to disc. Operation of the cutting lathe and associated apparatus tends to be fully automatic so that the lead-in, lead-out, finishing and banding grooves are programmed beforehand. The pitch or spacing between grooves is greater at these points, which means that the speed of the motor driving the lead screw carrying the cutter carriage across the disc has to be accelerated at the right moments, and arrested altogether for the finishing groove that completes a circle. Fine control of the lead screw velocity, in an invention by Arthur Haddy of Decca, has produced the technique



9. Layered construction of a compact disc



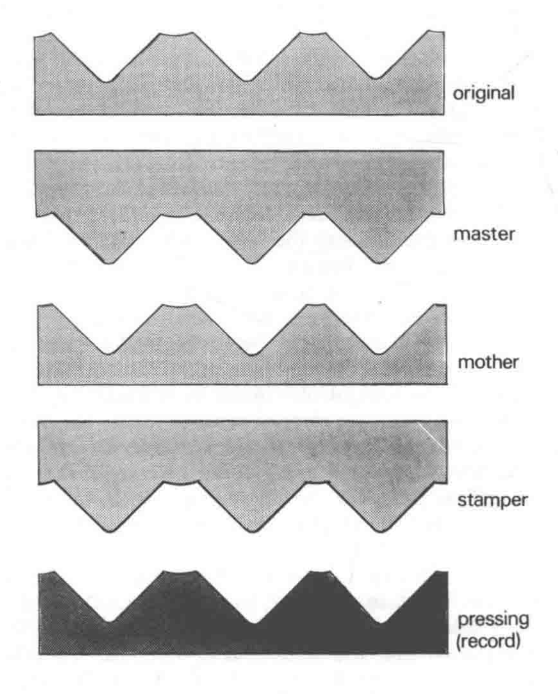
10. Compact disc playback system, showing the tracking head with the laser beam that scans the recorded track and sends an interrupted series of reflections, which can be detected to recreate the original digital data stream

known as variable-groove recording; this makes more economical use of the recording area by moving the grooves closer together during quiet passages (less side-to-side amplitude in the recorded waveform) and spacing them further apart to accommodate loud passages. Sensing heads on the tape replay deck scan the tape at a distance equivalent to one revolution in front of the reproducing head proper. They collect advance information as to the nature of the recorded amplitude, frequency and vertical–lateral distribution (in stereo) of the signal. This information is automatically used to vary the groove spacing and even the depth of cut. Marked improvements in dynamic range and playing time per side have resulted.

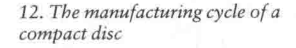
For the next stage in record processing, the direct disc recording is submerged in an electro-plating bath and a copper 'master' is 'grown' on to it. When peeled off, the master is a copy of the disc in reverse, with ridges instead of grooves, and could be used for pressing out records of some suitable plastic material (fig.11). However, since it would soon wear out, the plating process is twice repeated so as to produce first a 'mother' (with grooves like the original) and then a 'matrix' or 'stamper', which is given a hard chromium plating and used for the actual job of pressing out records; when a stamper is in any danger of wearing out, further stampers may readily be produced from the mother. After finding where to drill the centre hole in the stamper, done by reference to a concentric line cut on the outside of the original disc for this purpose, the stamper is then placed in one jaw of a hydraulic press and the stamper that will produce the other side of the record is placed on the other jaw. Then the two paper labels are put into position on the vinyl plastic record material, which is in the form of Geon chips or a tarry-looking 'biscuit'. The heated jaws close to plasticize and press out the material, then are rapidly cooled and opened. There is a fuzz of surplus material round the disc that is roughly cut away and the edge is buffed smooth on a rotating machine.

The manufacturing cycle for compact discs is very similar (fig.12). Again it begins with the recording of a studio master, which is almost invariably in digital form whether recorded on a tape machine or a computer-controlled digital disc recorder. The digital medium produces a technically superior master with enhanced editing facilities. The signals are then transferred to the photo-sensitive coating on the surface of a glass disc master, using a laser beam which is interrupted in accordance with the digital bit-stream to expose a series of tiny areas along a spiralling track.

Then, in a process that resembles photographic developing, the coating is dissolved away to leave pits in the surface. As in gramophone record processing, this master disc is put through a series of electro-plating stages to



11. Stages in processing a gramophone record

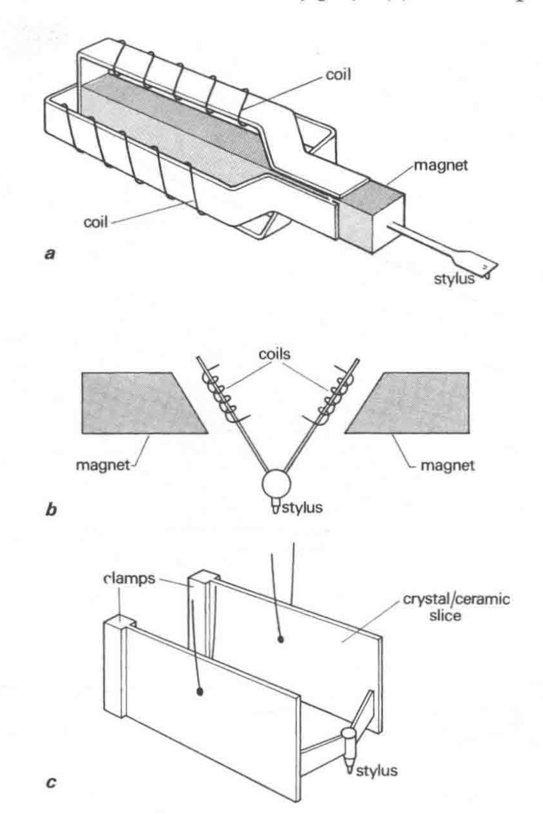


12. The manufacturing cycle of a compact disc

provide a nickel father from which a mother and successive stampers can be produced. A high-speed automated press then stamps out discs of clear polycarbonate, having the required spiral of pits on to which the reflective metal layer is deposited, followed by the protective layer of lacquer and label printing.

8. GRAMOPHONE RECORD AND COMPACT DISC REPRODUCTION.

(i) Cartridges. As described, the waveform corresponding to the complex sequence of changing sound pressures picked up by the microphone(s) is ultimately moulded into the fine grooves of a gramophone record. The reproducing head or 'pickup cartridge' has the task of reconverting this waveform into a corresponding electrical signal that can be amplified as necessary and sent to the loudspeakers or headphones. All pickup cartridges therefore consist of a fine stylus, suitably pivoted so that motion of the tip in following the groove undulations will cause a cantilever arm to rock correspondingly, and a miniature generator capable of transforming this rocking mechanical energy into an electric current. Most cartridges use the principle of electromagnetism to generate the current. The 'moving magnet' cartridge (fig.13*a*), for example, has a tiny permanent magnet fixed to the upper end of the stylus cantilever; the magnet rocks close to a coil of fine wire and the moving field of the magnet induces an alternating current in the coil. In a reversal of this idea, the 'moving coil' cartridge (fig.13*b*) has a coil fitted to the cantilever and the magnet is stationary. This latter form of construction is the basis of the cutterhead used to etch the waveform on the original master disc. The alternating current signal to be recorded is passed through a coil pivoted in the field of a fixed magnet; this causes the coil to rock about its pivotal point and the plough-shaped cutting stylus inscribes the resulting waveform in the soft lacquer surface of the disc. At the same time, the whole head is tracked towards the centre by means of a lead screw so that the familiar spiral groove results. 'Crystal' and 'ceramic' cartridges depend on the piezo-electric principle in which crystals of certain materials, notably quartz, exhibit an electrical voltage between opposite faces under the influence of an applied bending force (fig.13*c*). Another type of generator is met in the 'electret' cartridge, which is a tiny capacitor carrying a permanent electrical charge. Vibration of the stylus causes



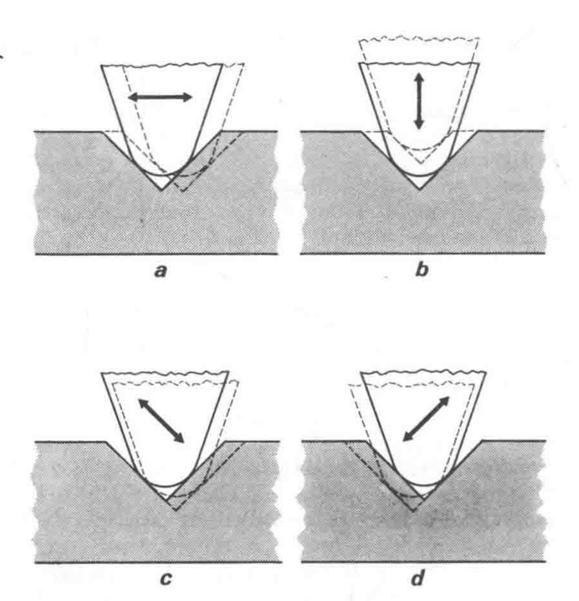
13. Cartridges: (a) moving magnet; (b) moving coil; (c) crystal or ceramic

the capacitance to oscillate about its average value and thus generate the required alternating current.

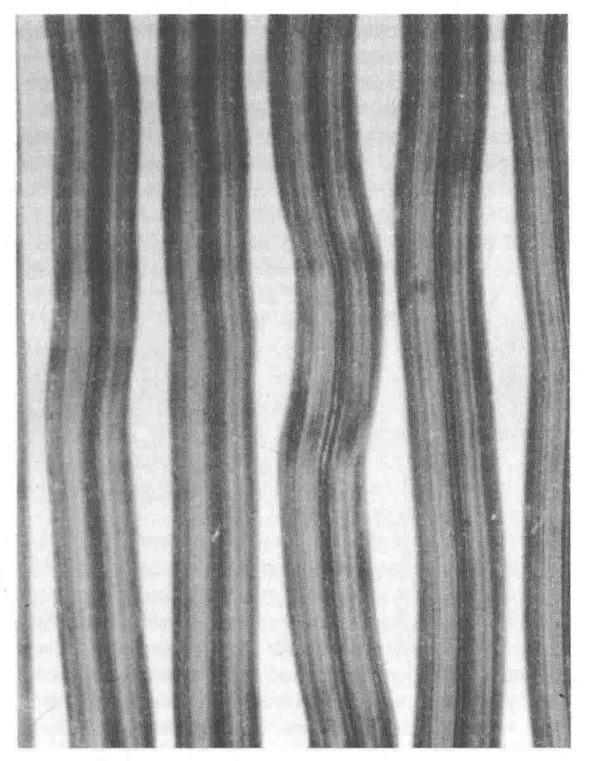
(ii) Stereophony. For monophonic gramophone records the plane of movement of the cutting stylus, and therefore of the reproducing stylus, is effectively parallel to the surface of the record. To introduce stereophonic recordings, which require two channels of information with a minimum of interference (crosstalk) between them, it became necessary to apply the driving force to the cutting stylus simultaneously in two planes mutually at right angles. At first, a combination of lateral and hill-and-dale recording was tried with the left-channel signal, say, driving the stylus in the horizontal plane and the right in the vertical plane (fig.14*a* and *b*). However, this arrangement is obviously unbalanced and a better solution was quickly established. In this 45°/45° system of stereo recording, the left and right signals are still applied at 90° to each other, but the axis of reference is turned through 45° so that the left plane is at +45° to the record surface and mainly affects the left wall of the groove, while the right plane is at –45° (fig.14*c* and *d*). A stereo pickup cartridge therefore has twin generators so as to produce separate left and right output currents boosted in a twin (stereo) amplifier before being sent to the required pair of spaced loudspeakers. An important advantage of the 45°/45° system, apart from the obvious one of improved symmetry, is that such a stereo groove can be traced satisfactorily by a standard monophonic pickup. The resultant lateral motion of the stylus effectively generates a current that is the sum of the left and right stereo signals and so an acceptable mono signal is reproduced. Reverse compatibility is also achieved in that a stereo pickup will play mono records perfectly well; in following the lateral recorded waveform in the mono groove, the stereo stylus produces identical signals in its left and right output circuits and so the stereo loudspeakers similarly radiate equal sounds and the listener hears the music reproduced monophonically as if from a point midway between the loudspeakers.

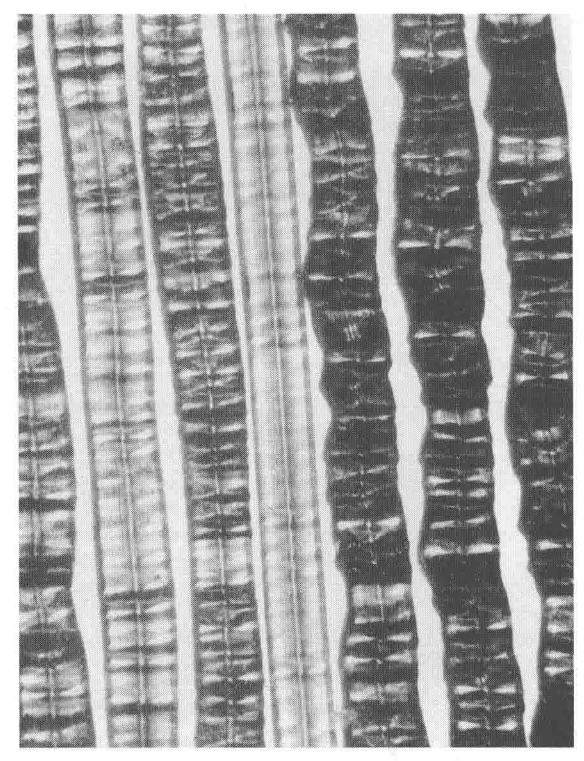
(iii) Pickup styluses. In the early days of 78 r.p.m. shellac records, the disc material was very hard and the relatively soft steel or thorn needles were quickly worn to an exact fit in the groove. Modern plastic records are of soft, and less noisy, material and modern styluses are made as hard as possible. This is to ensure that the precise tip dimensions created in manufacture will be maintained over a playing life of many hours. Diamond-tipped styluses are preferred; these give 1000 or more hours of playing before the 'flat' worn due to friction against the walls of the groove is sufficient to cause audible distortion or endanger the recorded waveform. Cheaper record players are sometimes fitted with sapphire-tipped styluses but these last only about 40 hours.

Best results from LPs require precise dimensions of the stylus tip so that the stylus will sit squarely on the shoulders of the groove without sinking too low. If 'bottoming' occurs, there is a serious increase in background noise. The most common tip shape is hemispherical and the optimum tip radius is 0·065 mm for 78 r.p.m. records, 0·025 mm for mono LP records and 0·0125 mm for stereo records. Although they are more difficult to manufacture, and therefore relatively expensive, elliptical-tipped diamond styluses are usually fitted in more complex record players. The preferred major and minor axis radii are 0·018 mm and 0·0075 mm respectively. The stylus must be precisely mounted in the cartridge so that the major axis sits across the groove (fig.16*a*); the minor axis is better able to follow the smaller waveforms associated



14. (a) Lateral and (b) hill-and-dale movement of the stylus used in early stereophonic recording; (c), (d) movement of the stylus in the 45°/45° system of two-channel stereophonic recording





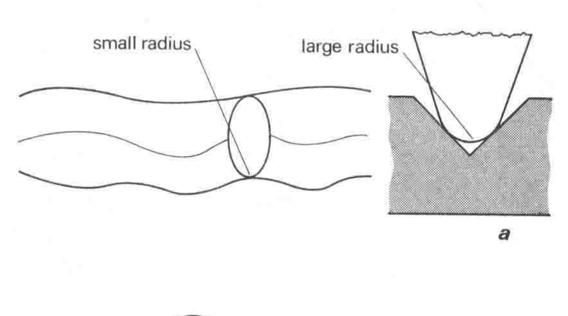
15. Comparison of (a) mono and (b) stereo record grooves; the mono groove is of constant depth, while the stereo groove is constantly changing in depth as well as lateral position

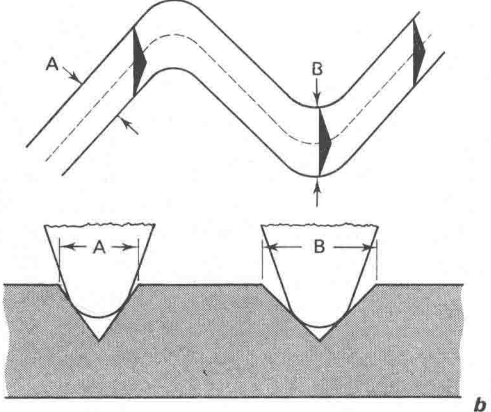
with high frequencies in the music, particularly as the waveform becomes more cramped towards the centre of a record.

Some distortion is inevitable in the reproduction of gramophone records since the groove waveform was originally inscribed by a sharp, plough-shaped cutting stylus. A hemispherical playback stylus tends to be pinched by high-frequency waveforms so that it rides up and down and so produces unwanted harmonics of the original tones (fig.16*b*). An elliptical stylus is a better approximation to the cutter shape and so the 'pinch' effect is less marked.

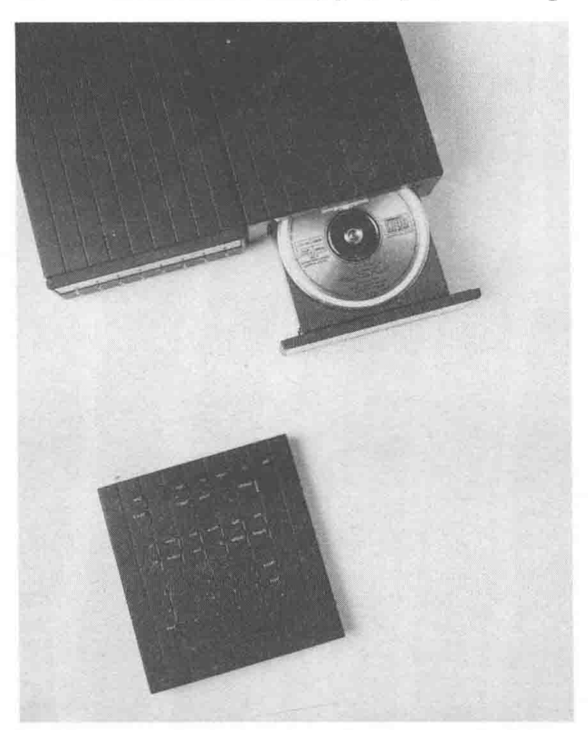
A compact disc player substitutes a microprocessor-controlled disc platform for the ordinary gramophone motor and turntable platter. The gramophone pickup and stylus are replaced by a travelling head assembly comprising a laser light beam source and light-sensitive detector that converts the stream of reflected on/off pulses from the pitted track into a digital electrical signal. This is taken to a digital-to-analogue converter which supplies a suitable output for passing to an amplifier and (for stereo) pair of loudspeakers.

The physical dimensions of CD tracks are microscopically small. A single disc contains about 5 billion pits and there are about 6000 tracks per centimetre, compared with 100 on an LP. Great precision is clearly needed in the tracking system and the focussing of the laser beam, yet CD players have generally proved reliable and relatively inexpensive. Most of the forms of distortion inherent in LP reproduction are completely eliminated, though a certain hardness of tone characterized early





16. (a) Elliptical stylus in a stereo groove with a sharp high-frequency modulation on one wall and a less severe waveform on the other; (b) pinch effect when hemispherical reproducing stylus travels in the varying groove formed by a plough-shaped cutting stylus

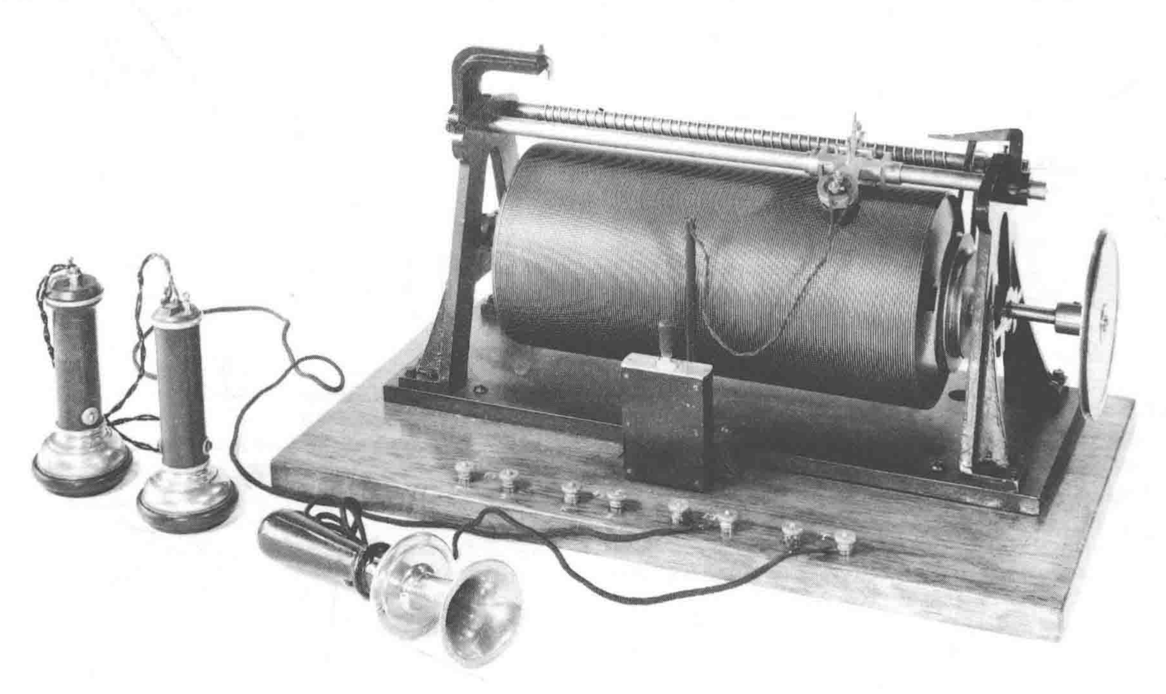


17. More advanced CD players raised the standard of performance by improving the disc transport system and placing the digital-to-analogue converter in a separate box

players and discs, until designers fully understood the importance of screening and anti-vibration mounting of the disc platform and the optical carriageway, and developed more accurate digital-to-analogue converters (fig.17).

9. Tape and tape recording. The origins of magnetic recording can be traced back almost as far as those of cylinder and disc recording. Valdemar Poulsen (1869–1942) patented his 'telegraphone' in 1898 after about four years of research into methods of recording telephone messages for later transmission at a higher speed to economize in telephone line time. His original device recorded sounds, as a pattern of magnetized domains, on a steel piano wire about 1·5 metres long, wound on a stationary drum (fig.18). An electromagnet tracked along the wire to record the signals, and retraced it to reproduce the sounds. In about 1900 Kurt Stille introduced a modified machine in which the steel wire was drawn past a fixed head and wound from one reel to another. By about 1929, notably in the 'Blattnerphone', the wire was replaced by a flat steel band, 6 mm wide and 0·2 mm thick, because the round wire was inclined to twist. Such recordings could be edited, and high-frequency erasing and bias were developed about 1927.

It was not until flexible coated tapes were introduced that magnetic recording gained real momentum. BASF showed their first tapes and 'magnetophon' recorders at the 1935 Berlin Radio Fair. Paper was used at first, then plastic-film-based tapes. By 1947 tape recording had been adopted by broadcasting and gramophone studios all over the world, and it took less than two years to oust disc recording for the storage of radio programmes and the preparation of studio masters (see §I, 4–5 above). Its more important advantages are ease of setting up, compared with direct-cut discs, increased length of playing time, ease of editing and the possibility of recording a number of tracks simultaneously. These tracks of course remain synchronous, and it is a simple matter to record the outputs of various microphones or groups of microphones on separate tracks. The final mixing operations

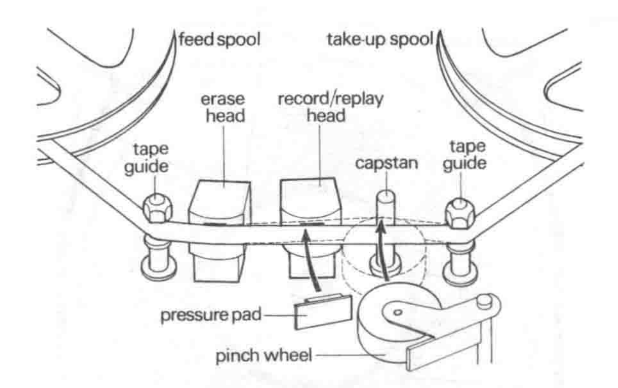


18. Poulsen's original telegraphone, 1898 (Danmarks Tekniske Museum, Helsingør)

can be postponed to a later, and perhaps less expensive, time. Recordings are often made without some of the performers and their tracks are added later.

In magnetic recording the record head is a shaped electromagnet with a fine coil of wire and a core of magnetic material formed so that the magnetic field, produced as the signal current flows through the coil, is concentrated across a narrow frontal gap (fig.19). The magnetic coating on the tape consists of many tiny elongated particles that can be regarded as miniature bar magnets. As the tape is drawn past the record head, these particles will be pulled into alignment with the polarity of magnetism existing at the instant of passing the head gap. This leaves a record of the alternating-signal current in the form of a sequence or pattern of magnetic polarities and densities of magnetization along the length of the tape. The magnetic recording is reasonably permanent, though there is a risk of the signal's being lost or weakened if a stray magnetic field (e.g. from a loudspeaker magnet) is brought too close to the tape. To replay the recording, the tape is wound back to the beginning and then re-run past a replay head. This resembles the record head (indeed, they are one and the same on the simpler domestic recorders) and the changing magnetic flux on the tape sets up a field at the frontal gap that induces the required electric signal current in the head coil. Ideally, during the recording process the tape should be in a completely neutral or demagnetized state when it reaches the record head; this is achieved by placing another sort of head just in advance of the record head. This 'erase' head is fed with a strong current at some supersonic frequency (generally at least three times the highest sound frequency to be recorded). Then, as the tape passes the erase head, it is first saturated with the high-frequency signal but, as each portion of the tapes moves on, it is subjected to rapidly reversing cycles of magnetization that continually diminish in strength so as to leave the magnetic particles in a completely random (i.e. de-magnetized) state. In practice, a portion of the supersonic tone is also mixed with the sound signal being fed to the record head. This is known as high-frequency 'bias' and has the effect of reducing distortion.

The first commercial tape records issued in the early 1950s met with little success. For the quality of tape reproduction to rival that of discs, a relatively high running speed (19 cm per second) and track width (no more than two tracks on a 6 mm tape) seemed necessary. This put tape at a distinct economic disadvantage, since the basic raw tape was much more expensive than the small amount of vinyl needed for a gramophone record. Also, tape duplicating requires the laborious, though much speeded-up, recording of every new copy. The introduction of 'stereosonic' recordings in the mid-1950s aroused some interest in tape records. However, very few people seemed ready to buy the elaborate stereosonic tape player units, and conventional mono machines could not reproduce both the stereo 'half-tracks' through the necessary twin loudspeakers. Inevitably, therefore, when stereo discs appeared in 1958, tape records were again relegated to the background. Successive economy measures were introduced in an attempt to make tapes more competitive with discs: the slower speed of 9·5 cm per second became popular; quarter-track tapes (and machines) were launched, to give a further halving of the raw tape needed. Unfortunately, these changes were to



19. Tape path in a typical recorder; when the mechanism is switched on, the pressure pad and pinch wheel move in as indicated

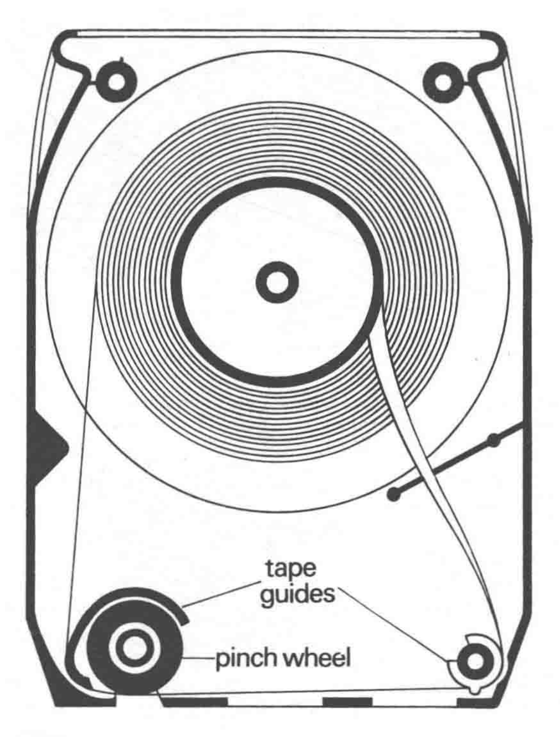
some extent counter-productive because owners of older machines could not play all the new tape records and potential buyers of new machines found the conflicting formats confusing.

A drawback of all these 'open reel' machines was the awkward need to thread the tape on to the empty spool before playing. Accordingly, ready-threaded and enclosed magazines, cartridges and cassettes were developed, including the RCA cartridge (1958), the Fidelipac cartridge (1962) and the Earl Muntz cartridge (1963), but with no more success. The Philips Compact Cassette system has had a wider impact than any other. It was planned as a long-term project, beginning with a small portable recorder in 1963: this used cassettes of 3·8 mm tape running at only 4·75 cm per second, and many manufacturers took up the system so that the existence of large numbers of machines soon made it profitable for Philips and other record companies to start selling pre-recorded cassettes. It was helpful that Philips avoided the tangle of stereo–mono incompatibility into which open-reel tape recorders had fallen. From the outset, cassettes were recorded in quarter-track stereo, but with the left and right signals for each tape side recorded on adjoining tracks (1 : 2 and 4 : 3) instead of divided (1 : 3 and 4 : 2) as on the conventional quarter-track system. Thus all mono (half-track) cassette machines could scan both tracks of a cassette simultaneously and produce an acceptable mono (sum) signal.

In serious competition with the Philips cassette, though mainly designed for use in cars, is the eight-track



20. Compact tape cassette, opened to show the internal structure



21. Eight-track continuous play cartridge, in which the tape is wound as an endless loop

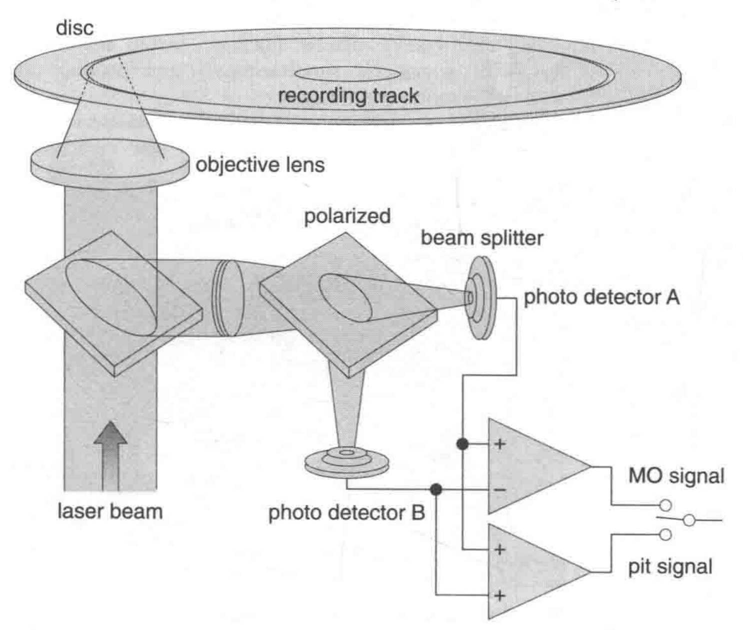
continuous-play stereo cartridge. This was developed by the Lear Jet Corporation in 1965 and then taken up by RCA, Motorola and the Ford Motor Company. The eight-track cartridge tapes are of the standard 6·3 mm width and run at 9·5 cm per second, which, it is claimed, gives better fidelity than the 4·75 cm per second of the cassette; it does not usually incorporate the facility for making one's own recordings, but the tape is wound in a continuous loop so that it gives uninterrupted music (fig.21). The eight tracks comprise four stereo programmes on pairs of tracks (1 : 5, 2 : 6, 3 : 7 and 4 : 8) with an automatic changeover mechanism that moves the playback head at the end of each track.

Successive technical improvements to the Philips compact cassette medium increased its popularity as a home recording format and persuaded the record companies to issue prerecorded cassettes (musicassettes) simultaneously with almost every LP, and later, CD version. The improvements included a change from the iron oxide tape coating to chromium dioxide, better duplication technology and Dolby B noise reduction. While sound quality remained inferior to that from LP records, and more especially CDs, it was quite acceptable for music on the move in cars or portable players.

A leap forward in sound quality from cassettes became possible in 1992 when Philips introduced their DCC (digital compact cassette). This came close to CD sound quality, though data compression was used, and DCC machines offered a digital recording facility along with backward compatibility which meant that the machines would also replay, but not record on, the conventional analogue cassettes. However the greater cost of DCC and the simultaneous appearance of Sony's MiniDisc (see §I, 6 above; fig.22) hindered its public acceptance and it was eventually abandoned.

10. Film recording. The development of the microphone and the thermionic valve amplifier, primarily for radio, advanced gramophone recording and reproduction from the acoustical to the electrical era. Aided by another invention, the photoelectric cell demonstrated by Lee de Forest in 1923, they also transformed the silent cinema into the 'talkies'. Initial troubles delayed the mass production of sound-on-film until 1928, when *The Jazz Singer* had its sound track recorded on a 40 cm disc at 33⅓ r.p.m.

To record the sound track on film, the first steps were, as usual, to set up the microphone and amplifier to produce an alternating electric current whose fluctuations corresponded to the frequencies and intensities in the original sound waves. The current was then passed to an



22. MiniDisc playback system, showing the alternative photo detectors A and B required to reproduce either magneto-optical discs or the pit signals from prerecorded discs

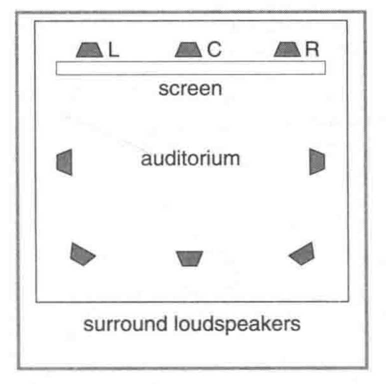
optical system consisting of an electric lamp whose light could be projected through a slit to illuminate a narrow strip of the moving film. The signal current was arranged to modulate the intensity of the light falling on the light-sensitive film. The effect was to record a track of constant width, say 3 mm of a 35 mm film, alongside the picture frames. The film was a negative and, when developed, had a succession of brightness patterns corresponding to the sound signals. When the film was run through a projector, a light of constant brightness was directed through a slit on to the sound track. Light passing through the film actuated a photoelectric cell that converted the light signal into a proportionate electrical signal. This could then be treated in the same way as the signal from a gramophone pickup, namely amplified and fed to one or more loudspeakers placed near the cinema screen. The system just described is called 'variable density' optical recording.

There are advantages, in terms of the sound intensity range that can be achieved, in the 'variable area' method, which allows a constant light intensity to pass through the slit during recording but modulates the width of the track; this is done by an electromagnetic device into which the signal is fed, and the envelope of the recorded track is in fact a replica of the sound waveform.

Optical recording has the advantage of keeping the sound and picture in perfect synchronism and allowing combined prints to be made in any desired quantity by normal photographic processing. It has the disadvantage that the producer must wait for the film to be developed before things like the quality and accuracy of editing can be checked; also, in the early days optical recording fell noticeably short of other recording media in terms of the quality of sound reproduced. For these reasons magnetic recording increasingly recommended itself to film producers and distributors, especially where the musical content of films was of first importance. Using the 'striped film' method, the signals are recorded on to a special film that has a track or stripe of magnetic iron oxide coating applied alongside one side of the picture area, with a thin 'balancing stripe' on the other so that the film will not lean over when spooled. This method clearly gives optimum synchronizing of sound and picture.

In the late 1980s a breakthrough in high-quality optical film soundtracks was introduced with a four-track system designed to provide a surround sound effect in suitably equipped cinemas. The system, called Dolby Stereo, fed sound signals to left, centre and right front speakers plus one or more 'effects' speakers arranged behind the audience (fig.23). In 1992 the idea was taken further when film soundtracks and cinema installations adopted digital encoding techniques. The so-called Dolby Stereo Digital 5·1 format, and a number of rival encoding methods, provided an enhanced surround sound effect using five tracks for the front speakers and left/right stereo effects channels plus a sub-bass channel to reproduce the popular blockbuster movie sound effects. Domestic television and video systems were introduced with similar playback facilities, using suitable decoders and extra speakers, to form what became known as 'home cinema' (fig.24).

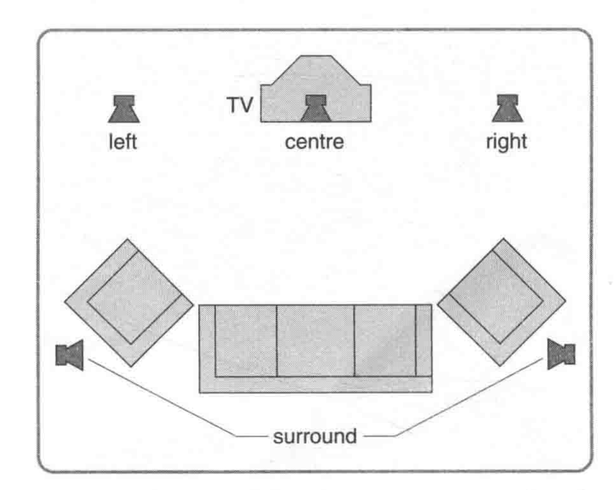
11. Videotape recording and television. The advantages of magnetic tape for the recording of sound signals were carried over to vision by the introduction by the Ampex Corporation in the 1960s of videotape



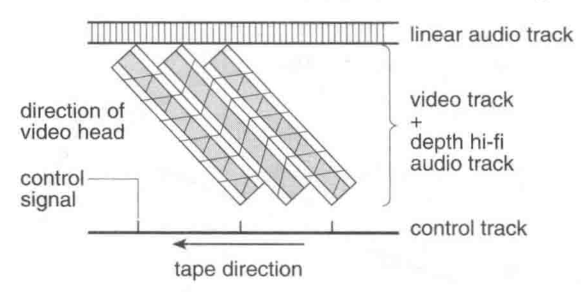
23. Dolby Stereo loudspeaker layout for cinema surround sound

recorders. Whereas a bandwidth of 20 kHz is sufficient to accommodate sounds of all kinds, the more complex electrical signals involved in the transmission of television pictures necessitate a bandwidth of several megahertz. This requires a very high running speed of the recording medium past the recording and playback heads. The Ampex solution was to run the special 5 cm tape at a normal speed of 38 cm per second but to mount the video heads in a spinning block to give a much greater relative speed. The sound signals were carried on a conventional track near one edge of the tape. Later developments of videotape recorders led to much smaller mechanisms and the introduction of digital encoding to high-quality colour pictures. The gramophone and tape record companies in turn took up the idea of issuing recordings of combined audio and visual productions.

Music programmes are seldom completely satisfactory on TV. In televising an orchestral concert, for example, the smallness of the screen makes the performers much too tiny for a complete long shot to be satisfactory; the producer therefore tends to use several cameras to give alternative close-ups of the conductor or sections of the orchestra, and to cut from one to the other in time with changes in the music. Appropriate paintings, scenery or abstract patterns may be shown on the screen, but the optical memory is as sharp as the optic nerve is sensitive, and it is doubtful whether such pictorial patterns, even if



24. 'Home Cinema' arrangement of TV receiver and surround sound loudspeakers



25. VHS Hi-Fi track layout, showing the helical tracks carrying the video and stereo audio signals plus the linear analogue track along one edge of the tape

satisfactory for a single broadcast, would stand up to frequent replaying in the way that records do. Operas and certain types of popular music lend themselves to visual presentation, but for most music considerable research remains to be done to discover satisfactory answers to the question.

In the late 1970s there was fierce competition between two videotape cassette formats, Betamax and VHS, which required similar but incompatible VCRs (videocassette recorders) that could be plugged into an ordinary television set for playback and off-air recording. The VHS system prevailed and was soon taken up by all VCR manufacturers.

VHS cassettes use 12·7 mm wide tape loaded into a magazine offering playing times of three hours or more. To accommodate the very high frequencies needed for the video signals, a spinning head-drum is used as in professional video recorders to produce a helical scan, the tape/head speed being 5·8 metres per second whilst the linear tape running speed is only 2·4 cm per second. A conventional mono soundtrack is recorded along one edge of the tape and, at this slow running speed, is of relatively poor quality, with high frequencies sadly lacking.

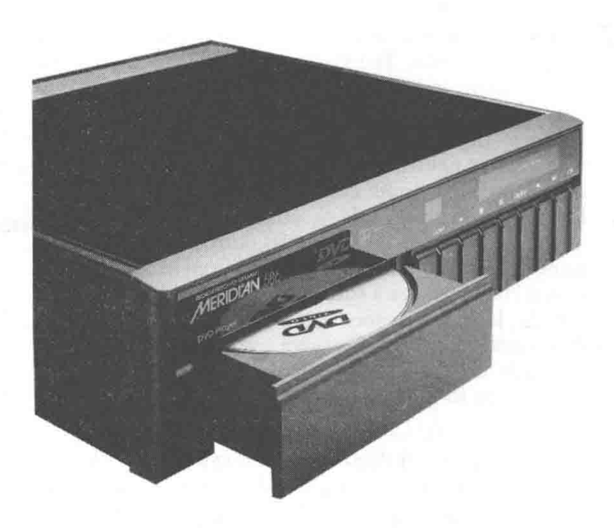
However, in 1983 a change to VHS Hi-Fi added two soundtracks for stereo, frequency modulated onto a pair of carrier frequencies encoded within the video signal (fig.25). This extended the audio frequency response almost to 20 kHz and eliminated the effects of unwanted speed fluctuations. The linear mono soundtrack was retained to allow VHS hi-fi cassettes to be played on older VHS machines. High-speed duplication was much improved and commercial videos of films, plus a few musical issues from the recording industry, soon grew in importance both for hire from shops and public libraries and for 'sell-through'. The VCR became a familiar sight in homes where its timer-controlled off-air recording facility enabled viewers to watch programmes at any convenient time. A digital version of VHS was announced in 1996.

A protracted search for a viable videodisc system culminated about 1979 in the successful marketing of laserdisc (LD). This uses an optical record/play technology similar to that of the compact disc but with both the video and audio signals encoded onto a single spiralling track having data pits in the substrate surface. LDs are 30 cm in diameter (fig.26) and may be single- or double-sided, giving up to one hour's playing time per side, stereo or Dolby Surround sound, twice the picture resolution of VHS and quick access to any part of the disc. There is no recording facility but LD players can also play normal audio CDs.

Though more expensive than VHS cassettes, LDs have steadily grown in popularity as film companies, and to a lesser extent the record industry, have issued increasing numbers of LD titles. A return to the 12 cm CD size is predicted, however, with the DVD, which may in time replace all existing audio, video and computer disc media (fig.27).

12. Radio transmission. The idea of dispensing entertainment by electrical means to a large number of individuals listening simultaneously in their own homes is quite old; in the early days of telephony, consideration was given to the possibility of distributing news reports and even music to a group of subscribers connected by wires to a common microphone. In 1881 music was experimentally transmitted by telephone from the Leeds Festival; in the same year, visitors to an exhibition in Paris were given a demonstration of stereophonic sound, reproduced on pairs of earphones connected by wire to corresponding pairs of microphones concealed in the footlights at the Opéra. Later a number of theatres and concert halls were wired to provide a music service via the existing telephone network, and some of these systems

26. A LaserDisc player can play all types of optical disc including 30 cm LDs and 12 cm audio CDs



27. An early DVD player

remained up to the 1920s. In the meantime, however, radio-telephony had been developed to the point at which its potentialities as a universal medium for the dissemination of entertainment were obvious, and broadcasting, in the modern sense of the word, began about 1920.

(i) Network distribution. For technical reasons connected with the propagation of radio waves, it is not in general feasible to provide a nationwide broadcasting service by a single, centrally situated transmitter; it is therefore necessary to have a number of widely separated transmitters, each covering a different part of the area to be served. Even when only locally produced programmes are broadcast, the radio transmitter, with its aerial masts over 100 metres high, is usually in open country, far from the studio. The electrical signal representing the programme, referred to here for convenience as the 'sound signal', has therefore some distance to travel before the process of broadcasting proper can begin.

The earliest method of conveying the sound signal from the studio to the transmitter was to rent an ordinary telephone line. Unfortunately the frequency range covered by this form of communication, while sufficient to give intelligible speech, fell far short of that required for the reproduction of music; moreover, the constant background of noise, known as 'crosstalk', caused by induced currents from the other telephone lines running in the same cable, proved unacceptable in a broadcast programme. Eventually, a number of telephone cables were provided with 'special music lines', electrically screened against crosstalk and capable of transmitting a wider frequency range. The loss of power suffered by the signal in travelling along the line was made good by 'repeater' amplifiers introduced at intervals along the route. Because of the electrical properties of the line, the overall loss varied with frequency, but this inequality was compensated by electrical circuits, known as 'equalizers', located at the far end of the chain.

This system, with some refinements, is still in widespread use. For local lines, such as those connecting a studio in a city centre with a transmitter on the outskirts, it can be made to satisfy all technical requirements. On longer routes, however, such as those between city centres, the frequency range that can in practice be transmitted does not usually extend much above 10 kHz. Moreover, when two such music lines are used to carry respectively the left and right signals of a stereophonic programme, the times taken for the two signals to travel from the studio to the broadcasting transmitter have to be made exactly the same, and this requirement is not easily met in a nationwide distribution network.

The technical and economic limitations of the system described above have led to the development of alternative methods of programme distribution in which the sound signal, originally a mixture of audio-frequency currents, is temporarily converted to some other form less likely to deteriorate in transit. The first of these methods uses a form of transmission, known as 'carrier telephony', by which a number of telephone conversations can be sent simultaneously over a single communication channel using special cables and radio links capable of carrying messages at frequencies far above the audible range. At the sending end of the system, each telephone signal is electrically transposed from the audio-frequency range to a designated region in the super-audible range, and at the receiving end, restored to its original form. By using the range of super-audible frequencies originally allocated to, say, four adjacent telephone channels, a single 'music channel', with four times the frequency range of a telephone, can be created and signal components corresponding to audio frequencies from 40 Hz to 15 kHz can be transmitted. Background noise, due mainly to interference from telephone circuits sharing the common communication channel, still presents a problem. Its effects can, however, be mitigated by introducing at the sending end of the system a compressor, which over-amplifies the weaker signals (see §II, 5 above), and providing at the receiving end an 'expander', which reduces these signals to their original proportions, at the same time reducing the noise. A compressor and expander used in this way are referred to collectively as a 'compandor'. Carrier systems of this kind, in some cases specially designed to meet the stringent requirements of stereophony, are used in a number of countries for internal network distribution and for international programme exchanges.

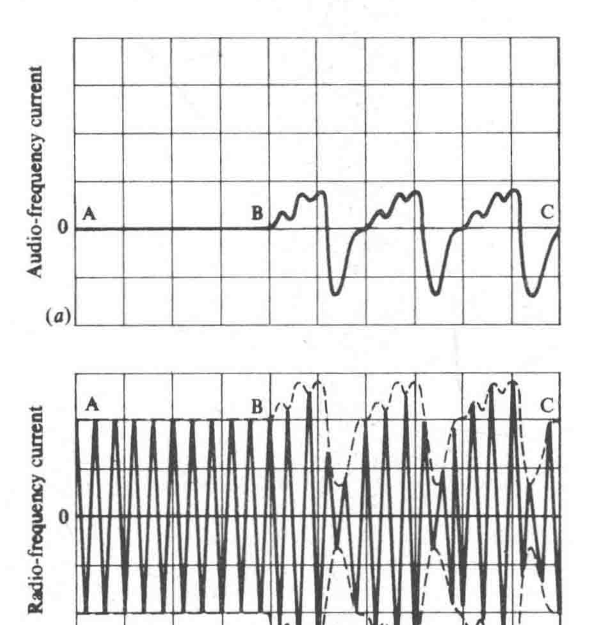
Later developments in programme distribution at super-audible frequencies are based on the principle that the fluctuations in current that constitute the audio-frequency signal need not be transmitted continuously. It is in fact sufficient that momentary samples of the signal current be taken at time intervals so short that the finest detail, corresponding to the highest harmonic component, can still be detected. If for each sample some kind of message, indicating the strength of the current, can be sent over the distribution network, it is possible at the receiving end of the system to re-create the original samples, and, from them, the original audio-frequency signal.

In this 'digital' method of transmission, known as 'pulse code modulation' (PCM), the current in each signal sample is measured electronically and represented by a number; the resulting series of numbers is then transmitted over the distribution network by a form of high-speed telegraphy. With PCM there is no practical limit to the distance over which sound programmes can be distributed without deterioration in tonal quality or increase in background noise. In Britain a system for distributing the sound component of a television programme in the form of PCM signals incorporated in the picture signal has been in nationwide service with the BBC from 1972; another PCM system, designed to allow up to 13 sound signals, any two of which can be paired for stereophonic transmission, to be distributed over a common channel, began widespread operation in the BBC sound broadcasting network in 1973.

(ii) Broadcast transmission. The radio waves emitted by a broadcasting transmitter are generated by an alternating current, with a frequency between about 100 kHz and 1000 mHz, flowing in the aerial. This is referred to as a 'radio-frequency' current to distinguish it from the audio-frequency currents that constitute the sound signal; it is generated by an oscillator, a kind of amplifier in which part of the outgoing signal is returned to the input, thus maintaining itself indefinitely without any external stimulus. During silent periods of the broadcast programme, the radio-frequency alternating current continues to flow in the aerial, rising to the same maximum value in each cycle; this is known as the 'carrier' current because it serves as a vehicle for the sound signal. A similar, but much weaker, alternating current flows in those radio receivers tuned to the frequency of the carrier.

The commonest method of impressing the sound signal on the carrier is to make the strength of the radio-frequency current depend on the strength of the audio-frequency current. This process, known as 'amplitude modulation' (AM), is illustrated in fig.28, in which curve *a* represents the sound signal arriving at the transmitter and curve *b* the corresponding aerial current. The time interval from *A* to *B* illustrates the conditions during a silent period, when the sound signal is zero and the aerial current is steady. Between *B* and *C*, a sound is produced in the studio, generating the complex signal waveform shown in curve *a*; in the corresponding section of curve *b* it will be seen that the tips of the radio-frequency current wave, which represent the amplitude (i.e. the maximum value reached during each cycle), trace out the form of the sound signal. In the receiver, there are corresponding variations in the strength of the radio-frequency current; these variations are detected by an electronic device, producing a replica of the original signal.

Although it is not obvious from fig.28, the process of amplitude modulation generates a number of additional radio-frequency components; these cover two regions, known as 'sidebands', extending respectively above and below the carrier frequency, with the components furthest removed from the carrier being associated with the highest audio frequencies in the sound signal. Ideally, to avoid interference, no two transmitters capable of being received at a given location should have their carrier frequencies so closely spaced that their sidebands overlap. Unfortunately the number of different transmissions that have to be accommodated in the available space in the radio-frequency spectrum is so great that some overlap has to be allowed; the situation is aggravated because for transmissions in the widely used medium frequency (or medium wave) range, reflections from the upper atmosphere after dark can lead to interference between broadcasting stations hundreds of kilometres apart. To minimize interference from unwanted transmissions, medium-frequency receivers are commonly designed, as a compromise, to reject part of the sidebands of the wanted transmission; the components thus sacrificed are those corresponding to the higher audio frequencies, the upper limit of the reproduced sound being then restricted to some 5 kHz or less. In addition, medium-frequency transmitters are often provided with quick-acting compressors, similar to those sometimes used in studios, to increase the sound volume in quiet passages that might otherwise be drowned by interference at the receiver; this expedient likewise represents a compromise at the expense of sound quality, since such compression can produce objectionable effects on some kinds of music (see §5 above).



28. *(a) Waveform of sound signal arriving at transmitter; (b) waveform of current in aerial (for the sake of clarity the spacing between cycles has been exaggerated)*

This unsatisfactory situation led to the introduction in the 1950s of additional broadcasting transmitters operating at radio frequencies of the order of 100 mHz; in this range, designated 'very high frequency' (VHF), long-distance propagation, such as occurs at medium frequencies in the dark, does not normally happen, so that interference from unwanted transmissions can more easily be avoided. At the same time, a new method of impressing the sound signal on the carrier was adopted. The carrier was maintained at constant amplitude, but its frequency was moved up and down the scale, above and below its nominal value, by an amount dependent on the audio-frequency current. The receiver was then designed to detect variations in carrier frequency instead of carrier amplitude, in order to recover the sound signal. This system is known as 'frequency modulation' (FM).

Fortunately the VHF region of the radio-frequency spectrum is less crowded than the medium-frequency region, so that the carrier in the FM system can be swept over a frequency range much wider than that occupied by the sidebands of the corresponding AM transmission; matters are so arranged that, in exchange for the greater radio-frequency band width occupied, the effect of any noise or interference picked up by the receiver is greatly reduced. As a result, FM broadcasting at VHF is characterized by a quiet background that allows the full audio-frequency range of the transmitted sound to be reproduced in the home. VHF broadcasting also allows frequencies above the audible range to be transmitted, and this property enables the extra signals required for stereophony to be accommodated. In the 'pilot tone' system, the transmitted sound signal is in two parts; the first of these represents the average of the left and right components generated in the studio, and provides the compatible reproduction in a monophonic receiver (see §II, 4 above); the second, in the super-audible range, contains the extra ingredients necessary for a stereophonic receiver to reproduce the two components separately.

(iii) Future development. Broadcasting at VHF must be regarded as supplementing, rather than replacing, the existing services in the medium- and low-frequency range (medium and long waves). The present FM system of transmission is likely to remain for some time the principal medium for the broadcasting of high-quality music; in modern TV broadcasting, the same principle is applied to the transmission of the programme's sound. Earth satellites, already used for international point-to-point communication and programme exchanges, have been

designed to broadcast television and radio programmes for direct reception by the public, and communal receiving arrangements allow local distribution by cable.

Following the pattern in the evolution of audio and video discs and tapes, a changeover to digital technology in radio and television broadcasting was inevitable. After some years of experiment, digital audio broadcasting (DAB) began in the UK in 1995 offering important benefits for radio listeners. DAB applies data reduction before sharing the signal between a large number of carrier frequencies packed closely together. This eliminates the effects of multipath interference when the broadcast signals are reflected from large buildings and provides totally consistent in-car reception. Sound quality is up to CD standards, and text displays and even pictures can accompany the music or speech signals.

The problems associated with the digitalization of TV broadcasting are considerable but solutions have been found. Land-based (terrestrial) TV transmitters were made ready for a launch by British Digital Broadcasting in July 1998 and its spread through the UK and other countries seems assured. It has the advantage over satellite and cable broadcasting that it uses spare frequencies inside the normal TV band and so homes need neither a satellite dish nor a special cable connection. At the same time, the benefits of digital TV, which include much improved picture and sound quality plus the possibility of interactivity between the viewer and the programmes, are being introduced via new satellites for suitably equipped home receivers and can, in turn, be relayed to cable subscribers.

A further advance to high definition TV and convergence of audio, video and computer media through the World Wide Web seems destined to transform the way in which recorded music, and indeed all forms of home entertainment, education and communications, will be disseminated.

13. Sound reproduction. Nearly all sound reproduction is effected by loudspeakers. These are, in principle, microphones operating in reverse; the moving-coil microphone has its counterpart in the moving-coil loudspeaker, the commonest type in use, and there are also 'electrostatic' loudspeakers that correspond to the condenser microphone. In a loudspeaker, however, it is much more difficult to achieve a comparable standard of performance, and even the best of loudspeakers is, in most respects, the weakest link in the chain.

(i) Loudspeaker construction. Most loudspeakers use one or more moving-coil units, each consisting of a diaphragm made from paper pulp, metal or plastic, to which is attached a coil suspended in the radial field of a permanent magnet. Audio-frequency currents passing through the coil cause the diaphragm to move in and out correspondingly, radiating sound from both front and rear surfaces. The sound pressures generated at front and rear are opposite in sense; to avoid destructive interference between the two, the back of the diaphragm is enclosed by a cabinet which, in high-quality loudspeakers, is lined with sound-absorbing material to minimize the effects of internal air resonance. The construction of such a loudspeaker is thus similar in general form to that of a moving-coil microphone, but to allow the required sound volume to be produced (to achieve this the diaphragm movement must displace a prescribed amount of air) the dimensions have to be much greater. Unfortunately a loudspeaker diaphragm that is large enough to reproduce at full volume the lowest audio-frequency components of the signal is too large to vibrate as a whole at high frequencies, and as a result exhibits a series of mechanical resonances; these, unless adequately damped by the diaphragm material itself, will impose a characteristic timbre on all reproduced sounds. In addition, since high-frequency components of the sound have wavelengths comparable with, or smaller than, the dimensions of the diaphragm, these will tend to be concentrated in a beam instead of being distributed over the listening area. To mitigate these effects most loudspeakers in the 'high-fidelity' class (i.e. those designed to reproduce the wide frequency range covered by VHF broadcasting and modern commercial recordings) are provided with a separate unit, with a smaller diaphragm, to radiate sounds in the upper part of the frequency range. Some loudspeakers incorporate three units, covering respectively the lower, middle and upper parts of the range (fig.29), and in a few cases a number of high-frequency units pointing in different directions have been used to distribute the sound over a wider angle.



29. High-fidelity three-unit loudspeaker; the upper unit covers the middle-frequency range (250 Hz–3000 Hz) while the high-frequency range (above 3000 Hz) is reproduced by the smaller unit mounted immediately below it, and the low-frequency range (from 250 Hz downwards) by the bottom unit which has a large, flat-fronted diaphragm of expanded polystyrene reinforced by an aluminium skin; provision is made for minor adjustments to the frequency characteristic to compensate for acoustical abnormalities in the environment

Instead of a large diaphragm radiating sound directly, a much smaller diaphragm radiating through a flared horn may be used. This arrangement, which is much more efficient than a direct-radiator loudspeaker, is used in cinema equipment; to ensure even distribution of sound over the auditorium at the highest frequencies, large horns are divided internally to form a cluster of small horns with their axes splayed out over a wide angle. Horns capable of operating at the lower audio-frequencies are too large for general use, but small horn units, designed to radiate at high frequencies only, are incorporated in a number of high-quality loudspeakers; in some of these horn units the diaphragm takes the form of a ribbon similar to that in a ribbon microphone.

In electrostatic loudspeakers the diaphragm consists of a thin plastic sheet, coated with an electrically conducting layer, moving in a narrow gap between two parallel perforated plates that form the fixed electrodes. An electric charge is maintained between the diaphragm and both fixed electrodes, producing forces of electrostatic attraction; audio-frequency signal voltages applied between the two plates cause these forces to vary, and this variation brings about a corresponding movement of the diaphragm. Since the driving force is distributed over the whole surface, any tendency of the diaphragm to divide up into independently vibrating areas is inhibited, and the system is relatively free from internal resonance. The movement of the diaphragm is necessarily small, and a correspondingly large area is required to produce sufficient sound at low frequencies; to avoid unwanted directional effects at high frequencies, however, the radiating system may be subdivided so that a smaller diaphragm area is operative at the upper end of the range. It is sometimes possible to dispense with the loudspeaker cabinet, both faces of the diaphragm radiating independently; interference between the front and back radiation in such cases is confined to the lower audio frequencies, and its effects are compensated electrically.

(ii) Amplifiers. Amplifiers designed to operate loudspeakers differ from most of those used elsewhere in the programme distribution chain on account of the relatively large amount of audio-frequency power that they must be able to deliver; excluding small portable devices, the figure usually ranges from a few watts to a few tens of watts. The efficiency of audio-frequency amplifiers in general is low compared with that of most other electrical appliances, less than half the power supplied to the transistors in the form of direct current being transformed into signal power at the output (and power has still to be supplied even when the signal is zero); the residue appears as heat which, in the case of a loudspeaker amplifier, has to be dissipated through a metal structure known as a 'heat sink'.

The rated output of a loudspeaker amplifier is defined as the maximum power that can be delivered, without distortion of the signal waveform, to a resistor of specified value, which for test purposes takes the place of the loudspeaker; the signal used for this test is at a single frequency, corresponding to a pure tone without harmonics. The electrical impedance of a loudspeaker, however, is not wholly resistive, but over a large part of the audio-frequency range also has the characteristics of an inductance or a capacitance; the power transferred to the loudspeaker is therefore less than the nominal figure based on a resistive load. In specifying the amplifier power required for a particular loudspeaker, allowance is tacitly made for this factor and also for the complex waveform and constantly varying level of the audio-frequency signals that appear in practice; with these signals, the maximum power required momentarily at the crest of the wave may be 100 or more times the average value, and a factor of safety has to be included to avoid any danger of distortion through amplifier overloading on the loudest passages.

(iii) Effect of environment and directional characteristics. The sound heard from a loudspeaker consists of two components, one reaching the listener's ears directly and the other by way of reflections from the walls, floor and ceiling; the latter is referred to as 'reverberant sound' (see §II, 2 above). The whole effect therefore depends to some extent on the acoustic properties of the environment, which in turn are a function of the dimensions, building construction and furnishing of the listener's home. To make the best of the situation created by these unknown quantities, aural monitoring at the studio should preferably be carried out in a control room acoustically comparable with an average domestic environment.

As with the microphone, the directional properties of a loudspeaker can be represented by a polar diagram. At the lowest frequencies most loudspeakers are omnidirectional if the back of the diaphragm is enclosed, but exhibit a figure-of-eight characteristic if the back is open. At higher frequencies the directional effects are more pronounced and more variable than with a microphone, and it is usually more informative to express the whole effect by a series of frequency response curves taken at different angles. Ideally, the frequency response should be constant over the range of horizontal and vertical angles within which the listeners are likely to be located, but it is only in better-quality loudspeakers that this condition is approached.

In stereophony the directional characteristics of the two loudspeakers can be used to some extent to reduce errors in the reproduction of positional effects. When identical sounds are radiated simultaneously from the left and right loudspeakers, the resultant sound should appear to the listener to come from a point midway between them. In fact, to a listener who is nearer to, say, the left loudspeaker, it will appear to come from some point left of centre; this is partly because of the greater volume received from the left loudspeaker and partly because of the earlier arrival of the sound from that side (the 'precedence effect'). The error can be partly compensated by placing the two loudspeakers so that their axes intersect at some central point at the front of the listening area; this helps to offset the left bias experienced at points left of centre by reducing the volume received at these points from the left loudspeaker (and vice versa on the right).

(iv) Earphones. The effects of room acoustics and of unwanted ambient noise can be eliminated by listening on earphones instead of loudspeakers, and the use of stereophony has stimulated interest in this form of sound reproduction. High-quality earphones, most of them constructed like miniature moving-coil or electrostatic loudspeakers, have been designed to cover the full frequency range required for music reproduction, but their performance under working conditions is subject to a number of variable factors; the sound pressures that they produce at high frequencies are a function of the size and shape of the listener's ear cavities, while the full reproduction of the bass components depends in most

cases on the avoidance of air leaks between the earphone and the head.

Broadcast or recorded material is monitored in the studio control room by listening to loudspeakers, so that in arriving at the optimum placing and mixing of microphones, the effect of room acoustics is automatically taken into account; when the same material is reproduced on earphones, which eliminate the effect of room acoustics, the original balance and auditory perspective may be altered. With stereophony, there is a further disparity between loudspeaker and headphone reproduction. This is partly because sound from both loudspeakers reaches both the listener's ears, that from the left side reaching the left ear before the right and vice versa. When left and right earphones are substituted for the loudspeakers, each ear hears only sound from one side, and the directional effects are modified. Special stereophonic or 'binaural' recordings intended for reproduction on earphones have been produced, the left and right signals obtained from microphones mounted in the 'ears' of a dummy human head; this system as it stands, however, does not give satisfactory reproduction on loudspeakers, and the programme material thus produced is therefore incompatible with normal stereophonic broadcasting.

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Recorder. A woodwind instrument with a thumb-hole and (generally) seven finger-holes. It is the chief Western member of the class of duct flutes, i.e. flutes with a whistle mouthpiece, being distinguished from most other members particularly by its thumb-hole. Invented (or imported to Europe) during the Middle Ages, it was one of the most common wind instruments of the Renaissance and continued to play an important role in the Baroque. After being little used during the Classical and Romantic periods, it was resuscitated in the early 20th century and featured prominently in the early-music revival. Today it is a widely popular educational and amateur instrument and has attracted a skilled body of professionals.

Recorders are made in different sizes, with compasses corresponding to different vocal ranges. There are four main instruments in use today: the descant (known in the USA as the 'soprano'; lowest note *c''*); treble (in the USA 'alto'; lowest note *f'*), tenor (lowest note *c'*) and bass (*f*). Sopranino (*f''*) and great bass (*c*) instruments are also fairly common. The treble and tenor are written for as non-transposing instruments, but music for the sopranino, descant, bass and great bass is customarily written an octave below their sounding pitch.

See also ORGAN STOP.

I. The instrument. II. Technique and performing practice. III. Social history and significance. IV. Repertory.

I. The instrument

1. Nomenclature. 2. Structure: (i) Middle Ages (ii) Renaissance (iii) Baroque (iv) Modern (v) Innovations.

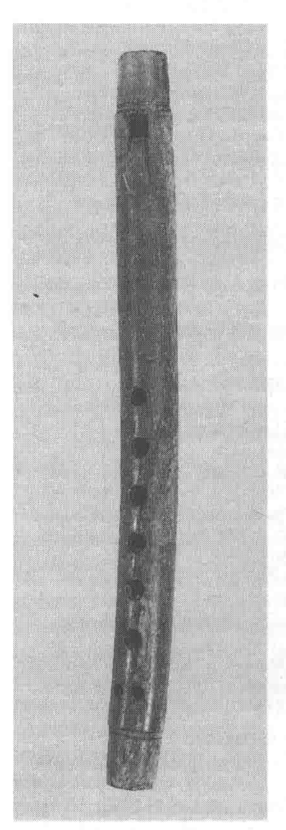
1. NOMENCLATURE. The verb 'to record', meaning 'to remember for oneself, to recall to another', derives from the Latin *recordari*, 'to remember'; thus a recorder was a rememberer or relater, such as a minstrel or, by extension, his instrument (E. Partridge: *Origins: A Short Etymological Dictionary of Modern English*, New York, 1958). The first known use of the word to refer to a musical

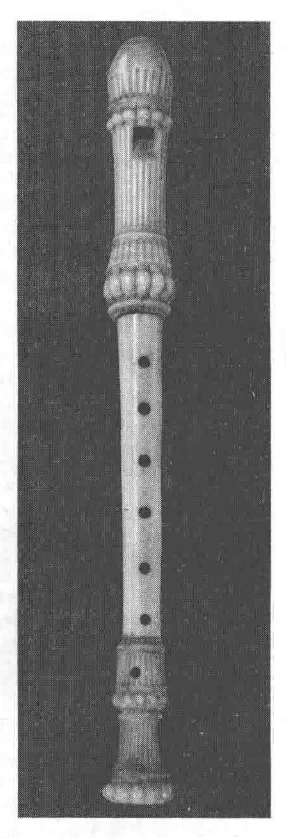
instrument was in 1388, when the household accounts of the Earl of Derby (later King Henry IV) listed '*i. fistula nomine Recordour mpta London pro domino*' (the name of the instrument was misreported as 'Ricordo' by Trowell, D 1957). In English literature the term *recorder* first appeared in the poem *The Fall of Princes* by John Lydgate (written 1431–8) where it apparently referred to the pan pipes: 'Pan, god off Kynde, with his pipes sevene / Off recorderis fond first the melodies'. A Latin–English dictionary from 1440, *Promptorium parvulorum*, gave 'recorder or lytyll pipe' as the translation of *canula* (the *Campus florum* cited as the authority for the term has not been traced).

In most European languages, the first term for the recorder was the word for flute alone: in German 'Fleite' (von Aich, *LXXV–hubscher Lieder*, 1519) or 'Flöte' (Virdung, 1511, rendered as 'flute' and 'fluyte' respectively in the French and Dutch translations of 1529 and 1568); in Italian, 'flauto' (letter from G.A. Testagrossa, 1518) or 'fiauto' (Verona, list of city musicians, 1484); in Spanish, 'flauta' (testament of Antón Ancóriz of Saragossa, 1472). Beginning in the 1530s, an appropriate adjective was often added, describing either the nine holes of the medieval and Renaissance recorder (*fleute a neufte trous*; see J. Palsgrave: *Les clarissement de la langue francoyse*, 1530), the eight holes of the Baroque recorder (*flauto da 8 fori*, 'Tutto il bisognevole', ?1630), the vertical orientation (*flauto diritto*, letter from Giovanni Alvise, 1505), the soft or sweet tone (*fluste douce*, Mersenne, 1636; *flauto dolce*, Küsser, *Erindo*, 1694; *flauta dulce*, Pedro Rabassa, *Miserere*, 1715), the supposed association with England (*fluste d'Angleterre*, Mersenne, 1636; *litui anglicani*, rector of the English Jesuit College in St Omer, France, first decade of the 17th century) or with Italy (*flauto italiano*, Bismantova, 1677, rev. 1694), the block (*Blockflöte*, Praetorius, 1619), the 'beak' of the Baroque recorder (*flûte à bec*, Hotteterre, *Pièces*, 1708; *flauta bocca*, Reynvaan, 1795), or the ability of the recorder in *c″* to fit well into the hand (*handfluit*, Matthysz, Bc1649).

When the Baroque recorder was introduced to England by a group of French professionals in 1673, they brought with it the French names, 'flute douce' or simply 'flute', which overlapped with the traditional name until at least 1695. From 1673 to the late 1720s in England, therefore, the word 'flute', hitherto reserved for the transverse instrument, always meant recorder – a switch of terminology that has caused endless confusion among modern writers and editors. When the transverse flute overtook the recorder in popularity in England in the 1720s, the latter began to be distinguished further by the terms 'common flute' (John Loeillet, *Sonata's for Variety of Instruments*, 1722) or 'common English-flute' (Stanesby, *c*1732), later contracted to 'English flute' (*The Compleat Tutor for the Flute*, *c*1765). John Grano used 'German flute' and 'flute' interchangeably for the transverse instrument by 1728–9, although a few writers were still using 'flute' to mean recorder until at least 1765. Standard 20th-century names for the recorder include: *flûte à bec* or *flûte douce* (Fr.), *Blockflöte* (Ger.), *flauto dolce*, *flauto a becco* or *flauto diritto* (It.), *blokfluit* (Dutch), *furulya* or *egyenesfuvola* (Hung.), *flauta de pico* (Sp.) or *flauta dulce* (Latin–American Sp.) and *tatebue* or *rikōda* (Jap.). The neologism *blockflute*, derived from the German *Blockflöte*, goes back at least to F.J. Giesbert's recorder tutor (Mainz, 1936). The German terms *Längsflöte* and *Schnabelflöte* have long since gone out of fashion.

Although several sizes of recorder have been known since at least the 15th century, a consistent terminology for them was not established until the modern revival. In 18th-century England the smaller sizes were named according to their distance from the treble (lowest note *f′*) and notated as transposing instruments in relation to it: third flute (lowest note *a′*), fifth flute (*c″*), sixth flute (*d″*; fig.1*b*) and octave flute (*f″*). The term *flute du quatre*, or fourth flute (*b♭′*), was used by Charles Dieupart, although curiously he treated it as a transposing instrument in relation to the descant rather than the treble. In Germanic countries, the equivalent of the same term, *Quartflöte*, was applied both to the tenor, with lowest note *c′* (Walther, 1732) – the interval being measured down from the treble in *f′* – and to a recorder with lowest note *c″* (Speer, *Grunde-richtiger*... *Unterricht der Musikalischen Kunst*, 1697; and as late as J.D. Berlin, *Musikalske elementer*, 1744) – the interval of a 4th apparently being measured up from a treble with lowest note *g′*. In the early 20th century, Arnold Dolmetsch established the standard British terminology of sopranino (*f″*), descant (*c″*), treble (*f′*), tenor (*c′*) and bass (*f*). In recent years the recorder with lowest note *f* has sometimes been termed the basset, because larger sizes have become more widespread: great bass (*c*), contrabass (*F*) and even subcontrabass (*C*) also called bass, great bass and contrabass, respectively.





1. Recorders: (a) Descant recorder, ?late 14th century, found under a house at Dordrecht (Gemeentemuseum, The Hague); (b) sixth flute by W. Beukers, Amsterdam, 1704 (Dayton C. Miller Flute Collection, Library of Congress, Washington, DC)

2. STRUCTURE. The physical characteristics of the recorder – the duct or whistle mouthpiece and the basic principle of seven finger-holes and a thumb-hole – have remained the same throughout its history (for terminology, *see* DUCT FLUTE; but the details of construction have varied widely (see particularly Rowland-Jones, C1994, Van Heyghen, E1993, and Zaniol, C1986).

(i) Middle Ages. The two earliest surviving recorders are dissimilar. The earliest seems to be a 14th-century plumwood instrument in Göttingen (Hakelberg, C1995). It is 256 mm long, in one piece, with a wide cylindrical bore (13·6 mm in diameter), narrowing between the first and second finger-holes, between the second and third finger-holes, and especially at the seventh finger-hole (11·5 mm); the bore expands to 14·5 mm at the bottom of the instrument, which has a bulbous foot. The obliquely cut finger-holes taper conically outwards (the opposite of the undercutting found in Baroque recorders). There are widely spaced double holes for the bottom finger, allowing for left- or right-handed playing (according to Virdung, 1511, the unused hole in such instruments was filled with wax). The top of the Göttingen instrument is damaged. A reconstruction by Hans Reiners produced a penetrating sound, rich in overtones, and a range of about two octaves; opening the lowest finger-hole produced a semitone not a tone.

The second recorder, found in the former moat of the Huis te Merwede, near Dordrecht ('Dordrecht recorder', fig.1*a*), probably dates from the time of occupation of the castle (1335–1418) and most likely the late 14th century (Weber, C1976). It is 270 mm long with a narrow cylindrical bore (about 11 mm in diameter), and double holes for the bottom finger. The labium is damaged and the instrument cannot be played. Such cylindrical recorders are depicted in many medieval paintings, the earliest of which are probably *The Mocking of Christ* from the monastery church of St George in Staro Nagoričano near Kumanovo, Macedonia (the painting of the church began in 1315); and the centre panel of the *Virgin and Child* attributed to Pedro (Pere) Serra (*c*1390), painted for the church of S Clara, Tortosa (now in the Museu Nacional d'Art de Catalunya, Barcelona; see Rowland-Jones, 'Recorders and Angels', 1997).

(ii) Renaissance. The 16th century produced a variety of new design features for the recorder. In his important treatise on the recorder, *Fontegara* (1535; fig.2), Sylvestro di Ganassi gave fingerings for an instrument with several specific features, the most important of which was that the 15th (i.e. the second octave above the base note) was produced as the 4th harmonic of the base note, using the same fingering (but with two half-covered holes) and thus sounding like a change of register (see Table 1). The instrument was presumably also to play the notes of the third octave given by Ganassi in a separate set of fingering tables, although the 16th is found only twice and the 15th only six times in the musical examples in *Fontegara*, and Ganassi excluded the high notes for tenor and bass recorders. A damaged boxwood treble recorder with lowest note *g′* (perhaps made by one of the early members of the Bassano family), now in the Kunsthistoriches Museum, Vienna, conforms to Ganassi's criteria, as does an ivory treble (*g′*) in the Musée de la Musique, Paris (perhaps made by a later Bassano). These instruments have a wide cylindrical bore with a marked flare at the bell end from about four-fifths of the way down the bore (to aid in producing the higher notes), large finger-holes, a sound weak in harmonics and a very large range.



2. *Woodcut from the title-page of Ganassi's 'Opera intitulata Fontegara' (Venice, 1535)*

The 'Ganassi' recorder seems to have been used only in the first half of the 16th century. Two of the three maker's marks shown by Ganassi (in his diagrammatic recorders with fingerings for the third octave) are associated with southern Germany: a stylized A, belonging to the Schnitzer family, working mostly in Nuremberg, and a trefoil, belonging to the Rausch family of Schrattenbach, near Munich; the third mark, a stylized B, has not yet been attributed but is likely to have belonged to a Nuremberg maker.

Most surviving Renaissance recorders are of a different type from that described by Ganassi, having a cylindrical bore from the blockline down to about the uppermost finger-hole, and an inverted conical part (the 'choke') to about the lowest finger-hole, then a slight flare down to the bell. The external shape is similar to the bore ('stretched hourglass'). The sound is warm, rich in harmonics, and rather introverted. The range is small, at most an octave plus a 7th. This seems to be the type described by Praetorius (1619; fig.3), who remarked, however, that experienced players were capable of playing up to a 4th or even a 7th higher. The normal range is suitable for recorder parts in vocal music rather than purely instrumental music.

In 1556 Philibert Jambe de Fer introduced a set of fingerings for a hybrid instrument that had a narrow cylindrical bore like medieval exemplars but a choke foot like the Praetorius instrument. The 15th was now produced, as on most later recorders, as a variant of the 14th (Table 1 and fig.4). Two examples are in the Accademia Filarmonica, Bologna (the C***RAFIand P.GRE/C/E recorders). Weak in sound but with good pitch stability favouring dynamic expression, they are suitable for Italian music of the late 16th and early 17th centuries.

(iii) Baroque. Variants of the Jambe de Fer fingerings are found in every chart after Praetorius (Mersenne, Matthys, Blankenburgh, etc.). They correspond to a recorder similar to that described by Praetorius, except for a choke in the bore around and below the lowest finger-hole which allows for a considerably shorter foot section or joint, with higher harmonics resulting. Surviving examples are listed by Legêne (C1993), who coined the name Early Baroque for this type of recorder. They include: a boxwood treble with lowest note *g′* (Vienna, Kunsthistorisches Museum); a treble with lowest note *f′* or *g′*, marked 'I.V.H' (perhaps Jan Juriaanszoon van Heerde; Shrine to Music Museum, Vermillion, South Dakota); the so-called Rosenborg recorders (Musik-

TABLE 1: Comparison of selected notes from fingering charts for the recorder

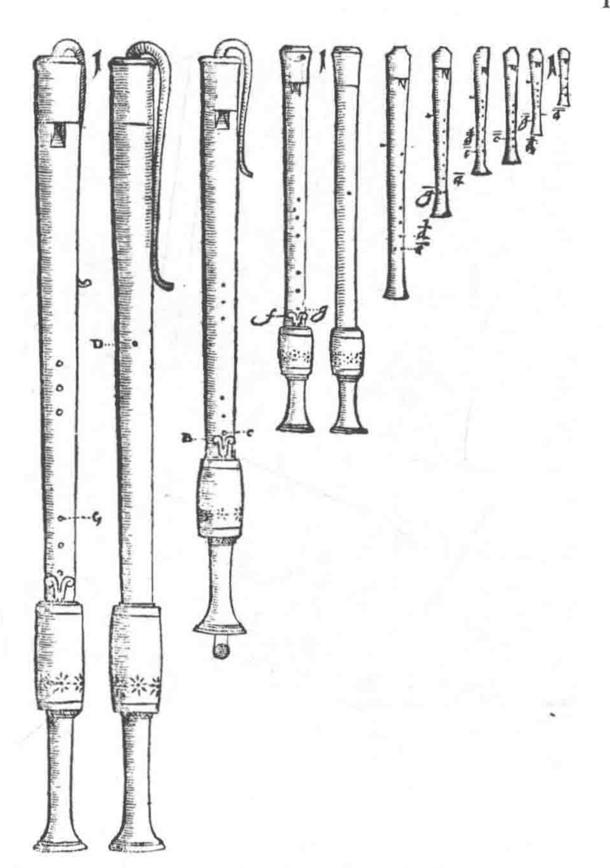
	Ganassi (1535)	Jambe de fer (1556)	Mersenne (1636)	Blankenburg (1654)	Hotteterre (1707)	Modern recorder
a''' d''''	◐●○●○●○○ ; ◐●○●○●●● ; ◐●○○○○○○					◐●○●○●○○
d''' g'''	◐○●●●○○○ ; ◐○●●○●○○ ; ◐○●●◐●●●			◐○○●●○○○	◐●○●●○●●	◐●○●●○●○
c''' f'''	◐●◐●●●●● ; ◐[1]●○○○●○○	◐●○○●●●○	◐●○○●●●○ ; ◐●○○●●○○	◐●○○●●○○	◐●○○●●○○	◐●○○●●○○
f'' b♭''	◐●●●●○◐○	◐●●●●○○○	◐●●●●○○○	◐●●●●◐○○	◐●●●●○◐○	◐●●●●○●○
c'' f''	●○●○○○○○	●○●○○○●○	●○●○○○●○	●○●○○○○○	●○●○○○●○	●○●○○○○○
f' b♭'	●●●●●○●○	●●●●●○●○	●●●●●○●○	●●●●●◐○○	●●●●●○●○	●●●●●○●●
c' f'	●●●●●●●●	●●●●●●●●	●●●●●●●●	●●●●●●●●	●●●●●●●●	●●●●●●●●

[1] Fingering may be an error in Ganassi

historisk Museum, Copenhagen); and a descant by Richard Haka (Russell Collection, Edinburgh). In at last ten surviving paintings of such recorders, a silver- or brass-coloured sheath is shown fitting over the head joint from top to labium.

Around the middle of the 17th century recorders began to be made in three joints: head, middle with seven finger-holes, and foot with the remaining finger-hole. This is the familiar Baroque recorder. It has a nearly cylindrical head joint, a slight taper up to the fourth hole in the middle joint, followed by a much steeper taper, prolonged into the foot joint. These changes in structure may have happened independently in Italy, France and perhaps elsewhere. The first depiction of such an instrument is the *flauto italiano* (lowest note *g'*) in Bartolomeo Bismantova's *Compendio musicale* (1677; rev. 1694). Such recorders, which had a bright high register that was relatively easy to play, continued to be made in Milan and other European centres.

In contrast, the French *flute douce*, a treble with lowest note *f'*, had a full, resonant low register and a relatively weak high register. The first fingering chart for this type of recorder (Hudgebut, B1679) goes only from *f'* to *d'''*. This type was made in Paris and, under French influence, in London. Its creation has often been attributed to the Hotteterres, and particularly to Jean Hotteterre (i) (*fl* *c*1628–92), although the evidence is extremely indirect. J.C. Denner and Johann Schell applied to the Nuremberg authorities in 1696 for permission to make the French type of instrument, which they believed had been developed in France about 12 years earlier. A few surviving examples by Peter Bressan have double holes to facilitate the playing of the lowest two semitones (Grosvenor Museum, Chester, fig.5; Kunsthistorisches Museum, Vienna), and one (Vienna) also has double holes for the third finger of the left hand; such holes are mentioned by Jacques Hotteterre (1707). The French type of Baroque recorder seems to have been first depicted in a *trompe*



3. *'Great consort' of recorders, (from left to right) Grossbass (F), Bass (B♭), Basset (f), Tenor (c'). Alt (f'), Discants (c", d"), klein Flötlein (Exilent, g") and gar klein Flötlein (with one thumb- and three fingerholes): woodcut from Praetorius's 'Syntagma musicum' (2/1619)*

l'oeil with musical instruments (1672) by the Flemish artist Cornelis Gysbrechts when he was living in Denmark (Nationalmuseet, Copenhagen); the first French depiction dates from as late as 1691, in Pierre Mignard's *St Cecilia* (Louvre, Paris; fig.6).

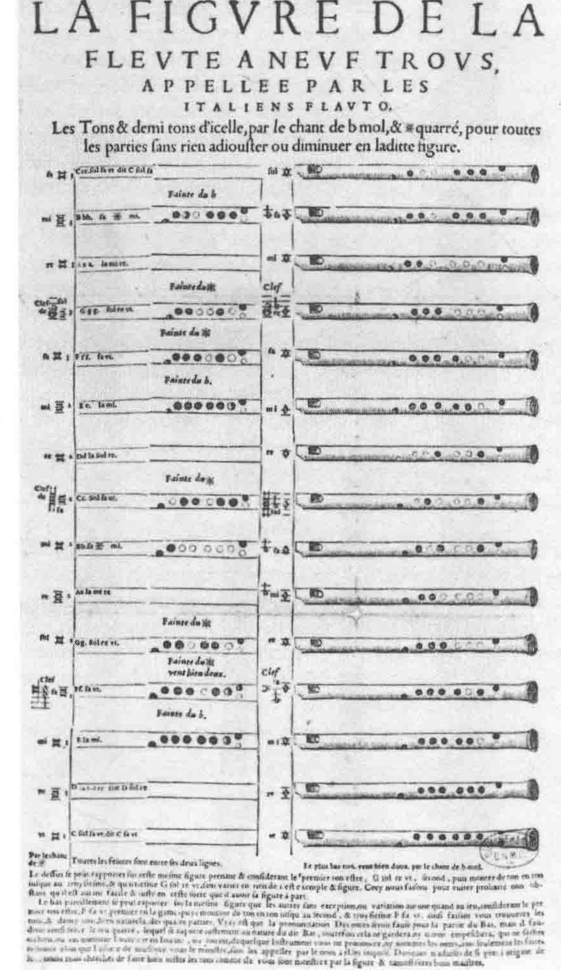
A double recorder was advertised by the Amsterdam maker Michiel Parent (1692): 'a combination of two recorders ... with which two different parts can be played at once'. An anonymous instrument survives (Grassi-Museum, Leipzig) in which two differently voiced recorders are joined together at the head and foot joints by flanges; this is presumably the principle of the 'flute d'echo' (Loulié, 1696), 'echo flute' (Paisible, 1713) or 'fiauto d'echo' (J.S. Bach, Brandenburg Concerto no.4, 1721) (*see* ECHO FLUTE).

(iv) Modern. The standard modern recorder was created by Arnold Dolmetsch (beginning in 1919) with further modifications by his son Carl. They began with the late-Baroque recorder of the French type, replacing the narrow, curved windway with a wide, straight one, reinventing the double holes for the lowest two finger-holes, and in the 1930s rescaling to modern pitch and equal temperament. Such instruments still tend to favour the low register and some have difficulty playing the 15th and 16th. The recorders with a long foot joint used in Germany in the 1920s and 30s (lowest note *A* or *D*) had an even more restricted range (about an octave) and a tone emphasizing the fundamental.

Carl Dolmetsch made a number of useful inventions to aid in the performance of the standard recorder: the thumb rest, the bell side-key (patented in 1958), the echo key (operated by lip or chin to help achieve dynamics; also patented in 1958), and the tone projector. Daniel Waitzman, who championed the bell key in the 1960s and 70s, proposed a specially designed bell end-key recorder (in which the high register would be in tune with the bell key closed).

Starting in the 1960s, makers such as Friedrich von Huene and Frederick Morgan started making more exact copies of historical instruments rather than (or as well as) the Dolmetsch-inspired modern types. Today, most makers of both handmade and mass-produced instruments make some kind of copy of at least one historical type.

A number of efforts have been made to modernize the recorder. Edward Verne Powell's 'Chromette' or 'Orkon', invented in 1943, was a modified descant recorder with simplified Boehm-system keywork. In 1975 Joachim and Herbert Paetzold patented plywood recorders (in sizes from bass on to subcontrabass) with a rectangular or

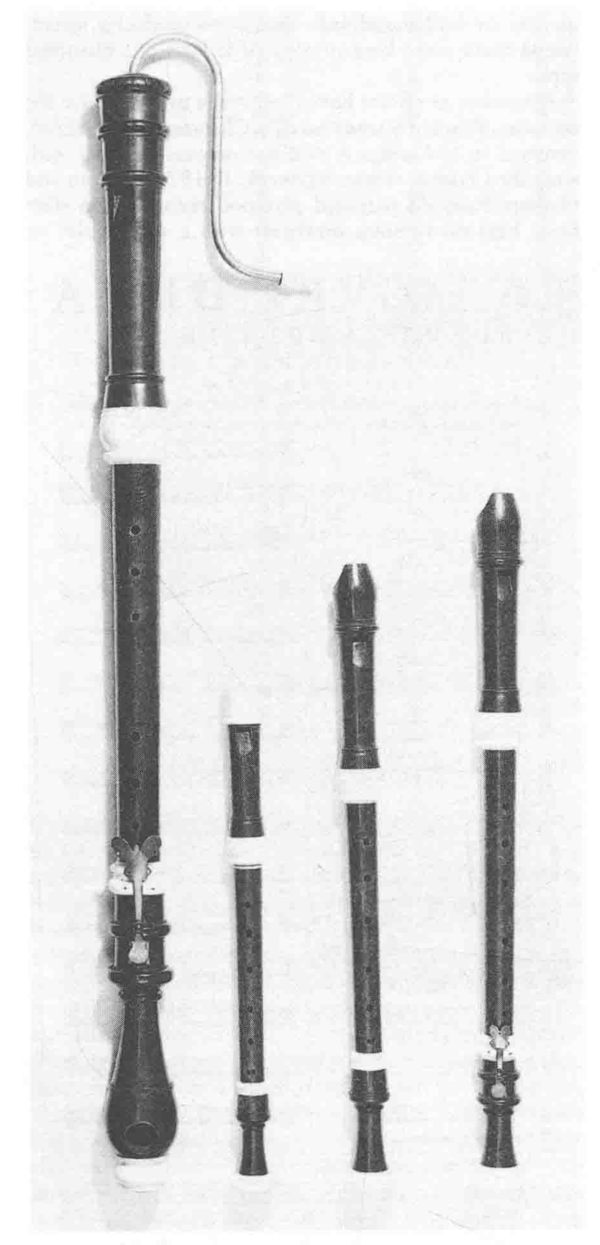


LA FIGVRE DE LA
FLEVTE A NEVF TROVS,
APPELLEE PAR LES
ITALIENS FLAVTO.
Les Tons & demi tons d'icelle, par le chant de b mol, & ♮ quarré, pour toutes les parties sans rien adiouster ou diminuer en laditte figure.

4. *Fingering chart for the recorder from Philibert Jambe de Fer's 'Epitome musical' (Lyons, 1556)*

square cross-section and a doubled-back bore like a bassoon, considerably reducing the length of the instruments; the keys are large flaps of wood. In 1988 Arnfred R. Strathmann patented the 'Strathmann flute', a recorder-like instrument with the elaborate keywork and fingerings of a saxophone, similar to the Boehm system and using an octave key rather than a thumb-hole; the block height is adjustable and the roof of the windway is removable. Strathmann has also patented a tiltable windway floor (1994).

One of the most promising developments, due to Maarten Helder, is based on an early 20th-century German type with a long foot joint. The head joint has a narrow cylindrical bore, the middle joint has a single taper, and the foot is again cylindrical, producing a recorder in which the harmonics are in tune up to the fourth harmonic. The instrument is louder than the standard recorder, has strong low notes and yet produces notes with ease in the third octave. Helder added an adjustable block, modified from Strathmann's, and a *piano* key, activated by the upper part of the left-hand index finger. In 1996 Klaus Grunwald's *Trichterblockflöte* (literally 'funnel recorder', but marketed as 'bell recorder' in English-speaking countries) began to be manufactured by Adler-Heinrich. This is a wide-bore recorder with a less developed conical bore than usual, large finger-holes with a raised tone-hole for the lowest finger, and a wide, funnel-like bell (in the case of the treble, made of brass) which improves the resonance of the recorder and makes the high notes easier to play. The instrument takes more air than the standard recorder, but for that reason enables a greater dynamic range.



5. Quartet of recorders by Bressan, London, late 17th century (Grosvenor Museum, Chester): (left to right) bass in F, treble in F, alto in D and tenor in C



6. 'St Cecilia' by Pierre Mignard, 1691 (Musée du Louvre, Paris)

(v) Innovations. The most promising addition of electronics to the recorder is Philippe Bolton's electro-acoustical recorder (in which a microphone is screwed into the side of the head joint and connected to a PA system and, if desired, an effects processor). Synthesizers such as the Suzuki Wind Controller and the Yamaha WindJamm'r are less like traditional recorders. Michael Barker's 'midified blockflute' is a system linking a Paetzold contrabass recorder to two computer-controlled synthesizers, enabling the mixing of 'real' and synthesized sounds.

II. Technique and performing practice

1. Renaissance. 2. Baroque. 3. Modern.

1. Renaissance. Most of what we know about recorder technique and performance practice before the 20th

century has been obtained from early treatises and tutors, which were generally aimed at amateurs and gave away few professional secrets. The earliest recorder instructions (*Introductio gscriben uf pfifen*, c1510; Virdung, 1511; Agricola, 1528) say little about performance; Agricola advised that graces (*Mordanten*), which make the melody *subtil*, must be learnt from a professional (*Pfeiffer*). The first book entirely devoted to recorder playing was Ganassi's *Fontegara* (1535). It gives us tantalizing glimpses of professional standards, describing but giving little context for an astonishingly well-developed technique and expressive style of playing, founded on imitation of the human voice and achieved by good breath control, alternative fingerings, a wide variety of tonguing syllables, and extensive use of graces and complex diminutions. Girolamo Cardano (*De Musica*, c1546) confirmed Ganassi's account of the imitation of the voice as well as the importance of articulation, breath control and diminutions. He also described aspects of recorder playing otherwise undocumented before the 20th century: controlling intonation by closing the bell hole, partially closing the bell to produce a tone or semitone below the lowest natural note, varying the position of the tongue in the mouth to improve and colour the notes, and creating a kind of vibrato by repercussively bending back the tongue. Ercole Bottrigari (1594) noted that expert wind players, including those of the recorder, were skilful at playing in tune through breath control and shading the finger-holes.

2. BAROQUE. Like the Renaissance authors, Bartolomeo Bismantova, a wind player in Reggio nell' Emilia and Ferrara, insisted that all wind instruments should be played 'in a singing manner and not otherwise' (*Compendio musicale*). His tonguing syllables are similar to the Renaissance ones, but in addition he placed importance on the 'smooth tongue' (*lingua legata*), or slurred pairs of notes, presumably reflecting the influence of violin technique.

Four English recorder tutors of the 1670s and 80s (Hudgebut, B1679; B[anister], B1681; Salter, B1683; and Carr, B2/1686) show that recorder players were using a tablature known as 'dot-way', derived from that for the FLAGEOLET. The tablature indicates a liberal use of ornaments, largely taken from the French style: the trill, beginning on the upper auxiliary or main note (at first called the 'beat', later the 'shake' or 'close shake'); the mordent, beginning on the main note or with a rising appoggiatura ('shake', then 'beat' or 'open shake'); the slur; the slur and mordent; and the 'double shake', a warbling trill across the registers on *g″* for the treble. The intervals involved in these ornaments are not always a simple tone or semitone. The use of such ornaments transforms the recorder music of this period, which can look dull on paper. By the time of the anonymous *Compleat Flute-Master* (1695), the tablature had been abandoned, and two ornaments were added: the 'sigh' (equivalent to the French *accent*) and the 'double relish' (trill with turn). *The Compleat Flute-Master* and the *Rules for Gracing on the Flute* (MS, c1690–1700, *GB-Lbl* Add.35043) each give a series of rules for adding ornaments on ascending, descending and repeated notes when they are not marked in the music. Curiously, the 1695 rules were incorporated into most English tutors until as late as 1780, when the ornaments must surely have greatly puzzled the performers of the Classical songs and dances contained therein.

The French tutors of the late Baroque (Loulié, B1680–90; Freillon Poncein, B1700; Hotteterre, B1707), all written by professionals, show that the French woodwind players were employing only two tonguing syllables, *tu* and *ru*. Freillon Poncein and particularly Hotteterre described a series of ornaments – *tremblement* or *cadence* (trill), *battement* (mordent), *flattement* (a fingered vibrato), *port-de-voix* (ascending appoggiatura), *coulement* (descending appoggiatura), and *double cadence* (trill with turn) – but in a manner which leaves their rhythm and accentuation open to interpretation; Hotteterre gave extensive fingering charts or descriptions of fingerings for the first three ornaments. Hotteterre's *L'art de preluder* (B1719) presents a method for learning how to improvise preludes and includes many examples for flute and recorder as well as a set of *traits* or exercises, 'in the style of caprices, which one makes when one so-to-speak plays about [*badiner*] on an instrument'. The practice of 'preluding' or 'flourishing' – improvising a passage to introduce a composed piece of music, whether in private or public – was also found in England, where some simple written-out examples are given in *The New Flute Master for the Year 1729* (presumably originating in some earlier tutor, now lost).

Outside France, we know little of the articulation practices of Baroque woodwind players before Quantz (*Versuch*, 1752). In France and Germany, as the Italian violin style became the predominant influence on woodwind music, flautists such as Michel Blavet and Pierre-Gabriel Buffardin modified the French syllables and reintroduced double-tonguing. A similar modification of the syllables described by Bismantova must have happened in Italy, particularly for playing the virtuoso solo and chamber concertos of Vivaldi.

Recorder-playing was also subject to experimentation. Mersenne (1636) described the possibility of 'sounding an air or chanson on the recorder, and at the same time singing the bass part ... for the wind that leaves the mouth in singing is capable of making the recorder sound, so that a single person can create a duet'. This practice is confirmed by accounts of novelty performances of the late Baroque. The *Stanley Poem* by Thomas Stanley the elder (c1650) describes a player who 'would shewe in a single recorder pipe / As many partes as any in a baggepipe ... To heare two partes in a single recorder, / That was beyond all their estimations far'. Zacharias Conrad von Uffenbach described hearing a Scotsman called Cherbourn in a London tavern in 1710 giving 'a perfect imitation on the recorder of the bagpipes and of a transverse flute, and he could also make it sound like two recorders in harmony. One could scarce have observed that he was singing, if one did not look prodigious sharp upon him'.

3. MODERN. The revival of the recorder in the 20th century at first introduced little in recorder technique that had not already been practised in the Renaissance and Baroque. Even the modern double-tonguing, *teke* or *dege*, often considered a post-Baroque innovation, was noted as far back as Ganassi (1535). In the late 1950s and 60s, however, Michael Vetter, Frans Brüggen and other virtuosos shocked the recorder world with bold new techniques (Vetter, E1969). Because of its construction with open finger-holes and duct mouthpiece, the recorder came to be considered the woodwind instrument capable

of producing the widest range of techniques and special effects. These have since been absorbed by professionals and employed in an increasing number of compositions. O'Kelly (A1990) made a valuable classification of the techniques and effects (slightly rearranged and extended in list form here). As already observed, not all of them are really new.

1. Non-standard fingerings*

a. single sounds (heard as such although consisting of a fundamental plus related harmonics)

i. fingerings to produce dynamics

ii. fingerings to produce variation in timbre

iii. harmonics or 'flageolet tones' (weak single harmonics)

iv. microtones (produced by fractionally opening or closing the finger-holes)

b. multiphonics (heard as a collection of discrete, frequently dissonant, pitches, the qualities of which vary with the type and make of instrument and the player)

2. Other techniques based on fingering*

a. glissando (produced by sliding fingers on or off finger-holes; because of the absence of keys, the changes can be smooth and can also produce accurate microtones)

b. random finger-play (usually over a group of finger-holes corresponding to an area of pitch which may be specified by the composer)

c. trills

i. conventional

ii. using microtones

iii. using intervals larger than a tone

iv. coupled with multiphonics

v. coupled with flutter-tonguing

**Both classes of fingering techniques (1 and 2) can be used with three different 'registers', depending on the extent of the closure of the bell-hole: normal or 'open', 'closed' and 'covered' (partially open)*

3. Articulation

a. single-tonguing

b. double- and triple-tonguing

c. flutter-tonguing

4. Vibrato (which can vary the tone-colour, intensity, dynamics, and/or pitch), produced by the

a. diaphragm

b. throat ('goat's trill'; 'chevroter')

c. tongue (a rapid *lu lu*)

d. fingers (*flattement*; lowers the pitch)

e. labium (covered with one cupped hand; lowers the pitch)

f. knee (shading the bell-hole; lowers the pitch, particularly of the high notes)

5. Tremolo

a. aspirated

b. uvular

c. flutter-tongued

d. tongued

6. Special effects

a. rustle tones (muted notes accompanied by air noise)

b. white noise (sounds encompassing a broad frequency spectrum; produced by overblowing, or blowing across the labium or any finger-hole)

c. percussive effects (tapping on a finger-hole, with or without blowing; striking with the fingernail or ring; slapping with the palm of the hand)

d. circular breathing

e. vocal effects (singing while playing; may be syllables or words)

f. mouth sounds (sucking, blowing, clicking, lip-smacking, kissing, laughing, etc.)

g. playing flute-style by using a finger-hole as an embouchure-hole

h. playing *shakuhachi*-style by blowing across the windway

7. Structural modifications to the instrument ('preparing' the recorder)

a. modifications to the windway and labium (moving block up or down; inserting strip of paper into windway; putting gauze over windway; loosely covering labium; tightly closing labium; tape partly covering labium)

b. modifications to the pipe (e.g. closing the bell-hole with tape)

c. foot-joint removed (the lowest note cannot be played; also affects the tuning and timbre of other notes)

d. head-joint removed (blow across the top or as into a cornett mouthpiece; also humming, singing, or speaking into the pipe)

e. foot-joint alone (if the joint has a key, this can be the source of percussive noises)

f. head-joint alone (varying the breath-pressure; occluding or closing the labium or bell-hole; vocal effects)

g. a recorder head on a flute body

8. Two instruments one player (the range of pitches can be altered by sealing some finger-holes with tape)

a. two recorders at the same pitch

b. two recorders at different pitches (e.g. *a'* = 440 and 415)

c. recorder and another woodwind instrument.

III. Social history and significance

1. Professionals. 2. Amateurs. 3. Music education. 4. Symbolism in art.

1: PROFESSIONALS. Although professional use of the recorder may go back to at least the 14th century, it is first documented clearly towards 1500 when the recorder emerged as one of the regular instruments of professional wind players (along with shawm, cornett, sackbut and sometimes flute or trumpet). All over Europe, inventories of royal and noble households generally include vast quantities of wind instruments, mostly in sets to be played together by the household musicians. The most celebrated is that of Henry VIII of England (1547) which includes 76 recorders. Henry imported a consort of recorder players, five brothers of the BASSANO family from Venice, in 1539–40 (Lasocki and Prior, D1995). This consort, expanded to six members in 1550, lasted intact until the amalgamation of the three court wind consorts into one group in 1630; such a focus on the recorder seems to have been an exception. A 'whole set of recorders' was acquired by the London waits in 1568, and the instrument gradually spread to the waits of Exeter (by 1575), Norwich ('five recorders, being a whole noise' by 1584–5), Chester (by 1591) and other cities. By the end of the 16th century, recorders were being used by the six-member consorts of musicians attached to all the London theatres.

Venice was a strong centre of wind playing by the early 16th century. Bernardin Bortolomeo, *piffaro* of the Doge,

Alvise Bassano, Gasparo Bernardo and Yipolito de San Salvador played recorders as well as cornetts, trumpets and shawms for processions of the Scuola di S Marco in 1515; the latter three musicians later worked at the English Court. In 1559 Jacomo Bassano and Santo Griti (Bassano), wind makers, entered into a contract with three *pifferi* of the Doge, Paulo Vergeli, Paulo de Laudis and Francesco da Zeneda, to provide recorders as well as cornetts, crumhorns, flutes and shawms, presumably for their own use; the *pifferi* also acted as agents for the makers.

In the Baroque period, almost all professional recorder players were primarily oboists or string players, occasionally concentrating on more unusual instruments. The 17th-century player about whom we know the most was Jacob van Eyck, composer of *Der fluyten lust-hof* and director of the carillons in Utrecht. He was engaged to play the recorder in the garden surrounding the Janskerk; his 'superhuman' ('boven-menschte') performance there is lauded in a poem by Regnerus Opperveldt (1640), and he was given a salary rise in 1649 'provided that he occasionally in the evening entertain the people strolling in the church garden with the sound of his little recorder'. In France the recorder, after being featured by the Hotteterres and other woodwind players in the orchestras of Lully, Charpentier and other prominent composers in the 1660s–90s, was quickly superseded by the flute. Etienne Loulié played the recorder for Charpentier and taught the Duke of Chartres (later Regent of France).

The playing of the handful of French performers who went to England around 1673 was singled out for praise by the French ambassador, Honoré Courtin (1676). One of them, James Paisible, settled in England, working at the court and later also in the theatre as a bass violinist and composer; in 1710 a visiting German, von Uffenbach, remarked that on the recorder Paisible's 'equal is not to be found'. Virtually all the recorder players in England during this period earned their living primarily on other instruments, and some also composed. An exception is Lewis Mercy, who began his career around 1708 and does not seem to have played other woodwind instruments until the 1730s, although he attempted to prevent the decline of the recorder as early as 1718.

Woodwind players at the German courts doubled on the recorder as well. Perhaps the most virtuoso was Johann Michael Böhm, Kapellmeister at Darmstadt 1711–29, who impressed Telemann as an oboist and also played the flute and recorder. J.C. Schickhardt, who published more recorder music than anyone else in this era, was a woodwind player who moved around the minor courts of Germany, the Netherlands and Scandinavia, and also visited England.

The first 20th-century professional to treat the recorder seriously was the German flautist Gustav Scheck, who took up the instrument around 1924 and used it extensively with the Scheck-Wenzinger Chamber Orchestra in the 1930s and on recordings into the 1960s. His students, especially Ferdinand Conrad and Hans-Martin Linde, have been influential as players and teachers. In England Miles Tomalin played an important role in the 1930s. After beginning on other instruments, Carl Dolmetsch became a recorder specialist and toured worldwide together with the harpsichordist Joseph Saxby from the 1930s to the 1980s. The Dutch school of recorder playing was founded by Johannes Collette in the 1930s and continued by Kees Otten in the 1950s and 60s. Yet, until the 1960s, despite the efforts of these and other players, the recorder was widely regarded as an amateur and educational instrument of little value to professionals.

This image was turned around by a student of Otten's, Frans Brüggen, who toured extensively and made numerous inspiring recordings in the 1960s and 70s. Through his musicianship, virtuosity and charisma, as well as his pioneering work with historical recorders, Brüggen demonstrated hitherto unsuspected lyrical and technical qualities in the recorder that attracted both audiences and students. At the same time, Brüggen and the German Michael Vetter developed many extended techniques for the modern recorder and commissioned new works to show them off. Brüggen's students and 'grandstudents', such as Kees Boeke, Walter van Hauwe, Han Tol and Marion Verbruggen, consolidated his work and amply demonstrated the possibility of making a successful career as a professional recorder soloist and teacher in the late 20th century. Players of similar stature in several European countries include Hugo Reyne in France, Dan Laurin in Sweden, and Conrad Steinmann and Matthias Weilenmann in Switzerland. In his tragically short career David Munrow (1942–76), the English player of early woodwind instruments, did wonders to popularize the recorder among mainstream audiences through his concerts, recordings, broadcasts and writings. More recently, the Danish player Michala Petri, operating outside the early music movement, has successfully taken the recorder out into mainstream ensembles and audiences. David Bellugi (Italy) and Scott Reiss (USA) have incorporated elements of the traditional music of various cultures into their playing. Joel Levine (USA) and Jean-François Rousson (France) have demonstrated the potential for the recorder in jazz.

Professional recorder consorts may be said to have started with the Dolmetsch Ensemble, founded in 1925 and still in existence. Successful recordings have been made by ensembles under the direction of Hans-Maria Kneihs (Wiener Blockflötenensemble, 1972–85), Bernard Krainis, David Munrow, Kees Otten (Syntagma Musicum), and Clas Pehrsson (Musica Dolce), among others. More recently, the Amsterdam Loeki Stardust Quartet (founded 1978) and the Flanders Recorder Quartet have combined in their programming original works with skilful arrangements, including elements of popular music and jazz.

2. Amateurs. 15th-century paintings show the instrument in the hands of upper-class men and women, and Virdung's vernacular treatise (1511), which sought to present 'everything ... made simple', was clearly aimed at the amateur. Henry VIII of England was a keen player: in 1511 he was reported as 'exercising himselfe dailie in ... plaieing at the recorders'; and his 1542 inventory has a notation that seven recorders had been checked out 'for the King's Majesty's own use'. Some 16th-century Italian paintings show the recorder being played by the aristocracy, both men and women. Yet many gentlemen in both countries considered playing wind instruments unbecoming to their status, because it occupied the mouth; they preferred the lute and, later, the viol. On the effects of recorders and flutes in society, Castiglione in *Il Cortegiano* (1528) recommended that they be used only in private, especially in the presence of women, but with 'tact and good judgement, for it is, after all, impossible to imagine

all the things that can happen'. In 17th-century Dutch art the recorder was one of the most frequently represented instruments, associated with both sexes and all social classes. The instrument is depicted alone and in ensembles, indoors and outdoors, but rarely with an audience. A Dutch amateur, Adriana van den Bergh, was the dedicatee of the solo recorder collection *Der Gooden fluyt hemel* (1644) and the second part of *'t Uitnemend kabinet* (RISM 1649[8]).

The late-Baroque recorder in all European countries was one of the most important amateur instruments for the rising middle class as well as the aristocracy. In England, those members of both classes who flocked to the theatres, concerts and 'music meetings' emulated the professionals to an unprecedented extent. A fascinating account of one amateur's discovery of the instrument is found in Samuel Pepys' diary: on a visit to the revival of Massinger's *The Virgin Martyr* in 1668, he was pleased 'beyond anything in the whole world' by 'the wind-music when the angel comes down, which is so sweet that it ravished me; and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife'. His purchase of a recorder six weeks later, 'the sound of it being of all sounds in the world most pleasing to me', clinches the nature of the wind instruments involved. Songs, and indeed whole operas, were printed with transposed parts for the recorder. The latest professional music, especially duets, solo sonatas and trio sonatas, was published for the consumption of the avid amateur. Professionals wrote some easy music especially for amateurs and gave away some token trade secrets in the recorder tutors that were issued in large numbers, replete with the latest airs and dances. Those amateurs who could afford to do so took lessons from professionals. This large and avaricious amateur audience transferred to the transverse flute during the 1720s (by 1710 in France), although a trickle of recorder tutors was published up to around 1780 and the instrument was played to a small extent throughout the 19th century.

Towards the end of the 19th century, the assembly of large museum collections of early instruments and the growing interest in pre-Classical music helped to produce a climate in which the recorder could again flourish. In Germany, the recorder revival began with amateurs, when members of the Bogenhausen Künstlerkappelle performed early music on recorders and other instruments from 1899 to 1939, using original Baroque instruments and a copy of a Denner treble made by the Munich maker Gottlieb Gerlach by 1909. In England in the 1890s and 1900s the research and lectures of Joseph Cox Bridge, Francis Galpin and Christopher Welch drew amateur attention to the instrument which Arnold Dolmetsch soon capitalized on.

By the 1930s the recorder had become popular among amateurs in several European countries and has been a leading amateur instrument from the 1940s onwards. Recorder societies were formed to aid the process, such as the Society of Recorder Players (UK; founded 1937) and the American Recorder Society (1939), which hold regular meetings, sponsor workshops, publish magazines and certify teachers. Membership of these societies has held steady to the present day.

3. Music education. Hints at the recorder's value as a teaching instrument are found in the recorder treatises and tutors of the Renaissance and Baroque. The second edition of Agricola's treatise (1545) was aimed at 'our schoolchildren and other beginning singers'. *The Most Pleasant Companion* (1681) announced 'plain and easy rules and instructions for young beginners'. Loulié's manuscript tutor (1680s) seems to have been written for Mlle de Guise's academy for children of the nobility. The educational role of the recorder was acknowledged by Shakespeare: 'Indeed he hath play'd on this prologue like a child on a recorder – a sound, but not in government' (*A Midsummer Night's Dream)*.

In the 20th century, the German youth movement of the 1920s (co-opted by the Nazis in the 1930s) found the apparent simplicity of the recorder attractive. In several countries the recorder found its way into primary schools from the 1930s onwards, encouraged by the advocacy of Edgar Hunt and the manufacture of cheap descants in both wood and plastic, and has continued in this role to the present day. The recorder has also taken an important part in *Orff-Schulwerk*. The desire to raise playing and teaching standards encouraged the foundation of the European Recorder Teachers Association (ERTA) in 1990 (branches in Austria, Germany and the UK) and the American Recorder Teachers Association (ARTA) in 1993.

4. Symbolism in art. From the Middle Ages the recorder, like other instruments, has been used symbolically in art. In many medieval and Renaissance paintings angels play one or more recorders, often grouped around the Virgin Mary. In several notable paintings there are trios of angel recorder players, perhaps a sign of the Trinity, although the music must have often been in three parts.

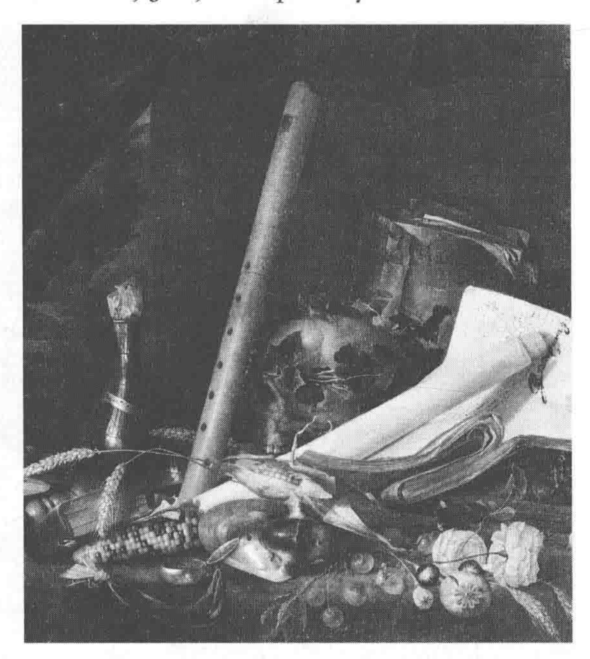
Beginning in the late 15th century, the symbolism of the recorder gradually shifted away from the sacred. A pair of recorders (as in Francesco del Cossa's *Triumph of Venus*, fig.7*a*) represented sexual union, whereas a single recorder tended to signify a self-gratifying aspect of sex. In pastoral paintings, recorders were commonly found in the hands of shepherds as well as courtiers and others in Arcadian guise and nymphs of the pastures and meadows. The erotic and the pastoral are combined in a scene by Abraham Bloemaert in which a shepherd is seen putting a recorder, an explicit phallic symbol, under the skirt of shepherdess. The recorder's frequent appearance in 'Vanitas' paintings (fig.7*b*), which depict the vanity of the pleasures of this world, presumably represents the transience of purely sexual love.

IV. Repertory

1. To 1600. 2. 1600–1690: (i) The recorder in vocal music (ii) The recorder in instrumental music (iii) The recorder in the theatre. 3. 1690–1750: (i) The recorder in vocal music (ii) The recorder in instrumental music (iii) Telemann and J.S. Bach. 4. From 1750.

1. To 1600. Recorder trios are depicted in several paintings of the 15th century, but no specific repertory for them has survived. Some of the earliest music must have been transcriptions of vocal repertory; in 1505 Giovanni Alvise, a Venetian wind player, offered Francesco Gonzaga a motet to be played on eight recorders. The treatises of the first half of the 16th century (Virdung, 1511; Agricola, 1529; Ganassi, 1535) take it for granted that recorders should be played in four-part consorts, and the front cover of a set of dance choreographies, *S'ensuyvent plusieurs basses dances tant communes que*





7. *(a) Pair of recorders: detail from the 'Triumph of Venus', upper register of the 'Allegory of April' ('Taurus'), fresco by Francesco del Cossa, c1468–70 (Salone dei Mesi, Palazzo Schifanoia, Ferrara); (b) one-piece recorder: detail of 'Vanitas Still-life' by Jan Davidsz. de Heem, 1664 (Museées Royaux des Beaux-Arts, Brussels)*

incommunes probably published by Jacques Moderne in Lyons in the 1530s, depicts such a consort (fig.8). The first published collection specifying performance on recorders was *Vingt et sept chansons a quatre parties desquelles les plus convenable a la fleuste dallemant ... et a la fleuste a neuf trous*, published in Paris by Pierre Attaingnant (RISM 1533[1]), which contains 14 four-part chansons marked for recorders. Moderne's *Musique de joye* (RISM 1550[24]) contains ricercares and dances intended primarily for instrumental performance on 'espinetes, violons & fleustes'. It is clear from this and other evidence that recorder players performed vocal pieces, gradually adding dances and instrumental music written in imitation of vocal styles.

Some repertory probably intended for the recorder consort at the English Court has survived, beginning with a pavan and galliard by Augustine Bassano from around 1550, and further pavans and galliards by Augustine and Jeronimo Bassano from the third quarter of the century. From these simple dances a significant step up was made to the fantasias of Jeronimo Bassano (*c*1580), four in five parts and one in six parts, containing elaborate counterpoint and expressive harmony. The Fitzwilliam wind manuscript (*GB-Cfm* 734), apparently the repertory of the court wind consorts in the early 17th century, contains wordless motets and madrigals as well as dance pieces in six parts (one part is lost).

Mixed consorts, too, were depicted in paintings as early as the 15th century, particularly one recorder with singer and a plucked instrument, or with some combination of harp, lute and fiddle (fig.9). Larger mixed consorts are described in sources of the early 16th century: during the last course of a banquet given by Ippolito II d'Este in Ferrara in 1529, Alfonso della Viola conducted a composition with six voices, six viols, a lira, a lute, a 'citara', a sackbut, tenor and bass recorders, a flute, a 'sordina' and two keyboard instruments. During the second half of the 16th century, consorts of unlike instruments became common in England, the practice perhaps having been transmitted through Italian musicians at court. The mixed consort usually consisted of treble viol (sometimes replaced by violin), bass viol, lute, bandora, cittern and flute (a recorder, probably a descant, is specified only in the Matthew Holmes consort books, *c*1595, *GB-Cu* Dd.5.21). Praetorius (1619), however, stated that the wind instrument in the English mixed consort was 'a flute or recorder', and two continental depictions of the mixed consort include the recorder (Adriaen van de Venne, *Celebration in Honour of the Truce between the Spanish and the United Provinces of the Netherlands*, and Simon de Passe, engraving, *Musical Evening*, 1612, reproduced in *EMc*, vi (1978), 611).



8. *Consort of recorders: woodcut from the title-page of 'S'ensuyvent plusieurs basses dances tant communes que incommunes' (Lyons: Moderne, c1530–38)*



9. Renaissance recorder, lute, virginal and bass viol: 'Concert champętre' by an artist of the Italian School, 16th century (Hǫtel Lallemant, Bourges)

2. 1600–1690.

(i) The recorder in vocal music. In Italy, the recorder was called for in only 17 published works between 1600 and 1670, although the instrument was presumably used in similar pieces that never found their way into print (Van Heyghen, E1993). In Florence and Mantua the instrument was used predominantly in pastoral scenes in dramatic music: Peri's *Euridice* (1600), Monteverdi's *Orfeo* (1607) and Francesca Caccini's *La Liberazione di Ruggiero* (1625). In Venice, the recorder was not found in opera but in the more conservatively scored music by organists at the Scuole Grandi and monastic churches, such as Francesco Usper's *Synfonia prima a otto* from his *Compositioni armoniche* (1619). The earliest surviving sacred music with recorders is Monteverdi's Vespers of 1610, scored in a similar fashion to the court music of the day. Monteverdi represented the 'blessed' quality of the Virgin in the short part for two recorders in the 'Quia respexit' part of the *Magnificat*.

In France, Cambert's *Pastorale d'Issy* (1659) was reported to have contained 'concerts de flutes,' or sections scored with recorder consort (Saint-Evremond: 'Les Opera: comedie', *Oeuvres meslées*, xi, Paris, 1705), apparently in emulation of the use of the 'flute' (more properly the aulos) in the classical theatre. Lully continued this practice by employing the recorder extensively in his operatic works, writing parts for two to four recorders (treble, tenor and bass) with at least two players to a part. In his ballets and *comédies-ballets* the recorder is featured almost exclusively in instrumental pieces. In the *tragédies lyriques*, in contrast, it is found mostly in vocal *airs* for male or mixed voices, often symbolizing death or lamentation, as in the famous funeral music from *Alceste* and the 'Plainte italienne' in *Psyché*. The instrument also accompanied pleas to the Gods (*Bellérophon*), and was linked with the Muses (*Alceste*, *Isis* and *Acis et Galatée*). Not surprisingly, recorders were used in scenes involving pipes (the shepherd's pipe in *Persée* and the pipes of Pan in *Cadmus et Hermione* and *Isis*). The celebrated sleep scene from *Atys*, which uses treble and tenor recorders, became a favourite of Charles II (who demanded it frequently from his French recorder players) and a model for similar scenes by Lully himself, Charpentier, Montéclair and others. Little research has been done on the use of the recorder by 17th-century German and Austrian composers, although preliminary investigations have revealed a significant participation by the instrument in the vocal music of such well-known composers as Biber, Böhm, Buxtehude, Hammerschmidt, Keiser, Schütz and Zachow, as well as a host of minor composers.

(ii) The recorder in instrumental music. The first independent recorder pieces of the 17th century were two canzonas – one for recorder and bass, the other for two recorders and bass – published in G.B. Riccio's *Primo libro delle divine lodi* (*R*/1612, first ed. lost). Riccio's *Terzo libro* (1620) featured the recorder in two further canzonas and a motet. The first recorder pieces in a collection of purely instrumental music were two sonatas and a canzona in Giovanni Picchi's *Canzoni da sonar* (1625). Biagio Marini wrote only one sonata for the instrument: *Sonata sexta* for two recorders or cornetts and continuo from his *Sonate symphonie canzoni*, op.8 (1626). Jacob van Eyck's *Der fluyten lust-hof* (Amsterdam, 1646–9) for descant recorder is the largest collection ever published of music for a solo wind instrument by a single composer. It consists of over 140 sets of variations

(including many variation chains) on psalms and popular songs and dances, with a few original preludes and fantasias. The *Engels nachtegaeltje* from the collection is now his most popular set of variations, although the evocative tune was probably originally composed for the harpsichord. The consort tradition was continued in Moravia in the 1660s and 70s by Biber, Schmelzer and Valentini among others. Some of their works bear the designation 'pro tabula' or 'ad tabulum', indicating intended use as dinner music.

(iii) The recorder in the theatre. The recorder was used in 17th-century Spanish and English theatre with various associations. In *La gran columna fogos, San Basilio el Magno* (Spain, 1596–1603), 'flautas' accompany the discovery of an altar. And in *El truhán del cielo y loco santo* (1620–30), they accompany the discovery of a Christ figure and the appearance of a Christ-child. In the Elizabethan, Jacobean and Caroline theatre, apparently representing 'the music of the spheres', recorders are associated with the supernatural, death and appearances of or portents from the gods. In William Davenant's *The Cruel Brother* (1627), recorders play while Corsa dies, and Fores remarks: 'Hark / As she ascends, the spheres do welcome her / With their own music'. The most curious association is with fake funerals (in which the deceased is later found alive), as in John Marston's *Sophonisba* (1606) and Thomas Middleton's *A Chaste Maid in Cheapside* (1613). In two plays, Fletcher and Massinger's *The Little French Lawyer* (1619) and Shirley's *The Grateful Servant* (1629), recorders are introduced for their aphrodisiac effect.

3. 1690–1750. From the late Baroque, the extensive repertory of solo sonatas and the rather smaller number of pieces for recorder and orchestra have naturally attracted the most attention among modern professional players. Yet the chamber music and especially the vocal music involving the recorder tend to display the instrument to better advantage.

(i) The recorder in vocal music. In England, Henry Purcell wrote a great deal of vocal music featuring simple recorder parts, generally for two instruments. Perhaps influenced by both the earlier English theatrical tradition and French opera, Purcell associated the recorder with the supernatural and religious ceremonies. In his first music for the stage, the incidental music for Nathaniel Lee's play *Theodosius* (1680), two recorders accompany the bass aria 'Hark! Behold the Heavenly Quire' as an angel choir descends. In *Dioclesian* (1690), two recorders accompany the soprano aria 'Charon the peaceful Shade invites', which concerns crossing the River Styx. Recorders appear in a number of Purcell's odes as well. In *Hail! Bright Cecilia* (1692), the poet, Nicholas Brady, casts doubt on the recorder's ability to incite earthly love: 'In vain the am'rous flute and soft guitar / Jointly labour to inspire / Wanton heat and loose desire'; Purcell set this text as a duet for alto and tenor, with two recorders and continuo (presumably played by guitar). Purcell used the recorder for several texts involving shepherds, celebration of the pastoral life (the cantata *We Reap All the Pleasures*), the establishment of peace ('Return, fond Muse, the thoughts of war' from *Celebrate this Festival*) and the ability of music to heal ('Her charming strains expel tormenting Care' from *Celestial Music*).

In the vocal works of Handel, the recorder is used to represent death as well as the supernatural, often as liberation or a sacrifice for the sake of love (as in the duet 'Vivo in te' from *Tamerlano*). Of some 90 arias in which Handel included the recorder, about 30 are about love, often mixed with other elements, particularly the pastoral. Like Purcell, Handel generally used the recorders in pairs, as in the sublime 'Heart, the seat of soft delight', the expressive climax of the masque *Acis and Galatea* (1718). In the same work a single recorder contrasts with the bass voice of the lusting giant Polypheme in 'O, ruddier than the cherry'. In 'Vaghe fonti' from *Agrippina* (1708), recorders represent the murmuring fountains in the pastoral scene.

(ii) The recorder in instrumental music. Little purely instrumental music was written for the recorder in France, although publishers from the 1690s to the 1750s often listed the instrument on title-pages as an alternative to the flute, hurdy-gurdy, musette and others. Hotteterre recommended that his suites, trio sonatas and duets for flute in mixed French-Italian style (1708–22) could be transposed a minor 3rd higher for the treble recorder. The sole French recorder sonata was written by Anne Danican Philidor (1712), presumably for himself to play at court. Lalande's *Symphonies (pour les soupers du Roy)* (1703) have a few movements that specify recorders. Michel Corrette's *Les voyages du berger fortuné aux Indes orientales* (1737), which shows some influence of Vivaldi's programme music, has a solo part for musette or recorder.

Corelli does not seem to have left original recorder music, although several recorder arrangements were published of his solo and trio sonatas and concerti grossi in London and Amsterdam. Justly the most famous is that of his variations on *La Folia*, op.5 no.12 (London, 1702). Effective solo sonatas were published by Bellinzani, Mancini and Veracini. Alessandro Scarlatti wrote chamber music and 12 *Sinfonie di concerto grosso* with recorder parts, as well as including recorder obbligatos in some of his solo cantatas. A manuscript in Naples (*I-Nc* 38.3.13) includes 24 concerti grossi for recorder and strings by Mancini, Scarlatti and others. Vivaldi's imaginative Concerto in C minor for treble recorder and strings, RV441, is probably the most virtuoso recorder composition of the Baroque era, full of rapid passagework containing large leaps and awkward cross-fingerings. The three *flautino* concertos, RV443–5, presumably written for sopranino recorder or flageolet, are also showpieces. Vivaldi featured the recorder in eight chamber concertos with combinations of oboe, violin and bassoon (RV87, 92, 94–5, 101, 103, 105 and 108) and a virtuoso trio sonata with bassoon (RV86).

Gottfried Finger, a German working in England, published duets, trios, divisions, solo sonatas, trio sonatas and quintet sonatas (for two recorders, two oboes and continuo) which helped to popularise the Italian style. Around 1724–6 Handel wrote six sonatas which are generally considered the finest in the Baroque repertory. Their strengths are inventive melodic lines in a frequently vocal manner, unpredictable phrase-lengths, and interplay between melody line and bass. From about 1710 into the early 1730s there was a vogue for concertos for one or two small recorders in public concerts and interval 'entertainments' at the London theatres. The published concertos by William Babell, John Baston and Robert Woodcock are mostly Vivaldian in design, anglicised by

conjunct passagework. The most important of these concertos, by Sammartini, remained in manuscript; its passagework is more virtuoso and varied, the lyrical fast movements are in da capo form, and the slow movement is an impassioned siciliana.

Probably the most prolific recorder composer of the Baroque was the German woodwind player J.C. Schickhardt who between 1709 and around 1732 turned out a steady stream of publications for the amateur market in a Corellian style. His best recorder compositions, which transcend his generally short-breathed phrase structure, are the concertos for four recorders and continuo, op.19; the quartet sonatas for two recorders, oboe and continuo, op.22; and *L'alphabet de la musique*, op.30.

(iii) Telemann and J.S. Bach. Telemann, himself a recorder player, treated the instrument on a par with other woodwind instruments in his publications up to *Essercizii musici* (Hamburg, 1740, but probably written c1725–30). His manuscripts are specific about requiring the recorder, but in his publications he also offered transpositions so that the instrument could play music written for the flute, violin and bassoon. Telemann's eight solo sonatas, among the most popular Baroque recorder music, incorporate formal and stylistic procedures drawn from the operatic aria and concerto. Less well known, but at least as significant, are his trio sonatas with recorder, written between 1713–14 and 1737–44, in which the recorder is paired with obbligato harpsichord (one) oboe (five), another recorder (one), treble viol (five), bass viol (one) and violin (five). Telemann's quartet in G minor for recorder, violin, viola, and continuo (TWV43 g 4), written around 1710–15, is one of the earliest examples by any composer of the 'Sonate auf Concertenart' (concerted sonata), in which at least one movement exhibits features of ritornello form and has much in common with the chamber concerto. The three other quartets featuring the recorder (TWV43 d 1, G 6, a 3) and the concerto for recorder, horn and continuo (TWV42: F 14) are also examples of the concerted sonata. Telemann's A minor Suite for recorder and strings, one of the most frequently performed Baroque recorder works, mixes elements of the French and Italian styles and even Polish folk music in a tuneful manner. His two virtuoso recorder concertos in F major and C major make effective use of the instrument's high register. Telemann also employed the recorder in no fewer than 93 cantatas and vocal serenades, concentrated primarily in the years 1720–31. The best-known are the 13 in *Der harmonischer Gottes-Dienst* (1725) for voice, recorder and continuo, intended for home worship.

J.S. Bach employed a pair of recorders (sometimes one or three) in 19 cantatas. He generally placed the recorders in the orchestra, as in most of *Preise, Jerusalem, den Herrn*, BWV119, or else made them the only obbligato instruments in an aria, as in the opening alto aria of *Komm du süsse Todesstunde*, BWV161 (in the final chorus of which recorders represent the flight of the soul to heaven). Occasionally he gave the recorder unusual instrumental settings, as in the opening sinfonia from *Gleichwie der Regen und Schnee*, BWV18, for two recorders, four violas and continuo, full of striking suspensions; the opening sonatina from *Gottes Zeit ist die allerbeste Zeit*, BWV106, for two recorders, two bass viols and continuo; the pastoral alto aria 'Doch Jesus' from *Schauet doch und sehet*, BWV46, for two recorders and two unison oboes da caccia without continuo; and the soprano aria 'Die Seele ruht in Jesu Händen' from *Herr Jesu Christ, wahr'r Mensch und Gott*, BWV127, in which two recorders play an accompaniment of continuous staccato quavers against a florid oboe obbligato. In the *St Matthew Passion* (1727/9), the flutes are replaced by recorders (largely doubled by oboes da caccia) for the F minor recitative and chorus 'O Schmerz! Hier zittert das gequälte Herz', describing Christ's sufferings on the cross. Three recorders and continuo evoke a pastoral atmosphere in the opening tenor recitative 'Er rufet seinen Schafen mit Namen' and the alto aria 'Komm, leite mich' from BWV175.

Any solo sonatas that Bach may have written for the recorder are now lost. Perhaps the best-known recorder pieces of all time are his second and fourth Brandenburg Concertos (1721). No.2 in F major, BWV1047, treats a single treble recorder as an equal soloist with trumpet, oboe and violin accompanied by strings. No.4 in G major, BWV1049, matches two *fiauti d'echo* (echo flutes) with a violin. This concerto also exists in a version in F major, BWV1057 (*c*1738), written for two treble recorders with harpsichord.

4. FROM 1750. Use of the recorder was rare between 1750 and the 20th-century revival. In the 19th century, Carl Maria von Weber seems to have scored for the recorder twice (*Peter Schmoll und seine Nachbarn*, 1801; *Kleiner Tusch*, 1806), and Hector Berlioz may have intended 'La fuite en Egypte' from *L'enfance du Christ* (1853) for the instrument. In its incarnation as the CSAKAN, the recorder had a repertory of several hundred pieces, which are beginning to be explored by modern players.

Before the 1960s, the 20th-century recorder repertory was largely tonal or modal. The most significant exception is Paul Hindemith's chromatic trio from *Plöner Musiktag*, written for himself to play at a music festival with two of his composition pupils in 1932. Perhaps not coincidentally, many of the other important recorder works of this period were written by pupils of Hindemith, including Stanley Bate, Arnold Cooke, Franz Reizenstein and Walter Leigh in England, Hans-Ulrich Staeps in Austria and Harald Genzmer in Germany. A key figure in inspiring the composition of new works in the late 1930s was Manuel Jacobs, a pupil of Edgar Hunt, to whom we owe a number of works by composers including Sir Lennox Berkeley, Peggy Glanville-Hicks and Peter Pope. But the greatest influence on English recorder music was Carl Dolmetsch who, with two exceptions, commissioned a new piece for each of his concerts at the Wigmore Hall, London, in 1939 (twice), 1941, then annually in an unbroken series from 1948 to 1989. The finest works are those by Gordon Jacob and Edmund Rubbra, whose *Notturno*, op.106 (1962), for recorder quartet, was written for Carl's children. York Bowen's substantial sonata (1948) introduced the practice, later common, of a single player using more than one recorder in a piece.

The first avant-garde works of the 1960s introduced extended techniques and often a high degree of technical accomplishment. Among the best works are several written for Frans Brüggen: Rob du Bois's *Muziek* (1961), Louis Andriessen's *Sweet* (1964), Luciano Berio's *Gesti* (1966), and Makoto Shinohara's *Fragmente* (1968), which is influenced by the Japanese *shakuhachi.* The recorder music of the 1970s made more selective use of

extended techniques and introduced theatrical elements, the interchange of different recorders, and the recorder player vocalising or using other instruments. The finest examples are Japanese, again influenced by the *shakuhachi*: Ryohei Hirose's solo *Meditation and Lamentation* (1975) for recorder quartet, and Maki Ishii's *Black Intention* (1975), in which the player uses two descant recorders played together, tenor recorder and tam-tam as well as vocalisation. The extensive repertory of the 1980s and 90s from Europe, the Americas, Australasia and Japan features a bewildering variety of styles, from minimalist (e.g. Leo Brouwer's *Paisaje cubano con rumba*, 1985) to microtonal. Some recent pieces are of staggering difficulty: Mathias Spahlinger's 30-minute *nah, getrennt* (1993), for solo treble, has a vast dynamic range, changing wildly almost from note to note, nuanced microtones, and a variety of articulations and tone qualities.

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DAVID LASOCKI

Reco-reco. A notched bamboo stem scraper or a metal scraper. *See* GÜIRO and BRAZIL, §II, 1(iv).

Recoupe (Fr.). A term used by Attaingnant for the first after-dance of the *basse danse commune*. The recoupe consisted of 12 *mesures* or step patterns, as against the 20 of the basse danse itself. The same section of a basse danse was called a 'moitié' in the Turin basse danse scroll (*c*1517) and in Antonius de Arena's treatise *Ad suos compagnos* (*c*1519), while in the Lyonnais treatise *S'ensuyvent plusieurs basses dances tant communes que incommunes* (*c*1535) it is called 'residue', and in Arbeau's *Orchésographie* (1588) it is called 'la retour de la basse danse'. Arbeau described the dance as being accompanied by repetition of one of the strains of the basse danse itself, but independent music for the recoupe section survives in Attaingnant's *Dixhuit basses danses* (1530), Moderne's *Musicque de joye* (*c*1544) and Susato's *Het derde musycke boexken* (1551).

See BASSE DANSE.

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□

Recte et retro (Lat.: 'directly and in retrograde'). The use of a theme together with its RETROGRADE version.

See also CANON (i).

Reda, Siegfried (*b* Bochum, 27 July 1916; *d* Mülheim, 13 Dec 1968). German composer and organist. He began his studies in Dortmund and continued them under Pepping and Distler at the Kirchenmusikschule in Berlin-Spandau. In 1946 he took over the directorship of the Institute for Protestant Church Music at the Essen Folkwangschule, where he also taught the organ and composition. In addition, he was appointed director of church music for Mülheim (Altstadt) in 1953. His compositional work combined an awareness of tradition with contemporary elements such as 12-note melody, and his major contribution was to introduce recent developments into Protestant church music, previously based on archaic formulae. In the field of organ music, he evolved from the neo-classicism of the concertos, through a novel employment of timbre as a form-building factor (*Triptychon*), to the dense serial writing of aphoristic spareness found in the *Monologe*. His liturgical choral music developed Distler's principles, with a deeply emotional declamatory style, rich in animated gestures, which is relieved at intervals by quasi-instrumental melismas; the choral pieces and the concert works share textures constructed in several layers. Reda's greatest achievement was the Requiem, which may be regarded as a summation of his life's work. He exerted a powerful influence on the new currents in Protestant church music from the early 1950s, partly through the Heidenheim Arbeitstage für Neue Kirchenmusik which he instituted with Bornefeld in 1946, and partly through the development of an organ style freed from archaic limitations.

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(selective list)

ORGAN

Choralkonzert 'O wie selig seid ihr doch, ihr Frommen', 1946; Choralkonzert 'Gottes Sohn ist kommen', 1946; 3 Concs., 1947–8; Choralkonzert 'Christ unser Herr zum Jordan kam', 1948; Triptychon über das Kirchenlied 'O Welt, ich muss dich lassen', 1950; Marienbilder, 1950; Choralkonzert 'O Traurigkeit', 1952; Monologe, 1953; Prelude, Fugue and Quadruplum, 1957

Gloria Dei 'Ich weiss ein lieblich Engelspiel', 1957; Sonata, 1960; Laudamus te, 1961 [after Bach: Mass in b]; Servite Domino, 1961 [after Reger: Ps c]; Meditationen über das Passionslied 'Ein Lämmlein geht', 1964; Meditationen über das Passionslied 'O Mensch, bewein', 1964; Chorale Fantasia 'Herzlich lieb hab' ich dich', 1965; Toccata novenaria modos vertens, 1966

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KLAUS KIRCHBERG

Redding, Otis (*b* Dawson, GA, 9 Sept 1941; *d* Lake Monona, WI, 10 Dec 1967). American soul singer and songwriter. He moved to Macon, Georgia, at the age of three, and later began playing the drums with a variety of gospel groups every Sunday morning at the Macon radio station, WIBB. As a teenager he sang in a gospel quartet before becoming lead singer in local guitar virtuoso Johnny Jenkins's secular group, the Pinetoppers. Redding recorded two singles as a solo artist for the Trans World and Orbit labels before auditioning at Stax records at the end of one of Jenkins's sessions. Influenced by Little Richard and Sam Cooke, Redding's initial release on the Stax subsidiary, Volt Records, was *These Arms of Mine* (1963), the first in a series of increasingly impressive 12/8 ballads which included *Pain in my Heart* (Atco, 1964) and *I've been loving you too long* (1965). Alternating with these ballads were several mid-tempo riff-based songs such as *Respect*, *I can't turn you loose* (both 1965) and covers of the Rolling Stones' *Satisfaction* (1966) and Sam Cooke's *Shake* (1967).

While at Stax he made over 120 recordings, of which only three include backing singers. Instead he preferred the three- or four-piece Stax horn section often referred to as the Memphis Horns. Redding played an important role in shaping the Stax horn sound, typically writing

syncopated lines that started in unison and finished in harmony. He also introduced the concept of arranged horn ensemble sections replacing a bridge or, more commonly, an 'improvised' instrumental solo.

For most of his life Redding was extremely successful with a black American audience while selling on a limited basis to a select number of whites. In 1967 that began to change when he headlined a Stax/Volt European tour (he was named the number one male singer that year in the *Melody Maker* annual readers' poll) and the second night of the three-day Monterey International Pop Festival in California in June. The same year he wrote and produced his first hit for another artist, *Sweet Soul Music*, for his protégé Arthur Conley.

In late 1967 Redding recorded enough material for four albums and both sides of a Christmas single. One of the last songs that he wrote and recorded was *(Sittin' on) The Dock of the Bay*. The song had partially been influenced by Dylan and the Beatles and it was thought by many in the soul music industry to be too pop-orientated for Redding's primarily African-American audience. Released shortly after his death in a plane crash, the song proved to be a watershed release, as it reached number one in both the rhythm and blues and the pop charts. Redding had nine further posthumous hits, his influence extending to the present. His sons, Dexter and Otis III, formed a group called the Reddings who had some success in the 1980s.

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For further bibliography *see* SOUL MUSIC.

ROB BOWMAN

Redel, Martin Christoph (*b* Detmold, 30 Jan 1947). German composer. He studied percussion with Scherz and composition with Kelterborn and Klebe at the Nordwestdeutsche Musikakademie, Detmold (1964–9); his composition studies continued with Isang Yun at the Staatliche Hochschule für Musik und Theater, Hanover. In 1971 he accepted a teaching post at the Detmold Hochschule, where he was appointed professor of composition in 1979 and rector of the Hochschule in 1993. He has also taught at the Weikersheim courses for young composers; in 1992 he became president of Jeunesses Musicales. His honours include an award from the Gino Marinuzzi Competition and the Arthur Honegger prize. Never losing links with traditional techniques, his scores are based on tonal, 12-note and serial procedures, and exhibit clear formal structures, lyrical lines and strong contrasts between serenity and tension. His works for percussion have become part of the standard literature and are frequently performed as competition pieces. He is the author of *Grundlagen des Kadenzspiels im Tonsatzunterricht* (Berlin, 1975). (*KdG*, U. Sommer)

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(*selective list*)

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Vocal: Symbolismen (R. Huch), S, ens, 1968–9; Epilog (A. Gryphius), B-Bar, fl, gui, 1971; choral works

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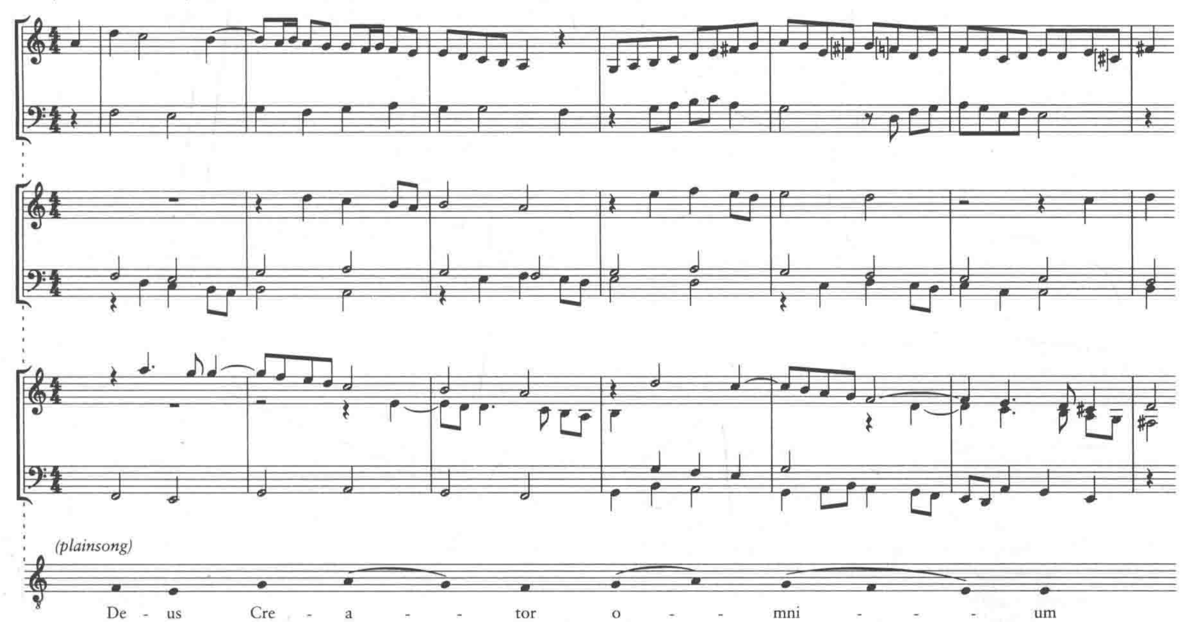
H. KUNZ

Redford, John (*d* London, will made 7 Oct and proved 29 Nov 1547). English composer and organist.

The earliest known mention of him dates from 20 June 1534 when, as one of the vicars-choral of St Paul's Cathedral, he signed Henry VIII's Act of Supremacy. At his death he was almoner and Master of the Choristers, and had probably succeeded to these posts on Hickman's death earlier that year. There was no specifically named post of organist at St Paul's at this time, but Redford was undoubtedly employed in this capacity in view of the substantial body of works that he composed for the instrument. On his death he was probably immediately succeeded by Sebastian Westcote as almoner, but the duties of organist appear to have been assumed, at least in part, by Philip ap Rhys. Redford was a poet and dramatist as well as a musician. A morality play with indications for music, *Wyt and Science* (edition in *Tudor Interludes*, ed. P. Happé, Harmondsworth, 1972), with a fragmentary dramatic interlude and other verse, is included in a separate section of a manuscript (*GB-Lbl* Add.15233) which also contains some of his organ music. The morality and the interlude were almost certainly intended for performance by the children of St Paul's, a tradition which was to be continued by Westcote. The latter certainly, and Redford probably, collaborated in dramatic productions with John Heywood, who later became virginalist to Queen Mary. Heywood was a witness to Thomas Mulliner's ownership of the manuscript now known as the Mulliner Book (*Lbl* Add.30513), which is a major source of Redford's music. The principal source (the first section of Add.29996) probably dates from shortly after Redford's death, but before the coming into effect of the Act of Uniformity in 1549.

Redford is one of the earliest English composers whose organ music has survived, and certainly the earliest of any importance. Before his day, organ music was almost completely an art of improvisation, using plainsong as its basis. Its function, as in Redford's own music, was to alternate with, and partially replace, the sung plainchant of the Latin services. In some forms (hymn, *Te Deum*, *Magnificat*), the organ shared the plainchant with the singing on a verse-for-verse basis; but in the offertory only the first few notes were left to be intoned by the cantors. The organ antiphon replaced the singing of such chants at the end of a psalm, a group of psalms, or a canticle. Redford's distinction was to raise this art to the status of written composition. His music is not entirely free from dryness; but it is completely instrumental in idiom and almost completely independent of vocal techniques. Redford often embellished the plainchant in a manner known as 'breaking the plainsong', each note of the chant melody being allotted a specific unit of time, within which the note itself or its octave must appear (special liberties were allowed for repeated notes and at cadences). Redford is cited as a master of this art by Morley in *A Plaine and Easie Introduction* (1597). His favoured texture consists of two or three parts with the

Ex.1 *(note values halved)*



plainchant in the bass or middle part, as may be seen in three successive verses of a hymn, *Deus Creator omnium* (ex.1). The widely spaced texture of the third verse, in which the middle part or 'mean' is transferred from hand to hand, is characteristic of Redford. Another of his methods was to use the faburden of the plainchant as the cantus firmus: this was a melodic line, originally designed to accompany the plainchant, formed mainly by duplicating at a 6th below (or a 3rd above), but falling to the octave (or unison) at cadences and certain other points. In his two settings of the odd-numbered verses of the *Te Deum*, Redford used a highly embellished faburden in varying transpositions according to the tessitura of the original melody, thus creating an immensely sophisticated cantus firmus technique in which the plainchant is thoroughly disguised.

Redford wrote a few four-part works for organ, but did not achieve the fluency of his artistic successor, THOMAS PRESTON, in this respect. Rhythmically he was unadventurous compared with Preston, the main foil to the predominant quadruple metre being the use of sesquialtera proportion. Occasionally, by disposing the plainchant in short notes, he achieved rhythmic patterns corresponding to the modern 3/4, 5/4 and even 10/4 (see his two settings of the *Te Deum*). The one source which may date from his lifetime (*Lbl* Add.15233) shows greater liberality in the use of accidentals than the other manuscripts, which perhaps indicates a disposition towards a moderate degree of chromaticism in his own performance. One of his vocal works, *Christus resurgens*, may have been the model, or at least the inspiration, for Byrd's setting in the first book of *Gradualia* (1605).

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VOCAL

Christus resurgens, 4vv, *Lbl* Add.17802–5, *Ob* Tenbury 389
Sint lumbi vestri praecincti, 6vv, inc., *Och* 979–83, *Ob* Tenbury 389

KEYBOARD

A meane, S 67
A solis ortus cardine (hymn), 1 verse, C 25
Aeterne rerum conditor (hymn), 4 verses, C 28
Aeterne rerum conditor (hymn), 1 verse, S 74
Aeterne rex altissime (hymn), 1 verse, S 26
Agnus Dei, DS 4
Angulare fundamentum (hymn), 1 verse, C 29
Aurora lucis rutilat (hymn), 1 verse, S 73
Christe, qui lux es (hymn), 4 verses, C 36, S 31
Christe, qui lux es (hymn), 1 verse, S 40
Christe Redemptor omnium (hymn), 1 verse, C 38
Conditor alme siderum (hymn), 4 verses, C 40
Deus Creator omnium (hymn), 3 verses, C 42
Exsultet caelum laudibus (hymn), 1 verse, S 30
Felix namque (offertory), DS 20
Felix namque (offertory), DS 21
Glorificamus (antiphon), S 54
Iste confessor (hymn), 1 verse, S 48
Iste confessor (hymn), 1 verse, S 63
Iam lucis orto sidere (hymn), 1 verse, S 75
Justus ut palma (offertory), DS 23
Lucem tuam (antiphon), C 8
Lucem tuam (antiphon), S 37
Lucem tuam (antiphon), S 39
Lucis Creator optime ('O Lux with a meane', hymn), 1 verse, S 29
Miserere (antiphon), S 7
Miserere (antiphon), C 19
Miserere (antiphon), C 20
Miserere (antiphon), S 53
O lux beata Trinitas (hymn), 1 verse, S 28
O quam glorifica ('redfordes meane', hymn), 1 verse, C 49
Precatus est Moyses (offertory), DS 25
Primo dierum omnium (hymn), 1 verse, C 52
Salvator mundi Domine (hymn), 1 verse, S 36
Salvator mundi Domine (hymn), 1 verse, S 72
Te Deum, 16 sections, C 2, S 59–62
Te Deum, 16 sections, C 3
[Te lucis ante terminum] (hymn), 1 verse, S 38
Tui sunt caeli (offertory), DS 27
Veni Redemptor gentium (hymn), 3 verses, C 61, S 47
Veni Redemptor gentium (hymn), 1 verse, C 60
Verbum supernum prodiens (hymn), 3 verses, C 63, S 66

For further information and attributions see Caldwell.

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JOHN CALDWELL

Redgate, Roger (John) (*b* Bolton, 3 June 1958). English composer. A pupil at Chethams School of Music in Manchester, he went on to study composition with Roxburgh at the RCM, London and with Ferneyhough at the Hochschule für Musik in Freiburg. Between 1984 and 1994 he was a member of the Composers Forum at the Darmstadt summer school, and in 1988 was awarded the Darmstadt Kranichsteiner Prize for composition. From 1989 to 1992 he was Northern Arts Fellow in Composition at the universities of Durham and Newcastle; in 1997 he was appointed lecturer in composition and performance at Goldsmiths' College, University of London. Alongside his work as a composer he has been active as a violinist and conductor and since 1984 has directed Ensemble Exposé, the new music group he founded with Richard Barrett.

Almost half of Redgate's output is for solo instruments and only a handful of works last as much as 10 minutes. Yet Redgate is no miniaturist; rather the generative procedures of his work are pursued with such fierce rigour that the music which they yield exhausts its expressive potential extravagantly quickly. His fascination for the writings of Derrida has led him to an acute awareness of the critical distances between notation and sound, performer and listener, new music and musical tradition. That the densely layered textures of Redgate's music often recall the work of improvising musicians like Cecil Taylor and Anthony Braxton confirms the validity of the apparent paradox at the heart of his work – that only through the most painstakingly wrought compositional procedures can notated music ever reproduce the intensity of spontaneous creation.

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CHRISTOPHER FOX

Redhead, Richard (*b* Harrow, 1 March 1820; *d* Hallingley, Surrey, 27 April 1901). English organist and composer. He trained as a chorister at Magdalen College, Oxford, under Walter Vicary. In 1839 he was appointed organist of Margaret Chapel (now All Saints), Margaret Street, London, by the Rev. F.W. Oakeley, under whose guidance he trained the prototype surpliced parochial choir which heralded the Tractarian choral revival. In conjunction with Oakeley, Redhead produced the first Anglican plainsong psalter, *Laudes diurnae* (1843), and other liturgical music for Anglo-Catholic use. From 1864 he was organist of St Mary Magdalene, Paddington, for which he published several works, including the *Book of Common Prayer with Ritual Music* (1865).

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BERNARR RAINBOW

Redi, Tommaso (*b* Siena, *c*1675; *d* Montelupone, Loreto, 20 July 1738). Italian composer. He studied first with his uncle, G.O. Cini, *maestro di cappella* at Siena, and then perhaps with G.M. Casini, organist of Florence Cathedral. A priest, he was in Spain with the papal nuncio between 1706 and 1709; then he went to Rome. In 1711 his requiem mass for Francesco Maria de' Medici was performed in Siena Cathedral. According to Morrocchi, he was organist at S Maria in Provenzano; it may have been from there that he applied to be assistant to Franchi, *maestro di cappella* at the Santa Casa, Loreto, in 1731. Caldara also competed for the position but Redi, supported by Pitoni, was engaged, on 1 June 1731. On 2 December 1731, on Franchi's death, Redi became *maestro di cappella*, holding the title until shortly before his death.

Redi's music, written in response to the various demands of his position, ranges from a simple four-part homophonic *a cappella* sequence to a polyphonic, often chromatic, mass for two four-part choirs with string accompaniment. Redi's writing is always competent and in a clear, rhythmically regular 18th-century style.

But the main interest in Redi comes from his controversy with Padre Martini over the incomplete canon by Animuccia in an oil painting in the Cappella Lauretana. The young Martini found a solution (29 September 1732) with which Redi disagreed; his own, together with Martini's, was then sent to Pitoni (in Rome), Pacchioni (Modena), Calegari (Venice) and Vallotti (Padua). While appreciating Redi's proposal, they nevertheless voted for Martini who then wrote a long, scholarly defence that closed the question. There are in all nine letters on the subject, including one from Tartini. Redi was buried in Montelupone, in the church of the Padri Minori Conventuali.

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25 ints, 2 choirs each 4vv, str, org, 1731–2; Responsory [Posuit], 8vv; vesper ant, 8vv; 3 Ints, 3 Alls, all 4vv, org; various hymns [Vexilla regis, Ecce sacerdos magnus, Lauda Sion salvatorem]: all in *I-LT*

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CAROLYN GIANTURCO

Redlich, Hans F(erdinand) (*b* Vienna, 11 Feb 1903; *d* Manchester, 27 Nov 1968). British musicologist and conductor of Austrian birth. He studied the piano with Paul Weingarten, theory with Hugo Kauder and composition with Carl Orff up to 1921; he also attended the universities of Vienna and Munich. In 1931 he took the doctorate at Frankfurt University with a dissertation on the madrigals of Monteverdi and worked as assistant conductor at the Charlottenburg opera, Berlin (1924–5), and at the Stadttheater, Mainz (1925–9), where a number of modern works were produced at his instigation. Political events caused him to return to Austria in 1937 and to move to England in 1939; he took British nationality in 1947.

From 1941 to 1955 Redlich was an extra-mural lecturer in the Midlands and East Anglia; in 1955 he was appointed lecturer in history of music at Edinburgh University and in 1962 professor of music at the University of Manchester. In 1967 Edinburgh University awarded him the honorary degree of DMus.

Redlich was a man of great energy, humour and charm, who found time to write several books and many articles and to produce a large number of practical editions (some in his capacity as general editor of Eulenburg miniature scores). His interests were wide, but he was chiefly known first as a student of Monteverdi and secondly of Austrian music of the late 19th and early 20th centuries. He did much to help popularize in the English-speaking world the music of Monteverdi, Bruckner, Mahler and Berg when it was unfamiliar. His private library formed the nucleus of the music department library at the University of Lancaster.

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ARTHUR D. WALKER

Redman, Don(ald Matthew) (*b* Piedmont, WV, 29 July 1900; *d* New York, 30 Nov 1964). American jazz composer, arranger, bandleader and alto saxophonist. He was a child prodigy from a musical family, and learnt to play most conventional instruments. By the end of his years at school he had already begun writing arrangements. At the age of 20 he graduated from Storer College in Harper's Ferry, West Virginia, with a degree in music. While on tour with Billy Paige's Broadway Syncopators Redman joined FLETCHER HENDERSON in several recording sessions in New York. When Henderson formed an orchestra shortly afterwards, Redman was one of the members; besides writing the band's arrangements he played the clarinet, saxophones and occasionally other instruments. The addition of Louis Armstrong in 1924–5 as jazz specialist had a deep impact on all the players and also on Redman's arrangements; the band turned increasingly from dance music to jazz, and by the mid-1920s it was the most prominent black jazz orchestra in the country.

Redman left Henderson in 1927 to become music director of McKinney's Cotton Pickers, and in a few months he transformed this group from a little-known novelty ensemble into one of the major jazz orchestras of the period. The Cotton Pickers focussed less attention on its soloists than Henderson's band had done and concentrated more on Redman's arrangements, which were played with precision and control. Redman's writing became more elaborate, especially in harmony and rhythm; his new sophistication is apparent in his outstanding arrangement of *Rocky Road* (1930, Vic.). Besides playing as a soloist (principally on alto saxophone) and in the reed section, Redman began to appear as a singer, performing in a high-pitched, half-spoken style. He also composed his best-known popular songs with the Cotton Pickers: *Cherry* (1928, Vic.) and *Gee, ain't I good to you?* (1929, Vic.).

In 1931 Redman formed his own band and composed *Chant of the Weed* (1931, Bruns.), perhaps his most masterly work. His band broadcast regularly on radio and made numerous recordings before breaking up in 1940. Redman spent most of the 1940s composing and writing arrangements for radio, television and many big bands, including those of Count Basie and Jimmy Dorsey. He organized a big band to tour Europe shortly after World War II, and in 1951 became musical director for Pearl Bailey, an association which lasted throughout the 1950s. He seldom performed during his final years, but spent his time writing several extended works (which have never been performed in public).

Redman was an outstanding jazz arranger and one of the first masters of jazz orchestration; his influence was greatest during his early years as chief arranger for

Henderson. His early arrangements integrated solo improvisations with passages for ensemble in the style of improvised jazz, and he also incorporated certain aspects of collectively improvised jazz, such as breaks, chases and call-and-response patterns, into his scores. His versions of *Copenhagen* (1924, Voc.), *Sugar Foot Stomp* (1925, Col.), *Go 'long mule* (1924, Col.) and *Shanghai Shuffle* (1924, PAct) for Henderson are important landmarks in the evolution of ensemble jazz.

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ROBERT KENSELAAR

Redoble (Sp.). An ornament, variously a form of ornamental division or a trill. *See* ORNAMENTS, §2.

Redolfi, Michel (*b* Marseilles, 8 Dec 1951). French composer. After studying music in his native city, he was one of the founders of the Groupe de Musique Electroacoustique of Marseilles in 1969. He spent the period from 1973 to 1984 in the United States at the University of San Diego, and then returned to France. Since 1986 he has been director of the Centre International de Recherche Musicale (CIRM) and of the MANCA festival in Nice. During his time in California he conceived the idea of the first 'sub-aquatic concerts', inviting the members of the audience to immerse themselves and listen to electronic music played underwater. After the series *Sonic Waters*, performed in the Pacific in 1981 and then in a swimming pool at the La Rochelle Festival, he developed the concept further in other works: *L'écume de la nuit* (1984), *Crysallis*, a sub-aquatic opera (1992), *In Corpus*, a sub-aquatic multimedia work (1994), and the sound installation, *Liquid Cities* (1996). Parallel to his research into situations involving audience participation, he also composes electro-acoustic music or in mixed genres, which are intended for concert performance, including *Pacific Tubular Waves* (1978), *Desert Tracks* (1988), *Jazz d'après Matisse* (1989), *Appel d'air* (1991) and *Jungle* (1991). Michel Redolfi won the Prix Luigi Russolo in 1978, the SACEM medal in 1988, the Prix Ars Electronica in 1994 and 1996, and is a Chevalier of the Ordre des Arts et des Lettres.

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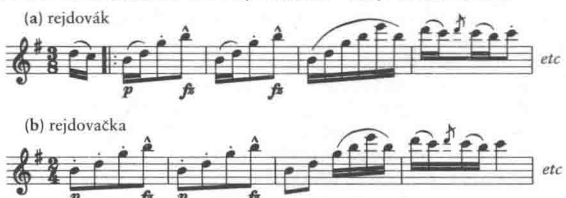
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BRUNO GINER

Redonda (Sp.). *See* SEMIBREVE (whole note); *semibreve* is also used. *See also* NOTE VALUES.

Redowa (Ger.; Cz. *rejdovák*, *rejdovačka*, from *rej*: 'round dance', 'whirl'). A Czech folk dance introduced as a salon dance in Prague in 1829, later spreading beyond Bohemia. In Bohemia it was a double dance: the *rejdovák* resembled the *sousedská* (earliest notations have tunes similar to typical minuet and ländler tunes) and was danced at a moderate 3/4 or 3/8; the *rejdovačka* (a feminine variant of the masculine word *rejdovák*) provided a second half, often set to a rhythmic variant of the *rejdovák* tune speeded up to a brisk polka-like 2/4 or 4/8. An early example is S.W. Schiessler's *Neuester Reydowak sammt Reydowaczka* (1829), which he published the next year in his Carnival anthology (ex.1). Other versions of the

Ex.1 S. W. Schiessler: *Neuester Reydowak sammt Reydowaczka* (1829)



coupled *rejdovák–rejdovačka* were composed by F.K. Landrock, J. Köhler and J.N. Škroup during the height of its popularity in Prague in 1830–32; by 1840 it had disappeared from fashionable Czech balls. Jaroslav Langer claimed in 1834 that the dance was immediately taken up 'in Hamburg, Vienna, France, England and even in America' (Nejedlý, p.349); most printed Redowas, however, mostly by German composers, were published later, in the 1840s and 1850s. Examples include several pieces by Anton Wallerstein, Carl Voss's *Rosalie, redowa élégante* and Ferdinand Beyer's *Les belles de New York, 3 polka-rédowas*. Abroad the two names were collapsed into the single German 'Redowa' and its metrical peculiarities variously interpreted, e.g. J.F.F. Burgmüller's two published redowas (both 1846) – *La redowa, nouvelle*

valse Bohemienne and *Redowa, polka* – suggests the Czech metrical differentiation of the 3/4 *rejdovák* and the 2/4 *rejdovačka* continued to exert influence. Later accounts are of a triple-time dance: Barclay Squire described it as 'like a Mazurka, with the rhythm less strongly marked'; Nettl's description suggests more of a waltz on the same spot. The dance can also be found (as 'redova') among the 19th-century mestizo forms in Mexico.

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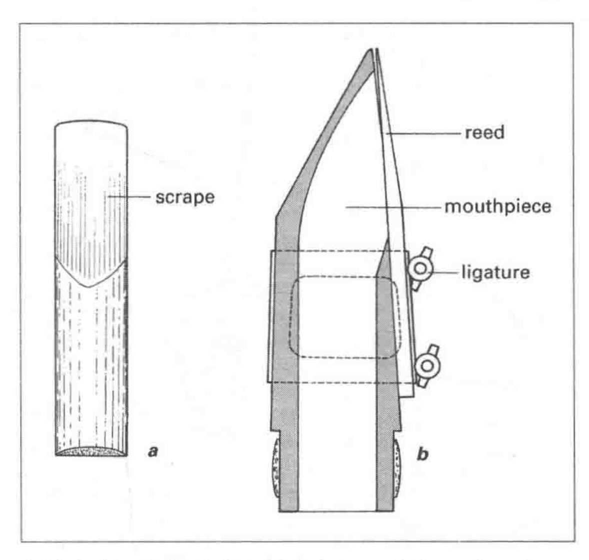
JOHN TYRRELL

Reduction. *See* LAYER.

Reed. An elastic lamina of natural vegetable tissue (bamboo, leaf, straw or wood), metal, plastic or other material which, under the influence of an airstream from a wind player's lungs or from bellows, will vibrate at a frequency determined by its dimensions, mass and elasticity. This vibration is used to excite periodic pressure waves in an air column within the tube of an instrument. The frequency of these waves and hence the note sounded is mainly determined by the form and dimensions of the air column which are the more important factors in such a coupled acoustic system. Reeds are categorized as 'beating' or 'free', the former being again divided into 'single' and 'double'. For instruments used in Western art music, reeds are made from the large semi-tropical grass *Arundo donax* or *Arundo sativa*, commonly called 'cane', which is indigenous to many countries but is grown for this purpose chiefly in the Var region of France. The earliest discussion of the cultivation and preparation of cane for musical reeds is found in Theophrastus, *Enquiry into Plants*, iv.11 (*see* AULOS, §I, 5(iv)). The stems are harvested when of suitable size and somewhat unripe, and are then matured in the open air, a process which calls for careful judgment. The rough slips are cut to length, flattened on the inner side, and on the other scraped down to a feather edge at one end (fig.1*a*).

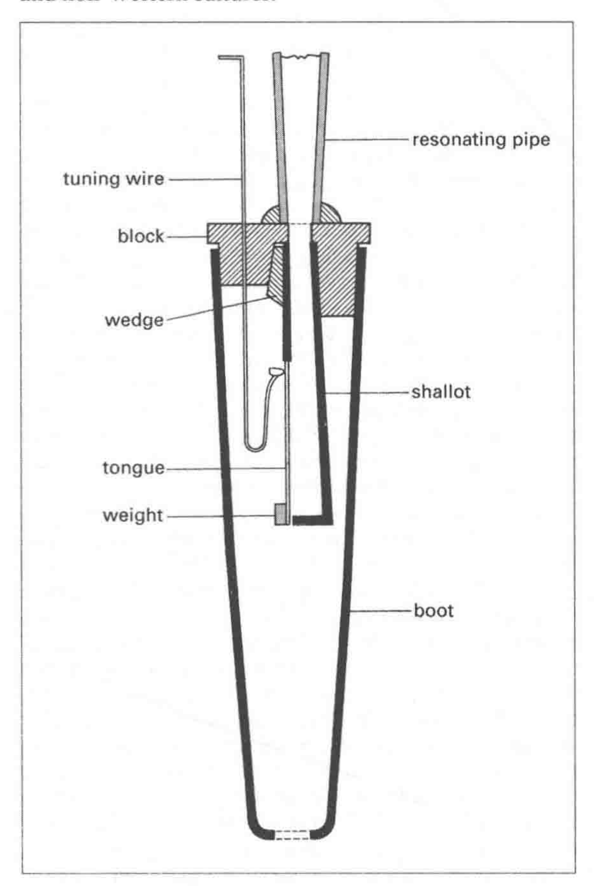
The single beating reed, typified by that of the clarinet or saxophone (*see* CLARINET (ii)), is a tapered piece of cane fastened at its thicker end with cord or a metal ligature to a mouthpiece that is roughly conical with a flat 'table' tangential to the base (fig.1*b*). The thinner portion of the reed is positioned over the opening of the mouthpiece and vibrates as the air is introduced. This motion periodically closes and opens the aperture, thus transmitting bursts of energy to the air column within the instrument. By means of his or her embouchure the player may determine the maximum aperture, and can also modify the characteristics of the reed's vibrations by selectively dampening the harmonics. The player's tongue controls the quality of the attack and transient, and this also affects the reed's tonal characteristics.

In reed pipes of organs (fig.2) the action is similar but in this case a slight curve is applied to the metal blade or the tongue instead of to the table (*see* REED-WORK). In some cases the tongue is loaded with a supplementary weight to lower its natural frequency. The structure equivalent to the mouthpiece of a woodwind is called the shallot, or by organ builders a reed – a curious reversal of usage.

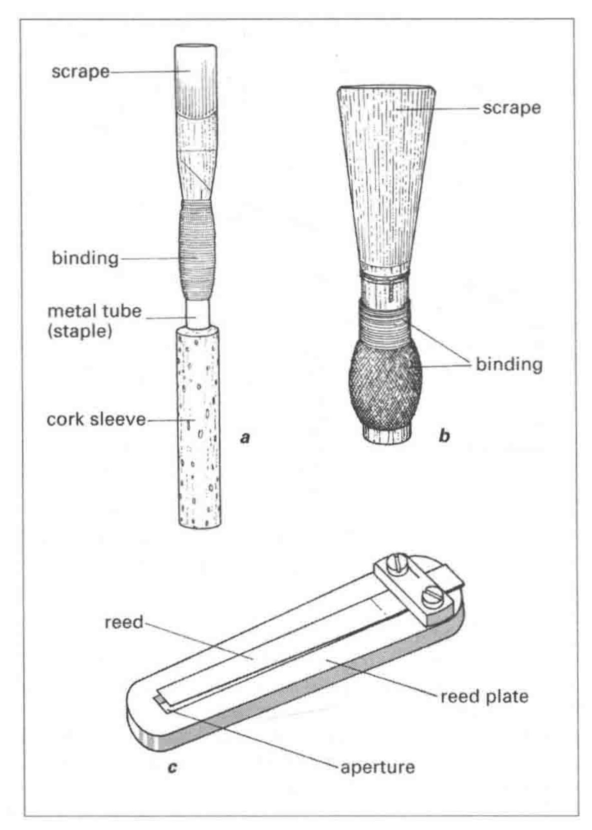


1. *(a) single reed of a clarinet; (b) clarinet mouthpiece with reed in position*

The body of some non-European instruments is itself a length of cane; a reed is formed by splitting a section of cane from below a natural knot. Such instruments are termed 'idioglot', and are exemplified by the Near Eastern *zummarah*. Detached reeds of similar construction are widely used in the drones of bagpipes in both Western and non-Western cultures.



2. *Reed pipe of an organ*



3. *(a) double reed of an oboe, and (b) a bassoon; (c) free reed of a concertina*

The beating double reed of the oboe or bassoon is made from one piece of cane folded on itself and bound, with the concave faces joining, onto a metal tube or staple (oboe), or the cane itself is formed into a tube and fastened with wire (bassoon). The bark is removed and the surfaces scraped before the tip is slit to form the two blades. When blown the elliptical gap between the ends of the blades opens and closes, again giving bursts of energy to the air column. As is the case with single reeds, the form and degree of 'scrape' applied to the tip of the reed has a profound influence on its behaviour and sonority; styles vary considerably from player to player and between different national styles. The scrape of typical American oboe reeds is longer and less evenly tapered than European, particularly German, styles.

Both double and single reeds are found in reed and wind-cap instruments where the player's lips do not come into contact with the reed, e.g. the CRUMHORN and BAGPIPE. These reeds are housed in a closer chamber with a single aperture through which the player blows, or into which air is forced from a bellows. The construction of double reeds for reed-cap instruments is similar to that for instruments where the player's lips are in contact with the reed. In general these reeds need to be lighter so that the air pressure alone will set them in vibration. (Certain instruments such as the SHAWM and the Arabic *zurna* function in a similar way, because the reed is taken whole in the player's mouth, meaning the player's lips have only minimal influence on the reed's vibration.)

In Western musical instruments the FREE REED (fig.3*c*) is less common than the beating type and is chiefly found in certain organ pipes and bellows-blown instruments such as the accordion and reed organ. Here the tongue does not close against the slot in the shallot or mounting plate, but can pass freely through it. The common MOUTH ORGAN and the traditional Chinese *sheng* are two of the few examples of mouth-blown free reeds.

In many Asian cultures, dried and smoke-cured leaves of different plants are fashioned into reeds; many of these are double, but some instruments require reeds of four or six blades. Throughout the 20th century Western musicians have sought viable substitutes for *arundo donax* as the raw material for reeds. Silver, whalebone, lancewood, fibreglass, plastic and partially laminated cane have all been tried, but while orchestral musicians have been reluctant to replace the traditional material, fibreglass and other synthetic substitutes are widely used by jazz musicians. Plastic single and double reeds have proved indispensable both for musicians who work in environments such as marching bands and military ensembles where the reeds are exposed to a greater degree of wear and tear, and players who lack the expertise to carry out the constant adjustments required by cane reeds if they are to function optimally.

In some organological contexts, the word 'reed' is used to describe somewhat different acoustic elements. Lip-energized brass instruments are frequently called 'lip reeds' since the player's lips form with the mouthpiece the vibrating element of the tone generator, and the term 'air reed' sometimes refers to the generating element in organ pipes, recorders, or transverse flutes. In both of these cases the mode of sound generation differs acoustically from the reeds described above.

For further illustrations *see* REED INSTRUMENTS.

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PHILIP BATE/GEOFFREY BURGESS

Reed [Friedman], **Alfred** (*b* New York, 25 Jan 1921). American composer and conductor of Austrian descent. Born Alfred Friedman, be began studying the trumpet at the age of ten and was playing professionally under the name Alan Reed while still in high school. Private study

in theory and harmony with John Sacco and Paul Yartin (1937–8) led to a position as staff composer, arranger and assistant conductor for the Radio Workshop, New York (1938–42). After serving as associate conductor of the 529th US Air Force Band, he attended the Juilliard School (1946–8) where his teachers included Giannini. In 1948 he took a post as staff composer and arranger for NBC and later held a similar position at ABC. He became conductor of the Baylor University SO in 1953, and continued his education at that institution (BM 1955, MM 1956). In 1955 he joined Hansen Publications as executive editor. From 1966 to 1993 he taught theory, composition, music marketing and music education at the University of Miami, where he also conducted the wind ensemble (1980–87). He has appeared as a guest conductor throughout North and South America, Europe, Asia and Australia. His over 250 works for band, orchestra, chorus and chamber ensemble are written in a melodic, post-Romantic style.

WORKS
(selective list)

Band: Ballade, a sax, band, 1956; Ode, tpt, band, 1956; Serenade, cl, band, 1957; Might and Majesty, suite, 1958; Greensleeves, fantasia, 1962 [arr. orch. 1979]; Seascape, bar, band, 1962; Black is the Color of My True Love's Hair, sym. prelude, 1963; Rahoon, cl, band, 1966; The Music-Makers, ov., 1968; Passacaglia, 1968; Russian Christmas Music, 1968; Wapawekka, 1968; In memoriam, 1972; Armenian Dances I–II, 1974–8; Othello, 1977; The Enchanted Island, 1980; The Hounds of Spring, ov., 1981, Queenston Ov., 1983; Viva Musica!, ov., 1984; 3 Revelations from the Lotus Sutra, 1985; El Camino Real, 1986; Golden Jubilee, ov., 1987; Praise Jerusalem!, 1988; Golden Eagle, march, 1990; A Springtime Celebration, ov., 1991; With Tpts and Drums, 1992; Concertino, mar, band, 1993; The Ramparts of Courage, 1995; 2 Bagatelles, 1997; Divertimento, fl, band, 1997; Tpt Conc., 1997; *c*30 other works, incl. 8 suites, 1953–95, 7 ovs., 1954–93; 5 marches, 1956–90; 5 syms., 1968–96; incid music

Orch: Rhapsody, va, orch, 1966; A Festival Prelude, 1968; Titania's Nocturne, str, 1968; The Pledge of Allegiance, 1970; Testament of an American, 1974; Siciliana Notturno, hp, str, 1977; Suite concertante, str, 1982; 14 transcrs./arrs.

Other: 5 works, cl, brass, or perc ens; 9 works, chbr ens; 16 works, solo inst, pf, 14 works and arrs. for mixed chorus

MSS in *US-CP*

Principal publishers: Jenson, Kjos, Marks, Music Masters, Southern

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RAOUL F. CAMUS

Reed, Florence. *See* TOBANI, THEODORE MOSES.

Reed, Lou [Lewis Alan] (*b* Brooklyn, New York, 2 March 1942). American rock musician, singer and songwriter. He studied journalism and creative writing at Syracuse University, NY, where he worked with the poet Delmore Schwartz. After a formative period as a songwriter for a record company, he came to prominence in 1965 as a singer, songwriter and guitarist with the rock band THE VELVET UNDERGROUND, through which he was strongly influenced by the Welsh experimental musician John Cale and the pop-artist Andy Warhol. Reed wrote most of the lyrics for the group's studio albums: *The Velvet Underground and Nico* (Verve, 1967), which included his most infamous song 'Heroin', *White Light/White Heat* (Verve, 1967), *The Velvet Underground* (MGM, 1969) and *Loaded* (Cot., 1970), by which time the Velvet Underground had effectively become a backing band for his songs. He left to pursue a solo career, but his first album, *Lou Reed* (RCA, 1972), was poorly received. His second, *Transformer* (RCA, 1972), established him as a rock star; with sexually ambiguous lyrics, it contained what became two of his most commercially successful songs 'Walk on the Wild side' and 'Perfect Day'. With *Berlin* (RCA, 1973), he created the rock concept album as a combination of existentialist novel and neo-Romantic film score. There followed *Sally Can't Dance* (RCA, 1974), the experimental but commercially disastrous *Metal Machine Music* (RCA, 1975), and a further series of painfully self-exploratory 'rock novellas', including *Coney Island Baby* (RCA, 1975), *Growing up in Public* (Ari., 1980), *New York* (Sire, 1989), *Magic and Loss* (Sire, 1992) and *Set the Twilight Reeling* (WEA, 1996). In 1989 Reed collaborated with Cale to write *Songs for Drella* (Warners, 1990), a tribute to Andy Warhol, and in 1992 the Velvet Underground unexpectedly re-formed with its original members, touring Europe in 1993. Reed subsequently collaborated with the American performance artist Laurie Anderson, whose use of amplified violin and minimalist repetitions recall aspects of the early Velvet Underground.

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MAX PADDISON

Reed, Richard. *See* READE, RICHARD.

Reed, Thomas German [German Reed, Thomas] (*b* Bristol, 27 June 1817; *d* Upper East Sheen, Surrey [now London], 21 March 1888). English impresario and composer. He first studied music with his father, Thomas Reed, who was conductor at the Haymarket Theatre and later the Garrick Theatre in London. Reed's first appointment was as organist at the Catholic Chapel in Sloane Street. In 1838 he became musical director at the Haymarket Theatre, where he remained until 1851 (during the temporary closure of the theatre, he produced Pacini's *Saffo* at Drury Lane in 1843). In 1852 he conducted a season of opera presented at Sadler's Wells by his wife Priscilla Horton (1818–95), a popular contralto and actress who had first appeared, aged ten, at the Surrey Theatre, London. Following their marriage in 1844 Reed directed the production of English opera at the Surrey, and together they made prolonged provincial tours. On 2 April 1855 the first of 'Miss P. Horton's Illustrative Gatherings' was held at St Martin's Hall. These performances evolved into 'Mr and Mrs German Reed's Entertainments' at the Royal Gallery of Illustration, Regent Street, and typically consisted of one or two short comic operas composed or adapted for the resident company of from four to six characters with accompaniment of pianoforte and harmonium (much later, an instrumental ensemble). Reed directed the entertainments, and he and his wife invariably appeared in the programme. Over the next three decades he commissioned nearly a hundred musical pieces, providing early training for many of the important composers and dramatists of the late 19th century. Among the composers enlisted by Reed were Arthur Sullivan, Frederic Clay, George Macfarren, Alfred

Cellier, J.L. Molloy and Hamilton Clarke; among the librettists were W.S. Gilbert, F.C. Burnand, William Brough, Gilbert à Beckett, Robert Reece and Arthur Law.

In 1867 Reed leased the new St George's Hall, Langham Place, for the production of comic opera. Here he produced full-length musical pieces, with full cast and orchestra, including Sullivan's *The Contrabandista* (18 December 1867), Auber's *L'ambassadrice*, and *The Beggar's Opera*. This endeavour, however, was not a commercial success. Reed also played an important role in the development of the 'Savoy opera'. He produced six early pieces by W.S. Gilbert, whose *Ages Ago* (1869, music by Frederic Clay) was one of Reed's longest-running attractions. It was at the Gallery of Illustration that Gilbert and Sullivan were first introduced in 1869 by Clay; and the German Reed entertainments were later recognized as the breeding-ground for the Savoy operas: many situations in the Gilbert and Sullivan operas have antecedents among Gilbert's early pieces.

As the composer of more than a dozen of the entertainments, Reed proved to be an imaginative and effective writer of music for the stage. Most of his librettos were provided by Burnand and Gilbert à Beckett, but of particular importance were his three collaborations with W.S. Gilbert: *Our Island Home* (1870), *A Sensation Novel* (1871) and *Eyes and No Eyes*; or, *The Art of Seeing* (1875). Apart from a few individual songs, his scores were unpublished, and with the exception of *Our Island Home* (autograph, *US-NYpm*) they appear to have been lost. When Reed's lease of the Gallery of Illustration expired in 1873 the entertainments continued at St George's Hall. After his death the enterprise continued under the direction of his son Alfred and the comedian Richard Corney Grain until they died, both in 1895.

WORKS

selective list; all in one act unless otherwise stated; all first performed in London

The Drama at Home, or An Evening with Puff (review, J.R. Planché), Haymarket, 8 April 1844
A Match for the King (comedy, C.J. Mathews, after D'Ennery, Dumanoir: *Don César de Bazan*), Haymarket, 7 Oct 1844
The Golden Fleece, or Jason in Colchis and Medea in Corinth (extravaganza, Planché), Haymarket, 24 March 1845
Who's the Composer? (farce, J.M. Morton), Haymarket, 28 Oct 1845
The Wonderful Water Cure (operetta, B.N. Webster, after T. Sauvage:*L'eau merveilleuse*), Haymarket, 15 July 1846 [rev. of Grisar's comique, 1839]
Our Island Home (W.S. Gilbert), Gallery of Illustration, 20 June 1870
A Sensation Novel (Gilbert), Gallery of Illustration, 30 Jan 1871
Mildred's Well, a Romance of the Middle Ages (F.C. Burnand), Gallery of Illustration, 5 May 1873
He's Coming (Via Slumborough, Snoozleton & Snoreham) (Burnand), St George's Hall, 17 May 1874
The Three Tenants (G. à Beckett), St George's Hall, 16 Dec 1874
The Ancient Britons (Beckett), St George's Hall, 25 Jan 1875
Eyes and No Eyes; or, The Art of Seeing (Gilbert), St George's Hall, 5 July 1875
A Spanish Bond (Beckett), St George's Hall, 1 Nov 1875
An Indian Puzzle (Beckett), St George's Hall, 28 Feb 1876
The Wicked Duke (Beckett), St George's Hall, 9 June 1876
Matched and Mated (Burnand), St George's Hall, 6 Nov 1876
A Night's Surprise (West Cromer [A. Law]), St George's Hall, 12 Feb 1877
No. 204 (Burnand), St George's Hall, 7 May 1877

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FREDRIC WOODBRIDGE WILSON

Reed, W(illiam) H(enry) (*b* Frome, 29 July 1876; *d* Dumfries, 2 July 1942). English violinist and teacher. He studied the violin and composition at the RAM in London and became an accomplished solo and chamber music player. In 1904 he joined the LSO on its formation, and served as its leader for 23 years (1912–35), and as chairman of its board from 1935 until his death, enjoying throughout the unswerving support and regard of his fellow musicians. At successive Three Choirs festivals with the LSO Reed formed a close friendship with Elgar, who sought his advice on some technical aspects of the solo part of his Violin Concerto. Reed took part in the first performances of Elgar's Violin Sonata, String Quartet and Piano Quintet, and wrote two books on the composer, the first of which includes Elgar's sketches for his unfinished third symphony with Reed's commentary on them, based on first-hand discussions with Elgar. For many years Reed taught the violin at the RCM in London, and was active as a conductor, mainly of amateur orchestras, and as an examiner and adjudicator; he died while adjudicating in Scotland (he was buried in Worcester Cathedral, near the Elgar Memorial Window). His compositions are skilful but not individual, and include orchestral tone poems (some performed at Three Choirs festivals), a Violin Concerto, a Rhapsody for violin and orchestra, and chamber works.

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Elgar as I Knew him (London, 1936, 2/1973)
Elgar (London, 1939, rev. 3/1949 with chap. by E. Blom)

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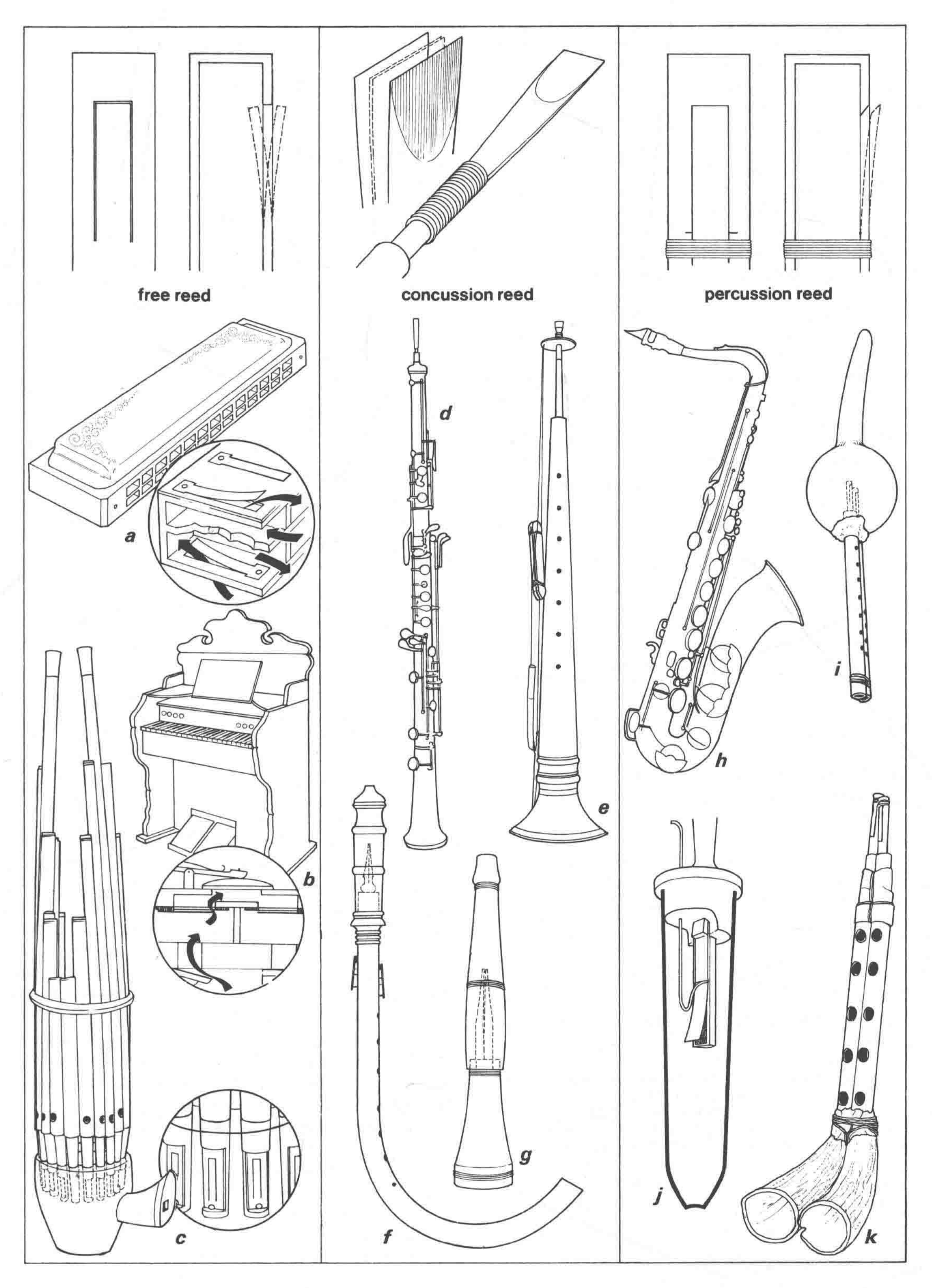
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H.C. COLLES/NOËL GOODWIN

Reed-cap instruments. *See* WIND-CAP INSTRUMENTS.

Reed instruments (Ger. *Rohrblattinstrumente*). A term commonly used for musical instruments in which an airstream is directed against a lamella which is thereby set into periodic vibration and interrupts the stream intermittently (*see* REED). In classifying musical instruments, Hornbostel and Sachs (1914) divided aerophones into two subclasses: free aerophones (*freie Aerophone*) and wind instruments proper (*eigentliche Blasinstrumente*). Reeds appear in both categories, and although the classification may be based on controversial acoustic premises it provides a valuable compendium for surveying various kinds of reed instrument. It is listed in full under AEROPHONE (classes 41 and 42).

In this scheme the word 'clarinets' is used as a generic term for all reedpipes with a single reed 'consisting of a percussion lamella' – regardless of the shape of the bore and regardless of whether there is an air reservoir (as in a bagpipe). Likewise 'oboes' is used as a generic term for all reedpipes with a double reed 'of concussion lamellae'; some writers use the word 'shawm' instead, but others reserve 'shawm' for instruments with a wider bore than an oboe, or with a pirouette, or disc, against which the player's lips may rest, or for Renaissance instruments, etc.



Classification of beating reeds, with examples of instruments in which each are found. Free reeds: (a) mouth organ (harmonica – inset shows airflow: inhale, lower tier; exhale, upper tier); (b) harmonium (cf inset with REED ORGAN, *fig.1); (c) mouth organ (sheng, China – pipes carrying brass reeds shown inserted into common wind chamber); concussion reeds: (d) oboe; (e) śhahnāī (India); (f) crumhorn (reed enclosed in wind cap); (g) sk'a'na (British Columbia – reed enclosed in body of instrument); percussion reeds: (h) saxophone, (i) pūngī (India – reed enclosed in wind cap); (j) reed pipe of an organ; (k) double reedpipe (zamr, Tunisia)*

Traditionally, reed instruments often have a rustic or pastoral connotation. Milton evoked 'the sound of pastoral reeds with oaten stops' and Shakespeare referred to those occasions 'when shepherds pipe on oaten strawes'. Children in the country still make their own reed instruments from the stalk of an oat or some other kind of straw by detaching a long, narrow tongue from the wall of the stalk (leaving it rooted to the body).

Reed instruments are often deemed to have common characteristics in timbre. Current sentiment among Western musicians about reed players was summed up by Baines (*Woodwind Instruments and their History*, 1957): they 'are entirely dependent upon a short-lived vegetable matter of merciless capriciousness, with which, however, when it behaves, are wrought perhaps the most tender and expressive sounds in all wind music'. This is certainly true of the modern Western oboe and english horn. Bartók gave a different account, however, when he heard a reed instrument in Algiers: 'its tone is much stronger than that of the lowest notes of the oboe; throughout its registers the tone remains equally piercing and shrill, and indoors it almost bursts one's eardrums'. A Swahili name for double-reed instruments is *parapanda*, an onomatopoeic word that conveys the piercing shrillness described by Bartók. Ethnomusicologists sometimes use the word 'reed' in unfortunate juxtaposition with 'flute', in the term 'reed-flute ensemble' (*see* STOPPED FLUTE ENSEMBLE). This term refers to the sets of singly-blown, stopped tubes without finger-holes, cut from vegetable stalks. Although made of reed, the instruments are not reed instruments in the sense defined above, but rather flutes, i.e. edge-blown.

For discussion of reed pipes, free reeds and valvular reeds in organs, *see* ORGAN, §III, 2–4; *see also* FREE REED.

KLAUS WACHSMANN

Reed organ. A generic term for those keyboard instruments whose sound is produced by freely vibrating reed tongues (usually without individual resonators; *see* FREE REED) and activated by air under either pressure (fig.1*a*) or suction (fig.1*b*). Common names for such instruments include harmonium (commonly used in Europe), melodeon, vocalion, seraphine, *orgue expressif*, cabinet organ or American organ, the latter term generally used in Europe to distinguish suction from pressure instruments. Particularly during the 19th century, an increasing number of patents were taken out for various types of reed organ under such names as Aeolina, Euphonion, Mélodiflute, Organochordium and Physharmonika. Other members of the reed organ family include such portable instruments as the ACCORDION and CONCERTINA. Reed organs range in size from compact single-manual instruments with one set of reeds, powered by one or two foot treadles, to large two-manual (rarely three) and pedal instruments having several sets of reeds of differing colours and pitches, and powered by a separate blowing lever or an electric motor, as in pipe organs. The commonest types had two to five sets of reeds, one manual and such accessories as octave couplers and tremulant. These instruments vied with the piano for popularity as domestic instruments for much of the 19th century (hence the use of such terms as 'cottage' or 'parlour' organ) and were used extensively in small churches or chapels as an inexpensive substitute for the pipe organ.

See also REED and REED INSTRUMENTS.

1. History. 2. Construction. 3. Repertory.

1. HISTORY. The principle of producing musical sound from freely vibrating reeds (as opposed to reeds vibrating against a fixed surface, as in the reed stops of pipe organs) dates from prehistoric times; the earliest instruments using this principle were hollow straws with a flap cut in the side. A much more sophisticated version of the principle is applied to the SHENG, in which several reed-driven pipes of varying lengths are controlled by one player. Such instruments were first documented around 1100 BC.

The first use of the reed principle in keyboard instruments was in pipe organs, where beating-reed pipes with resonators of varying lengths and thin metal tongues appeared in the 15th century and possibly earlier (*see* ORGAN, §III); the portable REGALS, with (usually) one set of beating reeds, also dates from the 15th century. A free-reed instrument based on the regals and called 'organino' is said to have been made by the Italian instrument maker Filippo Testa in 1700, but no example of it remains. Testa's instrument ushered in a century of experimentation with free-reed keyboard instruments. An instrument of this type is said to have been used in the mid-18th century by the St Petersburg musician Johann Wilde, prompting Christian Gottlieb Kratzenstein, a physicist from Copenhagen, and later his compatriot the organ builder Kirschnigk, to experiment with free-reed keyboard instruments. Between 1782 and 1789 Kirschnigk built a kind of claviorgan called the Organochordium, in which free reeds were combined with a pianoforte. Kirschnigk's work came to the attention of G.J. VOGLER (1749–1814), who was intrigued by the expressive possibilities of the free reed, and commissioned the Swedish organ builder Rackwitz, a former associate of Kirschnigk, to make a set of free-reed pipes (probably with resonators) for a portable organ which he called the ORCHESTRION (not to be confused with the self-playing instrument of the same name popular in the late 19th century). This is said to have inspired J.N. Maelzel of Vienna to include one or more free-reed stops with the flue pipes, beating reeds and percussion of his complex barrel organ which he called the PANHARMONICON.

It was not until the early 19th century, however, that free-reed instruments recognizable as true reed organs were made. As is often the case, these began to appear independently in various countries. In Germany Bernard Eschenbach (1769–1852) of Königshofen, with his cousin the organ builder J.C. Schlimbach, built his Aeoline (*c*1810), a keyboard instrument with reeds fashioned in the manner of a jew's harp and activated by air under pressure from a knee-operated bellows (the name was derived from the Aeolian harp, which it was intended to imitate). J.H. Förstner, an organ builder of Mannheim, is also said to have experimented with free reeds at about this time.

In the USA the Boston organ builder Ebenezer Goodrich (1782–1841) made a reed organ, possibly as early as 1809, for the artist Gilbert Stuart. His inspiration is said to have come from a *sheng* which Stuart had imported as a curiosity, but it may also have come from the free reeds in the Maelzel Panharmonicon exhibited by his brother William Goodrich in 1811–12. Goodrich is known to have combined free reeds with pipes in some of his chamber organs. One of these, dating from 1815, is in the Smithsonian Institution, Washington, DC, but without its reed stop, which was apparently of the resonatorless type. The first American reed-organ patent was issued to Aaron Merrill Peasley of Boston in 1818; this contains

expression draw stop (closed)
draw stop
key
reed and reed frame
wind-chest board
non-return valve
safety valve
wind-trunk
feeders
treadles
pallet-hole
pan (with reed compartments and channels)
wind-chest
expression valve
reservoir
spiral spring
bellows
→ = direction of wind
a

draw stop
key
sticker
stop valve
pallet
bellows spring
suction bellows
feeders
treadles
crank and lever (situated at bass and treble end of keys)
reed cell
wind channels
pan
reservoir spring
reservoir valve
reservoir
→ = direction of wind
b

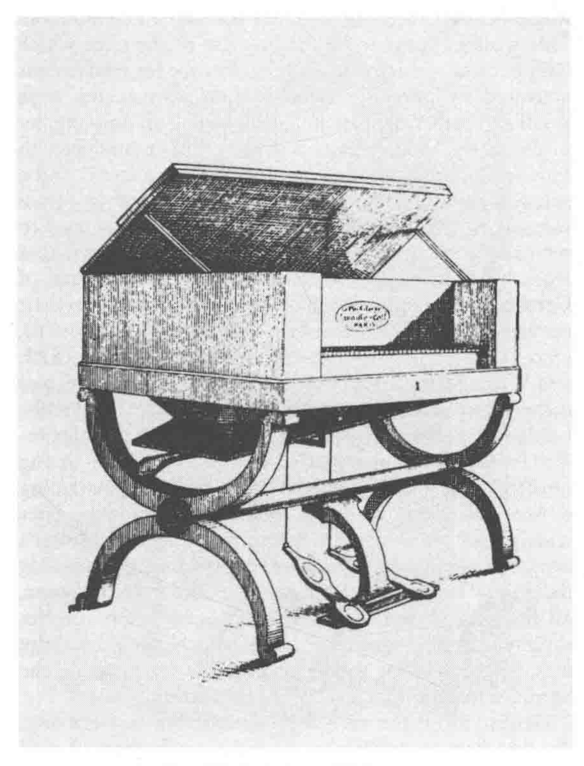
1. Mechanisms of (a) the compression reed organ (with expression); (b) the suction reed organ (without expression)

what is probably the first reference to the possibility of activating the reeds by suction instead of pressure.

In France a development along slightly different lines began in 1810, when Gabriel-Joseph Grenié (1757–1837) of Bordeaux built his *orgue expressif*. This resembled a small pipe organ, with a typical windchest and action, but its pipes were free reeds with resonators. Grenié's most significant contribution was a double bellows and reservoir system which permitted dynamic variation through control of wind pressure by the player's feet on the blowing treadles. This is possible only with free reeds, since their pitch, unlike that of flue pipes and beating reeds, is relatively unaffected by variations in wind pressure.

Grenié was ahead of his time, for while reed-organ experimentation continued in France, it was not until 1830 that a more practical, compact and resonatorless *orgue expressif* was developed in the form of Aristide Cavaillé-Coll's POÏKILORGUE (fig.2). It is this instrument, rather than that of Grenié, which was the true precursor of the French harmonium as it later developed. The first *poïkilorgue* (made by Cavaillé-Coll in Toulouse, when he was working with his father) attracted the attention of Rossini, who scored a part for it in *Robert le diable* and was responsible for the young instrument maker going to Paris in 1833. The *poïkilorgue* was small and portable, having originally only one set of reeds and a variant of Grenié's blowing system. In his early years in Paris, Cavaillé-Coll built several other *poïkilorgues*. One was exhibited in Paris in 1834, and others were sold for use as choir organs in churches as late as 1841 and 1842. Shortly afterwards, in order to devote himself wholly to pipe organs, he turned over the manufacture of the instrument to Alphonse Mustel.

The first significant developments in England are noted in 1828 and 1829, when Charles Wheatstone patented reed organs under the names Aeolina and Symphonium (*see also* CONCERTINA). Around 1830 John Green of London built an instrument which he called the Royal Seraphine. In Green's *Concise Instructions for Performance on the Royal Seraphine or Organ* (London, 1833)



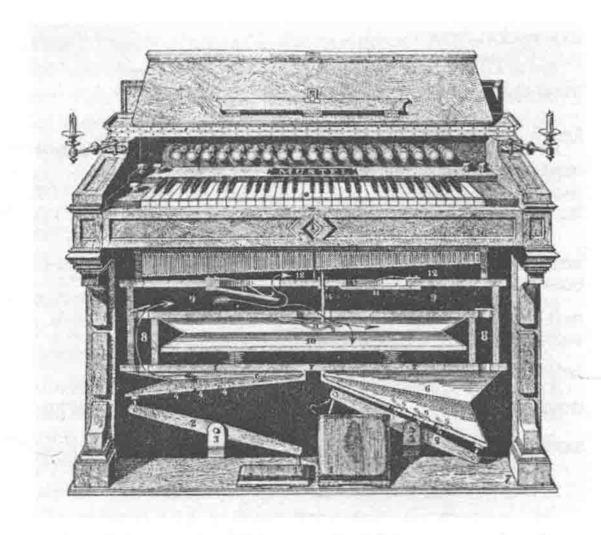
2. Poïkilorgue by Cavaillé-Coll, Paris, 1834

the instrument is sufficiently described to identify it as a true reed organ of the pressure type. Its original features included a crude swell, achieved by raising the top panel of the case with a pedal, and a means of colouring the tone quality by placing strips of differing materials over the reeds. No reed-organ industry comparable to that of France, Germany or the USA ever developed in England, but reed organs were made there throughout the 19th century and in the early 20th. W. Dawes of London patented a 'melody attachment' in 1864 and later a 'pedal bass'. Some sources attribute the invention of the 'double touch' (later employed by Mustel) to the English inventor Augustus L. Tamplin.

Much experimental activity was also going on in Germany and Austria in the first half of the 19th century. In 1821 Anton Haeckl of Vienna made a compact instrument of four octaves with the reeds directly beneath the keyboard; he named this the Physharmonika, a term which would later be applied to free-reed stops in pipe organs. The Stuttgart piano maker J.L. Schiedmayer patented the Euphonion, apparently a true reed organ, in 1816, but that firm's entry into the actual manufacture of reed organs did not occur until more than 30 years later. An instrument similar to Haeckl's was made in Paris by J.C. Dietz in 1828, but with an improvement in the form of a resonance chamber over the reeds. A patent was taken out by one Voit for the Aeolodikon in 1820, and a few years later Friedrich Sturm (1797–1883) of Suhl in Thuringia built an *orgue expressif* which aroused the interest of the composer Spontini, and to which he gave the same name. Sturm appears to have been the first to add a set of reeds at 4′ pitch, but in 1838 J.B. Napoléon Fourneaux (1808–46) of Paris made a two-manual reed organ which included a set at 16′ pitch.

In 1840 François Debain (1809–77) of Paris patented a single-bellows reed organ under the name Harmonium. This would appear to be the first use of the term which later became virtually universal in Europe for reed organs activated by pressure. Debain's first instruments were small and rather delicate in appearance with only one set of reeds. By 1842 he was making a larger model, with four sets of reeds divided between bass and treble and a sub-octave coupler. While Debain attempted to retain sole use of the name 'harmonium', it was soon used to refer to the instruments of two serious competitors whose work was ultimately to eclipse Debain's (because of Debain, they at first used the term *orgue expressif* in their advertising). These were Jacob Alexandre (1804–76), who had been making free reed instruments since 1829, and Victor Mustel (1815–90), to whom Cavaillé-Coll had turned over the rights to the *poïkilorgue* in the 1840s. Louis-Pierre-Alexandre Marlin, a member of the Alexandre family firm, invented a percussion device acting directly on the reed tongues in 1841 and later a sustaining device called *prolongement*, both of which were later widely used by European harmonium makers. Mustel's firm, too, made some significant improvements, including the *double expression*, *forte expressif* and *harpe éolienne*, all first introduced in 1854; and Victor's son Charles invented the Métaphone in 1878. Mustel and Alexandre may be regarded as jointly responsible for bringing the harmonium to a high level of sophistication.

Despite all of the early experimentation in Germany, the first firm to undertake the mass production of reed organs in that country was founded by Julius and Paul



3. *Mustel's harmonium (19th century), with front removed to show mechanism; white arrows indicate the direction of wind flow from feeders to reeds*

Schiedmayer (*see* SCHIEDMAYER). Trained in the workshops of Alexandre and Debain, they returned to Stuttgart in 1853 to begin the manufacture of a modified version of the French harmonium, patented in 1851. They too made significant contributions to the development and popularity of the instrument; towards the end of the century they produced some instruments of considerable size, used not only in churches but for concerts. In 1881 a Russian musician named Hlavatch was giving recitals on a 24-stop Schiedmayer 'Concert Harmonium' in St Petersburg, and a Herr Poenitz gave several concerts on Schiedmayer instruments in Berlin in the 1890s. Music played in such concerts consisted of both original works and transcriptions. As in America and elsewhere, some piano makers, including Hildebrand of Halle, added harmoniums to their wares, as did such organ builders as Steinmeyer of Oettingen. In 1913 no fewer than 55 firms are listed as making reed organs within the boundaries of Germany, but of these Schiedmayer unquestionably had the largest output.

While European builders were perfecting the pressure reed organ with its expressive possibilities, American makers, early turning towards the suction type, followed a largely independent course. As in Europe, progress during the early 19th century was slow and experimental. In 1832 Lewis Zwahlen of New York, who may have been an immigrant, was issued a patent for a 'Seraphina or harmonicon organ', about which nothing further is known. An American variant of the reed organ popular in the early and mid-19th century was the 'rocking melodeon' or 'lap organ', a miniature portable instrument of short compass (three octaves or less), originally played by a button keyboard like an accordion, although later examples have normal keyboards. The wind is supplied by a double-wedge bellows located underneath the case containing the keyboard and reeds, with an internal return spring. The player places the instrument on the lap or on a table, rocking it back and forth with the heels of the hands or elbow to activate the bellows while playing. The inventor of this instrument appears to have been James A. Bazin, an immigrant from the island of Jersey who settled in Canton, Massachusetts, in 1778. His design

was later adopted by the New Hampshire instrument maker Abraham Prescott who in 1836 began manufacturing a three-octave lap organ with a normal keyboard in Concord, an early centre of reed-organ manufacture.

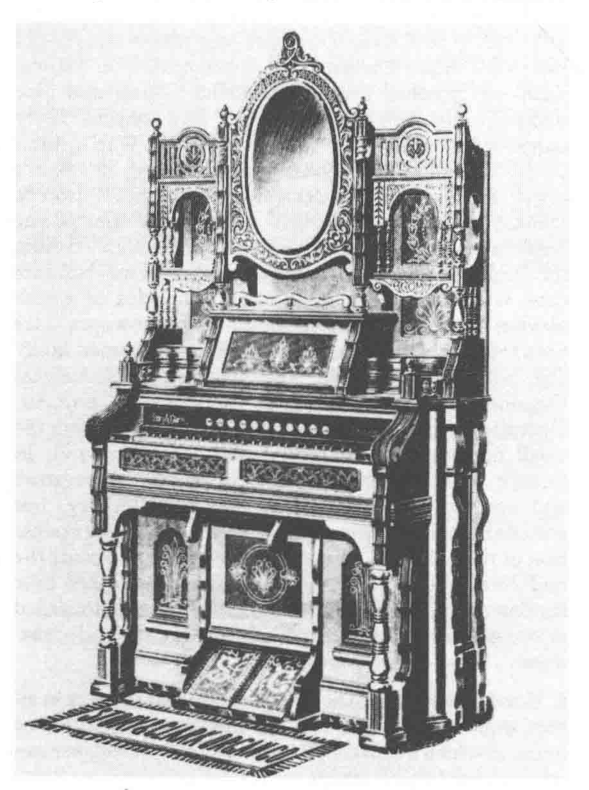
After 1840 the making of reed organs accelerated in the eastern USA; 39 patents for reed organs and reed-organ improvements were issued by the US Patent Office between 1840 and 1858. The most significant of these was that granted in 1846 to Jeremiah Carhart of Buffalo, New York, for the exhaust (or suction) bellows. Such bellows had been attempted before, in both Europe and America, but, because a fire a decade earlier had destroyed many patent records, it was at first thought that Carhart was the first to patent the idea. It was immediately licensed to Carhart's then employer, George A. Prince, and later to others, but during the ensuing years Carhart was frequently embroiled in litigation over the use of the exhaust bellows. In the 1850s one such lawsuit unearthed evidence, including Peasley's mention of a suction bellows in his 1818 patent, which caused Carhart's patent to be declared void, and henceforth the suction system was almost universally employed in America. Its advantage over the pressure system was stability, although at the sacrifice of the expressive properties so valued by the French.

The second half of the 19th century could well be called the era of the reed organ in America. At least 247 companies have been recorded as having made these instruments, many of them small. Prescott, Prince and Carhart, as well as Carpenter of Brattleboro and Shoninger of New Haven, were pioneers; but after the middle of the century several firms began to eclipse them. Led by the firm of Estey in Brattleboro, Vermont, they also included Riley Burditt (later Burdett) of Brattleboro, Chicago and Erie, Daniel F. Beatty of New Jersey, the Fort Wayne Organ Co., founded by I.T. Packard, Story & Clark of Chicago, and S.D. & H.W. Smith of Boston, makers of the 'Smith American Organ'. But the two firms which vied with Estey for volume and popularity were those of W.W. Kimball of Chicago, which by the end of its reed organ production in 1922 had manufactured 403,390 such instruments, and Mason & Hamlin of Boston. This firm was responsible for a number of improvements, including the double bellows and knee swell.

Something of a latecomer was the VOCALION, a pressure-type instrument developed by a Briton, James Baillie Hamilton, who began manufacture in Worcester, Massachusetts, in 1886. This instrument was unique in its use of unusually wide reed tongues, which gave it a smoother, more organ-like tone which made it popular for use in churches. Hamilton sold his interest in the Vocalion to the New York Church Organ Co. in 1888. Vocalions were later made by Mason & Risch of Worcester, Massachusetts, and as late as 1910 were still being made by the Aeolian firm.

The instruments made by these firms in the first half of the 19th century had a single manual and usually only one set of reeds. They were most commonly called melodeons, but the term 'seraphine' was also used, and occasionally other names were applied to instruments of this class, such as the Aeolodeon patented by Rufus Nutting in 1848, and said to be more pleasing and less nasal in quality than other melodeons. These early reed organs had the appearance of a square piano, sometimes with 'lyre' legs. The number of stops increased in the 1850s and 1860s; instruments of two manuals were made, and the 'square piano' and 'lyre leg' styles gave way to the more continental-looking boxy 'flat-top' model, with its two large treadles. The more familiar 'gingerbread' type of parlour organ, often sporting ornamental lamp stands, bric-a-brac shelves and mirrors, began to appear in the 1870s and 1880s (fig.4). By this time reed organs were being made in all possible sizes, from Mason & Hamlin's portable 'Baby' organ, introduced in 1881, to large church instruments such as Estey's Phonorium of the 1890s, with two manuals and pedals and a façade of dummy organ pipes.

It is interesting to contrast the use of the reed organ in various countries. The French *orgue expressif* reached a high degree of mechanical and musical sophistication in the late 19th century and was treated with respect by serious composers and musicians. Because pedalling had to be carefully coordinated with playing, it was not an easy instrument to master, and for the novice it was necessary to provide a mechanism allowing it to be winded from a fixed-pressure reservoir as well as directly from the blowing treadles. Harmonium playing was taught in conservatories, and the instrument developed a considerable literature. The Germans made suction as well as pressure instruments, a good proportion of which were fixed-pressure instruments intended for supporting congregational singing in village churches. French harmoniums were used in churches as well, but usually as supplementary choir organs for liturgical use. The British also used reed organs in homes and small chapels; but domestic production was never on a par with other countries, and instruments were imported from the USA, Germany and France. By 1877 there were sufficient



4. Reed organ by Story & Clark, Chicago, 1895

French harmoniums in use in England to prompt the organist John Hiles to publish an instruction manual for their proper use.

American reed organs, made with few exceptions on the exhaust principle, were of simpler construction if less musical sophistication. As early as 1856 Carhart patented a machine to mass-produce reed cells, and it was not long before large factories were being established to mass-produce low-cost reed organs; Estey even surrounded theirs with a 'mill village' of workers' houses. Because of its simple construction, low price and ability to stay in tune, the reed organ actually exceeded the piano in use as a domestic instrument for more than a half century. The smaller, lighter versions were the first keyboard instruments taken to the west by the pioneers. As small new churches sprang up, their first instrument was usually a reed organ, and larger churches with pipe organs in their main auditoriums used reed organs in Sunday schools and chapels. It was a popular instrument with such travelling evangelists as Moody and Sankey, and was taken abroad by missionaries. This resulted in its introduction to Japan, one of the few countries where reed organs are still manufactured, and India, where its integration resulted in the small, portable harmoniums still made there. At the height of their popularity American reed organs could be found throughout the world; in Europe they were even copied by such builders as Mannborg of Saxony and others in Scandinavia.

Interest in the reed organ began to wane in the first decades of the 20th century. Mass-production techniques had been applied to piano making, lowering the cost of pianos and increasing their availability and desirability as domestic instruments. Pioneer churches were prospering and buying pipe organs, and attempts to introduce reed organs for use in theatres met with little success. Around 1911 Story & Clark, Shoninger and many others sold their reed-organ interests and concentrated on pianos. Estey and Kimball diversified, adding pianos and pipe organs while slowly phasing out reed organs; Estey continued to make them until after World War II, their output including a Government Issue folding 'chaplain's organ' and an amplified electrified reed organ. Mason & Hamlin sold their reed-organ interests outright to the Aeolian Co., which shortly afterwards began marketing the Orchestrelle, a large player reed organ in an elaborate case, which enjoyed a brief vogue. The idea of a self-playing reed organ was not new, however (*see* ORGANETTE). Before the turn of the century small table-top 'roller organs' with such names as 'Mechanical Orguinette' and 'Chautauqua Organ' were popular. Operation was by a hand crank which operated both the small bellows and the pinned wooden player roll. In Europe Schiedmayer continued to make both pressure and suction reed organs into the 20th century, but Alexandre ceased business and Mustel increased production of the CELESTA, which they had invented. Before the mid-20th century electronic instruments had taken over the domestic market, and reed organs were often discarded or converted into desks; eventually they became collectors' items.

2. CONSTRUCTION. The sound-producing element in all reed organs is the free reed, a unit, usually entirely of brass, in which a thin tongue vibrates freely in an aperture when excited by air under suction or pressure (*see* REED INSTRUMENTS, fig.1*B*). The length of the reed tongue determines pitch, and timbre is determined by several factors, chiefly its width and thickness, although a slight twisting of the tongue also has an effect on tone quality. Reeds are tuned by scraping or filing either on the end (to sharpen) or at the base (to flatten); to prevent possible damage to the tongue, this is usually done with a thin piece of brass (reed slip) placed between the tongue and its mounting. Reeds are removed from their cells with a special tool called a reed hook, which fits a notch cut into one end of the unit.

In the pressure type of reed organ (fig.1*a*), wind is supplied by two feeder-bellows, which fill a spring-loaded reservoir above. Wind then flows from this reservoir into the valve-box of a windchest not unlike that of a pipe organ. Stop-valves admit air into channels above, one for each set of reeds. When a key is depressed, opening a valve above all reeds of that note, air will exhaust through the reeds from any channel which has been pressurized by drawing a stop-knob, causing them to sound.

In the *orgue expressif*, a stop-knob labelled 'E' or Expression allows a mode of operation in which the reservoir is bypassed, opening a set of valves which feed air to the reed chest directly from the feeder bellows. Because the pressure in the feeders can be increased or decreased by the action of the player's feet on the treadles, a wide and controllable dynamic range can be achieved. This requires skill on the part of the player in order to keep the wind supply smooth.

In the suction type of reed organ (fig.1*b*), foot treadles (one in early organs; two in most later ones) operate suction bellows which exhaust a spring-loaded vacuum reservoir of wedge shape. Use of the exhaust system simplifies the construction of the windchest (or 'pan'), which consists simply of a shallow box with a single note-valve for each note in the top board, depressed by a sticker pushed down by the key. The reed units are above the valves, each in its own 'cell' routed into a covering board. The stop action opens or closes the apertures of a given set of cells, so that when a key depresses its valve, only those reeds sound whose cells are open, allowing air to be drawn down through them by the vacuum. In two-manual organs the chest for the upper manual is usually in an upside-down position, so that the key-stickers are pushed up from the key tails, rather than down from the key fronts. When there is a pedal keyboard, its chest is usually located in the bottom or at the back of the case.

The pitch of reed organ stops parallels that of pipe organs, with 8′ pitch the basic or normal level, but with the possibility of additional stops of 16′, 4′ and, occasionally, 32′ and 2′ pitch. In most single-manual reed organs, both American and European, the stops are divided usually at *c*′, requiring a 'treble' and a 'bass' knob to activate the entire stop. Swell or Forte mechanisms are also usually divided to enhance possibilities for playing and accompanying solos on a single manual, and in some French harmoniums it is also possible to apply varying pressures to the treble and bass, providing further flexibility and shading possibilities. In American reed organs the knee-operated swell is used for shading.

French reed organs were fairly standardized in specification, although varying in size. The standardization of stop-names and their location on the stop-jamb above the keyboard made it possible for composers and publishers of harmonium music to indicate registrations in a kind of

TABLE 1

Bass	Treble
(1) Cor anglais 8′	(1) Flûte 8′
(2) Bourdon 16′	(2) Clarinette 16′
(3) Clairon 4′	(3) Fifre 4′
(4) Basson 8′	(4) Hautbois 8′
(5) Harpe éolienne 2′	(5) Musette 16′
	(6) Voix cekeste 16′
	(7) Baryton 32′

TABLE 2

Bass	Treble
Diapason (8′)	Diapason forte (8′)
Diapason dolce	Dulciana
Principal (4′)	Principal forte (4′)
Principal dolce	Flute
Octave coupler	Octave coupler

shorthand (in parentheses in Table 1) which could be applied to instruments of most major makers.

A typical medium-sized instrument was Mustel's Model 2–A, with seven sets of reeds and speaking stops as shown in Table 1. It also had the following accessory stops: Prolongement ('Pr'), a device operated by a small lever near the player's left heel which causes any note depressed in the lowest octave to be held until the next note is played (in some larger models it acts on the entire keyboard); Métaphone ('Met'), a kind of mute which, by almost completely closing the reed cell apertures, softens and subdues a normally bright reed tone; and Forte expressif ('O'), a simple swell-shutter device above the reeds (called Forte in other makes), but in Mustel's instrument operated by a pneumatic device which responds to changes in wind pressure when the Expression knob ('E' or 'Ex'; see above) is drawn. In addition (1P) provides stop (1) with a percussion effect caused by actually striking the reed tongues with small hammers. The Harpe éolienne and Voix celeste both consist of two sets of reeds, one tuned slightly sharp and the other slightly flat to produce a gentle undulating effect.

Debain, Alexandre and others made models of similar resources, though without some of Mustel's patents; thus Alexandre's Forte ('O') was a simple shutter which was either open or closed, with no gradations, and their undulating stops had only one set of reeds, tuned to beat slightly sharp with the other stops. Many instruments also had Grand jeu ('G'), a pleno stop which brought on all stops except the undulating ones. The basic style was copied in other countries, and a Viennese version (*c*1875) by Peter Titz uses French stop nomenclature and the usual shorthand symbols, including Sourdine ('S'), a mute for the Cor anglais, and Tremblant ('T'), a stop not as common on European reed organs as it later was on American ones. Like Mustel and some others, Titz divided his keyboards between *e′* and *f′* rather than between *b* and *c′*. In the hands of a knowledgeable player, organs such as these are capable of a wide range of effects both subtle and dramatic.

American reed organs also achieved a certain amount of standardization, although on a less official level than in Europe, and without the registration symbols. A typical parlour organ would have two to four sets of reeds, usually divided at *c′*. A Smith American Organ of the 1870s, a fairly typical example, has the resources shown in Table 2. The two reed sets were a Diapason 8′ and a Principal 4′, the other two stops on each side being softer versions produced by closing a muting shutter over the reed cell unit. The only accessory is a pair of knee-levers which allow these shutters to be opened or closed independently, and with gradation.

A slightly larger instrument was Estey's Model 38, with three full sets of reeds plus a 12-note Sub Bass extension (for specification, see Table 3). This instrument also has a Forte knob which opens the shutters (or mutes) and a Tremolo. This latter, sometimes also called Vox humana, was a simple device consisting of a suction-activated rotating dowel fitted with two vanes of metal, pasteboard or thin wood, and placed near enough to the reed cell openings to produce an undulation. The Vox jubilante is a loud stop, analogous to the Diapason, and in some organs had two sets of reeds; the Dulciana is a muted Diapason, although in larger organs there is occasionally an independent set of reeds with this name.

Despite many patents taken out by Americans on reed organs, these usually concerned improvements in construction or production methods. American instruments generally lack some of the more esoteric mechanical devices found in European ones, but they include such oddities as reed organs combined with sewing machines, writing desks or pianos; chime or bell stops of steel bars (perhaps inspired by Mustel's *Orgue-celesta*); and a pure example of Yankee ingenuity in Kimball's 'safety pedal', which folded up in such a way as to prevent mice from entering the cabinet.

The larger the instrument, the more it attempted to emulate a pipe organ. A fairly typical example is the Schiedmayer two-manual-and-pedal suction model of about 1900 (Table 4), which was quite capable of supporting the singing of a congregation of 100 or more with all Forte stops and couplers drawn. In addition, there is a *Manual Koppel* operated by both a knob and a foot lever, and a *Volles Werk* foot lever which brings on all but the Dolce stops, which are only mutes, and the Aeolsharfe, which is an undulating stop with two sets of reeds.

Many American makers built instruments similar to this example, Estey going so far as to make a 'Student organ' model, in which the cumbersome reed box under the lower manual was eliminated to make the key-desk proportions as close to those of a pipe organ as possible.

TABLE 3

Bass	Treble
Diapason (8′)	Diapason forte (8′)
Dulciana	Dulciana
Vox jubilante (8′)	Vox jubilante (8′)
Flute (4′)	Flute (4′)
Sub-bass (16′)	Treble coupler
Bass coupler	

TABLE 4

Manual I (lower)	*Manual II* (upper)
Bourdon 16′	Salicional 8′
Principal 8′	Aeolsharfe 8′
Principal Dolce 8′	Flöte 4′
Gamba 8′	Forte II Manual
Viola 4′	
Viola Dolce 4′	*Pedal*
Forte I Manual	One set of reeds, permanently on
Oktave Koppel	Pedal Forte

The English firms of John Holt and Rushworth & Dreaper went a step further in the early 20th century, making two-manual-and-pedal instruments modelled closely after a standard pipe organ console. Alexandre and some of the Americans even made a few instruments (not totally successful because of tuning problems) combining pipes and reeds, and Alexandre also made a powerful instrument expressly for church use enclosed in an organ-type swellbox. Some of the larger vocalions were, internally, hardly distinguishable from a small tracker-action pipe organ. In the 20th century Estey and others made a small number of reed organs operated by electric action, on the principle of a unit organ, and the Everett piano firm for a short time made a reed organ with electrostatic transducers, the Orgatron. These instruments failed to compete successfully with fully electronic instruments, although some of the older mechanical-action reed organs of this type remain in use as church and practice organs.

3. Repertory. During the late 19th century in Europe the reed organ was regarded as a serious instrument for serious musicians, and harmonium courses were taught at the Paris Conservatoire, at one time by César Franck. Numerous harmonium tutors were published, and such composers as Franck, Louis and René Vierne, Guilmant, Dubois, Lemmens, Loret, Merkel, Lefébure-Wely, Leybach, Karg-Elert and Reger wrote original works for harmonium. Catalogues of the period are also filled with transcriptions for harmonium from operas, oratorios and orchestral, piano and organ works. In America the literature tended to be simpler, although reputable composers including Buck, Zundel, Clarke and Bird wrote tutors and original compositions, as did Pearce and Rimbault in England. American reed organ books in general, however, are aimed at the amateur performer. Secular music, particularly operatic transcriptions, folk-songs, popular songs, marches and dances make up the bulk of such collections, as well as a few hymns and voluntaries for church use.

In Europe there was less emphasis on the 'home amateur'. Franck's two volumes entitled *L'organiste* (published 1896–1900) and Louis Vierne's 24 *pièces en style Libre* (1913) are examples of serious harmonium music that is still performed, although usually on the pipe organ. Karg-Elert's output for the harmonium was extensive, including two tutors (*Die Kunst des Registrierens*, op.91 and *Gradus et Parnassum*, op.95), many small pieces and some of the longest and most technically exacting works ever written for the instrument. The reed organ was used extensively for ensemble music on the Continent, especially with violin, cello, flute and piano (Franck even arranged some of his own organ works for harmonium and piano), and one catalogue of around 1900 lists music 'for three or four hands'. Reed organs were also used extensively in salon orchestras as a substitute for brass and woodwind instruments. Many transcriptions, ranging from Strauss waltzes to Mozart overtures, were made for these ensembles, including some transcribed by Schoenberg.

The harmonium was also extensively used to accompany voices; Rossini and others scored for it in some of their operatic and church music. Perhaps one of the last instances of such use is in the original score of Weill's *Die Dreigroschenoper* (1928). In America, perhaps because of the virtual absence of a serious literature and limited expressive properties, the reed organ was unable to compete with the piano or organ as a concert instrument, although it was widely used to accompany voices, and sometimes used for this purpose in small concert halls possessing no pipe organ. After 1900 American composers took little interest in the reed organ with the exception of Bird, commissioned to write some harmonium pieces by a German firm, and possibly Ives, who may have intended accompaniments to such songs as *Serenity* (1919) for reed organ. In France, however, serious music continued to be written throughout the 20th century by major composers such as Vierne, Tournemire, Litaize and Langlais. As recently as 1988 Langlais and his pupil Naji Hakim collaborated on a collection of 30 pieces for harmonium entitled *Expressions for Organ*.

In the later 20th century interest in the reed organ and its music was renewed, albeit from an antiquarian standpoint. Well-restored reed organs of all kinds now are being acquired for public and private instrument collections, and research into the literature and the desire for authenticity in performance have resulted in the occasional appearance of reed organs in concerts and on recordings. They are also being restored for use in chapels and small churches at the insistence of musicians who prefer them to electronic substitutes, and because they are more durable. In 1981 the Reed Organ Society was formed; in addition to encouraging the collection and preservation of reed organs, it has been instrumental in reawakening interest in the instrument's repertory.

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BARBARA OWEN

Reedpipe (Fr. *pipeau, pipet, pipette, tuyau à anche*; Ger. *Lingualpfeife, Zungenpfeife*; It. *canna ad ancia*). In the classification system of Hornbostel and Sachs, reedpipes are defined as instruments in which the air stream has intermittent access to the column of air made to vibrate through means of two lamellae placed at the head of the instrument (*see* AEROPHONE). The term is generally used for any simple or rustic pipe made from a reed or cane, or from several reeds, for instance the PANPIPES. Later studies of ancient and folk instruments, however, tend to restrict the term to instruments in which the sound is produced through vibration of a reed (single, double or free), the pipe itself being commonly, but not necessarily, made from reed or cane (*see* AULOS). By this definition panpipes would be classified with flutes rather than with reedpipes.

Organ 'reed pipes' are those provided with a reed (normally of metal) as opposed to the 'flue pipes', which sound on the duct-flute or whistle principle (*see* ORGAN, §III, 2).

See also REED; REED INSTRUMENTS; STOPPED FLUTE ENSEMBLE.

ANTHONY C. BAINES

Reed-pipe ensemble. *See* STOPPED FLUTE ENSEMBLE.

Reed-work (Fr. *anches*; Ger. *Zungen*). The reed stops of an organ collectively (as distinct from FLUE-WORK), i.e. those in which sound is produced in each pipe by the wind exciting an elastic metal blade or tongue. The small metal tube cut away longitudinally against which the tongue 'beats' is properly called the reed or 'shallot'. Reed-work refers to the Trumpet family of flaring pipes, the Krummhorn family of cylindrical pipes, others of short, fanciful, stopped, half-stopped pipes and all varieties of metal and wooden stops other than those of the flue-work. The term also encompasses the many types of regal and 'free reed' or harmonium stops (*see* ORGAN, §III, 2–3; REED and FREE REED).

James Talbot (MS treatise, *GB-Och* Music 1187, *c*1695) called the shallot 'reed', but described the reed stops in general as 'Regal stops'. Occasionally 'reed pipe' (*ryetpijpen*) was used in the Netherlands (Michaelskerk, Zwolle, 1505) and hence, probably, in England; certainly 'rede' was used in a sense of 'reed instrument' by Chaucer (*House of Fame*, 1380) and John Gower (*Confessio amantis*, *c*1390). It is older than the term 'flue stop' by about two centuries. Burney (*BurneyGN*) used the phrase 'reed-work' of the organ in Ulm Cathedral.

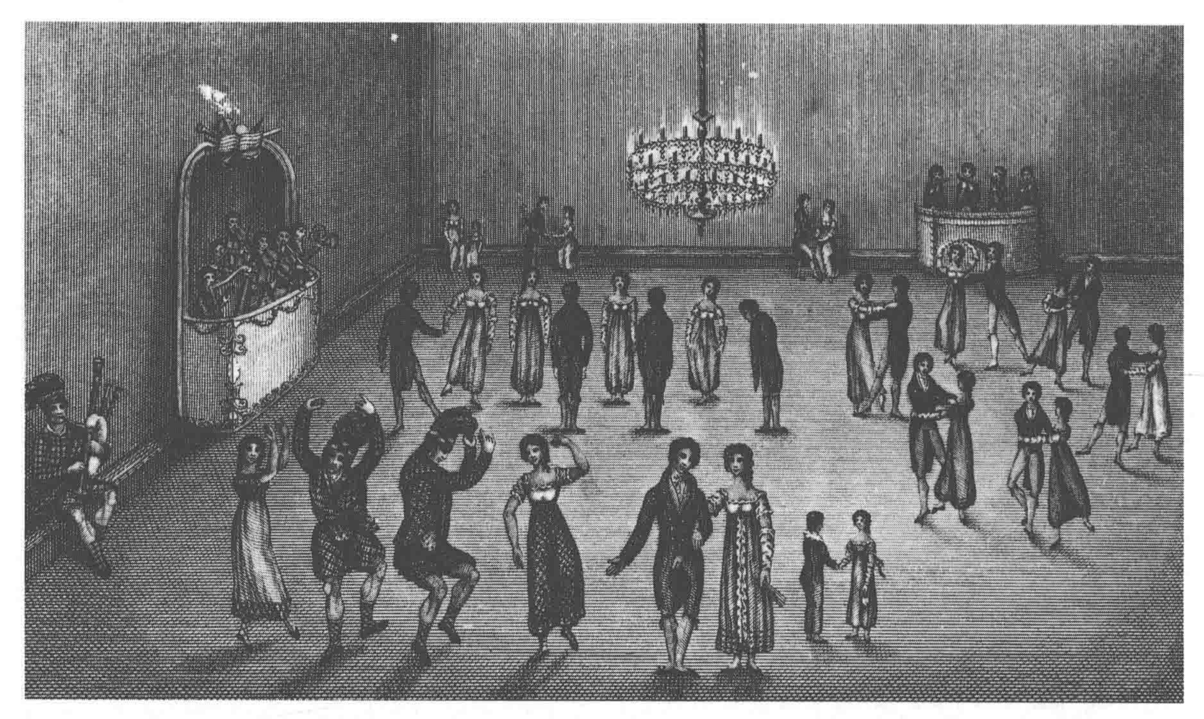
PETER WILLIAMS/MARTIN RENSHAW

Reel (Anglo-Saxon *hreol*; Suio-Gothic cognate of *rulla*: 'to whirl'; Gael. *ruidhle*, *ruidhleadh*). An indigenous and probably very ancient Scottish dance. The reel contains two basic dance elements: a setting step danced on the spot, and a 'travelling' figure, i.e. movement in a particular pattern. One of the earliest specific references to the reel as a dance is in the report of the trial of the witches at North Berwick in 1590 at which Geilles Duncan, a servant girl, was stated to have played the reel *Commer goe ye before*, 'upon a small trumpe called a Jewes trumpe' (jew's harp), for the witches' dance. An early Gaelic reference to the reel occurs in a waulking-song:

> Reels around in endless mazes,
> With the great reed pipe a-straining

It is possible to establish the approximate date of the song because Gillie Calum, Chief of MacLeod of Raasay from 1648 to 1651 is mentioned in it as contemporary.

The reel has existed in Scotland in a number of forms, with qualifying names such as 'threesome', 'foursome', 'sixsome' and 'eightsome'; these indicate the number of dancers. Many of these forms are now obsolete. The earliest reel, which may go back to medieval times, was



Foursome reel (foreground) danced to the accompaniment of a bagpipe: engraving by J. Shury after J.H.A. Randall, from Thomas Wilson' 'A Companion to the Ball Room' (London, 1816)

probably the Circular Reel for two couples, of the western Highlands and Isles, in which the travelling figure was a circle. This could well have been performed round the fire, which in ancient times was in the centre of the floor. In the eastern Highlands and the Lowlands the threesome reel was danced, using the figure-of-eight as the travelling figure. It has been supposed that the threesome reel is related to the HEY or hay, a threesome dance that may have spread from the Continent to both Scotland and England in about 1500. The threesome reel was gradually displaced by the foursome reel (see illustration), also known as the Scotch Reel, first mentioned in 1776 by Topham; this remained a popular dance until after World War I.

The two reels most often danced today are the Reel of Tulloch and the eightsome reel. The modern version of the latter appears to have come into popular use in about 1868. The Reel of Tulloch (Gael.: *Ruidhleadh Thulachain* or *Hullachan*), as it is now danced, is said to have been devised in about 1880. The original dance, however, must have been older, for the tune *The Reel of Tulloch* appears in the McFarlan Manuscript (*c*1740). A folk-tale attributes the original composition of the dance to Iain Dubh MacGregor of Glen Lyon; this would date the dance from the late 16th century or the early 17th.

Ex.1 *Johnnie made a wedding o't*

♩ = 120

The first appearance in print of a reel tune with 'reel' in the title is in Playford's *A Collection of Original Scotch Tunes* (1700). Other early reel tunes appear in the McFarlan Manuscript, the Young Manuscript (1740) and in Walsh's *Country Dances* (1773). The music of the reel is of a rapid but smooth-flowing quaver movement in *alla breve* time, minim = 120 (ex.1). Orkney and Shetland have their own species of reels and reel tunes, some of which are obsolete. The 'auld reel' of Shetland, frequently with lines of irregular phrase structure, is thought to have some affinity with the Norwegian *halling* and other Scandinavian dances; this suggests that the reel may have been of Scandinavian origin. It may equally be, however, that the dance is Celtic, and spread from Scotland to Scandinavia and the Netherlands. The reel flourished in Ireland following its introduction from Scotland during the second half of the 18th century, and it is now a favourite dance-tune type among traditional instrumentalists (*see* IRELAND, §II). In North America the reel is the staple musical fare for square-dances, though in the central and southern USA it is often known by the name BREAKDOWN or HOEDOWN.

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FRANCIS COLLINSON

Re-entrant scale. A SCALE which, when its letter names are arranged in alphabetical order, contains at least one descending interval (e.g. A–B♯–C♭–D–E–F–G).

Re-entrant tuning. A term used to describe the tuning of string instruments in which successive strings are tuned not to successively higher pitches but to a pattern of rising and falling intervals. Re-entrant tunings are found, for example, in the Renaissance four-course guitar (*g′/g′–d′/d′–f♯′/f♯′–b′*), the Baroque five-course guitar (*a/a–d/d′–g/g–b/b–e′/e′*), the ukulele (*g′–c′–e′–a′*), the five-course cittern (*d–a–g–d′–e′*) and the South American charango (*g′/g′–c″/c″–e″/e′–a′/a′–e″/e″*); Cerreto, Praetorius and Mersenne described various re-entrant tunings for the lirone (*see* LIRONE, §1). They are also found in certain instruments that have a short string to one side of the fingerboard (uppermost in instruments held horizontally, nearest to the player's face in instruments held vertically), such as the five-string banjo, the sitar and West African lutes of the *konting* and *khalam* family.

Such tunings produce characteristic effects of timbre and colour, including bright chordal accompaniments and clarity of delineation in melodic passages. Their widespread use, both historically and geographically, suggests that they have many inherent advantages, especially for smaller and more intimate plucked instruments such as the Baroque guitar and the ukulele, where brilliance of attack rather than sustained tone is required.

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GRAHAM WADE

Rees, J(ohn) T(homas) (*b* Cwmgiedd, nr Ystradgynlais, 1857; *d* Bow Street, Cardiganshire, 14 Oct 1949). Welsh conductor and composer. He came to music after working as a coal miner for many years. Baptized John Morgan Rees, he allowed himself to be known as John Thomas Rees to avoid confusion with another miner of the same name. He studied music under Joseph Parry at Aberystwyth, took a MusBac at Toronto University, taught briefly in the USA and in 1889 settled in Bow Street near Aberystwyth. There he taught music, served as organist and conductor of the choir at 'Y Garn' Chapel, composed, wrote about music in Welsh journals and worked as an editor. For many years he was music editor of *Trysorfa'r Plant*. Of his compositions, which include an opera and most forms of instrumental composition, only his hymn tunes are now known ('Isfryn', 'Bronceiro', 'Llwynbedw', 'Salem', 'Neuadd Las'). Rees was a powerful figure in Welsh musical life, and was reputed to have conducted over many years more *cymanfaoedd canu* than anyone (the *gymanfa ganu* is a distinctive and uniquely Welsh kind of devotional entertainment at which large numbers of people join together in worship to sing hymns in four-part harmony under the direction of a conductor). During the late 1960s copies of several of his works were donated by his son to the National Library of Wales.

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OWAIN EDWARDS

Reese, Gustave (*b* New York, 29 Nov 1899; *d* Berkeley, 7 Sept 1977). American musicologist and teacher. He attended New York University (LLB 1921, MusB 1930) and taught there, from 1927. He also served as visiting professor at a number of American universities including Harvard, Duke, UCLA, Southern California, Michigan and CUNY, and gave courses in musicology at the Juilliard School. He was associate editor (1933–44) and then editor (1944–5) of the *Musical Quarterly*. He was head of the publication department of G. Schirmer (1940–45) and director of publication at Carl Fischer (1945–55), a firm with which he was later connected in an advisory capacity.

Reese was a leading figure in American musicological administration. He was a founder-member of the AMS in 1934; having been its secretary (1934–46), vice-president (1946–50), and president (1950–52), he continued to serve the society as a member of various committees. In 1958 he became a vice-president of the Plainsong and Mediaeval Music Society; he was a member of the council of the IMS (1967–72) and served as president of the Renaissance Society of America (1971–3). He received honorary degrees from the Chicago Musical College (1949) and from Rutgers University (1972). In 1972 he received New York University's 'Great Teacher' award.

With the publication of *Music in the Middle Ages* (1940) Reese established himself as a scholar of the first rank. His *Music in the Renaissance* (1954) did more than simply add to his reputation; the two books taken together gave tremendous impetus to the study of early music and to musicology in general. In many respects Reese's work set new standards; the completeness and precision of bibliographic documentation, together with the orderly marshalling and clear exposition of fact in his books, have made them model textbooks. His fairness in representing the work of other scholars and his ability to select the best from among conflicting theories are exemplary. Another feature of these books is Reese's apt mixture of bibliographic fact with aesthetic judgment based on genuine acquaintance with an enormous body of music (this last no surprise to his students, with whom he always stressed the importance of getting to know the sound of as much early music as possible).

The sense of indebtedness felt by musicologists to Gustave Reese can be seen in the imposing scope and quality of the Festschrift volume presented to him on his 65th birthday. This indebtedness is still felt; his work,

especially *Music in the Renaissance*, remains indispensable to students.

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JAMES HAAR

Reeser, H(endrik) Eduard (*b* Rotterdam, 23 March 1908). Dutch musicologist. He studied musicology (with Smijers) and art history (with Vogelsang) at the University of Utrecht and took the doctorate in 1939 with a dissertation on the violin and piano sonata in Paris at the time of Mozart. He taught history of music at the Conservatory of Rotterdam (1930–37) and together with Herman Rutters he was editor of the monthly *Caecilia en de muziek*; he also became music editor of the *Nieuwe Rotterdamsche courant*. After World War II he acted as government music adviser until 1947, when he joined the faculty of the University of Utrecht, where he continued to build up the reputation of the musicology department founded by Smijers by broadening its programme. Reeser was made reader in 1950 and professor in 1956; he retired in 1973.

Reeser continued the work of Smijers in creating a school of musicology at Utrecht, though in a different way from his predecessor since his interests were not limited to his own subject – music since 1600 – but extend broadly through the history of Western culture. A special interest was the Dutch composer Alphons Diepenbrock (1862–1921). His studies of Diepenbrock and the extensive *Brieven en documenten* (11 vols., 1962–98) are the most important documentation and commentary on art and life in the Netherlands between 1860 and 1920. *Een eeuw Nederlandse muziek 1815–1915* is unequalled as a history of Dutch music in the 19th century.

As a member of the board of many organizations Reeser played a prominent part in furthering Dutch musical life. He has been a member (1934–57) and chairman (1957–71) of the Vereniging voor Nederlandse Muziekgeschiedenis, secretary (1940–70) and chairman (1970–86) of the Alphons Diepenbrock Foundation, president (1947–57) and government advisor (1957–75) of the Donemus foundation, member of the board of the Prins Bernhard Foundation (1946–57), of the Willem Pijper Foundation (1947–57), and of the Holland Festival (1947–69), chairman of the Maatschappij tot Bevordering der Toonkunst (1951–69), and secretary of the department for literature of the Royal Dutch Academy of Sciences (1964–77). A member of the IMS council from 1958, Reeser served as president from 1972 to 1977.

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ELLINOR BIJVOET/LEO SAMAMA

Reeve, William (*b* London, 1757; *d* London, 22 June 1815). English theatre composer and organist. After abandoning an apprenticeship as a law stationer, he studied the organ with Mr Richardson of St James's, Westminster, and in 1781 became an organist in Totnes, Devon. In 1783 he returned to London to compose all-sung burlettas for John Astley's equestrian theatre and John Palmer's short-lived Royalty Theatre; these non-patent houses were not permitted to perform spoken drama. Some of Reeve's pieces were revived at the patent theatres after the Royalty closed in 1788: the ballet-pantomime *Don Juan* (1787), for example, proved particularly successful, and both Drury Lane and Covent Garden adopted it for their repertories.

Reeve was elected to the Royal Society of Musicians in 1787, eventually serving as a Governor in 1794 and 1804. He acted in the Haymarket company in 1789 and at Covent Garden for two seasons (1789–91 at £2 a week), playing minor roles at both. When Covent Garden's house composer, William Shield, left abruptly in autumn 1791, Reeve took over the position (at £4 a week), which included completing Shield's score for the ballet-pantomime, *Oscar and Malvina* (1791). After Shield's return in 1792 Reeve became organist of St Martin Ludgate but continued as a freelance composer for London's patent and minor theatres. He also provided much rather facile music for the topical spectacles and pantomimes at Sadler's Wells. During Lent 1794 he was engaged at the Lyceum Theatre for four nights a week, producing *Mirth's Museum*, a variety entertainment. He served a second term as Covent Garden's house composer during 1797–8 and began collaborating with other composers.

From 1803 until his death Reeve also served as co-proprietor, director of music, and shareholder of Sadler's Wells Aquatic Theatre, where he set about 80 librettos, many written by co-proprietor Charles Isaac Mungo Dibdin. Because of the success at Drury Lane of Reeve's comic opera *The Caravan* (1803), which featured an on-stage water tank into which Carlos the wonder dog leaped to rescue a drowning child, Sadler's Wells installed an irregularly shaped 8000-gallon tank, three feet deep, beneath the stage. Reeve wrote music for the new specialty, 'aquadrama': all-sung musicals featuring pirates, waterfalls, nautical battles, ocean fiends and other watery terrors.

Reeve wrote largely to support and highlight the talents of specific performers, such as the clown Joseph Grimaldi at Sadler's Wells, and to provide easy listening. He could rapidly compose strophic comic songs in the popular Scottish style and compile scores based on genuine ballads and folksongs. Reviewers found his music entertaining. Some of his other popular later works included a melodrama, *The Purse* (1794), a Robin-Hood pantomime, *Merry Sherwood* (1795) (especially the drinking song 'I am a friar of orders grey') and a comic opera, *The Cabinet* (1803). At his death, Reeve owned seven of Sadler's Wells's 40 shares, which he bequeathed to his daughter, Charlotte. His family pursued theatrical careers as well: Mrs Reeve sang at Astley's and in *Mirth's Museum*, Charlotte was an actress and his son George composed for Sadler's Wells and played the trumpet. A portrait of Reeve engraved by J. Hopwood (after E. Smith) appears in the libretto to *The Cabinet*.

WORKS

STAGE

only works from which music survives are listed; all first performed in London and published in London shortly after first performance; librettos or song texts published unless otherwise stated

LCG – *Covent Garden*
LDL – *Drury Lane*
LLH – *Little Theatre, Haymarket*
LLY – *Lyceum*
LSW – *Sadler's Wells*

The Double Jealousy (burletta), Astley's, 1785, 2 songs, no lib

The Taylor's Fox Hunt (interlude), Astley's, 1785, 1 song, no lib

The Trumpeter's Hoarse Clang (Johnstone), song in An Harmonic Jubilee (musical piece), LCG, 22 May 1786 [also sung in The Prussian Dragoon, or The Termagent Mistress (burletta), Astley's, 2 Aug 1788]

Don Juan, or The Libertine Destroyed [pantomime ballet, 2, C. Delphini, after T. Shadwell: *The Libertine*), Royalty, July 1787, 4 songs and ballet music [incl. music by Gluck]; pubd after revival LDL, 26 Oct 1790

Hero and Leander (burletta, I. Jackman), Royalty, sum. 1787, ov. and 2 songs

Hobson's Choice, or Thespis in Distress (burletta, W.C. Oulton), Royalty, 3 July 1787, 1 song, no lib

Thomas and Susan, or The Fortunate Tar (burletta, after J. O'Keeffe: *The Poor Soldier*), Royalty, 1787, vs, no lib

Sweet Boy, Yes (J. O'Keeffe), song for revival of The Touchstone, or Harlequin Traveller (pantomime, 2 pts, C. Dibdin), LCG, 30 Nov 1789; repr. in MLE, D1, 1990

The Evening Brush (variety entertainment, J. Collins), LLY, 1790–94, 14 songs in 2 sets

Tippoo Saib, or British Valour in India (pantomime ballet, 1, M. Lonsdale), LCG, 6 June 1791 [rev. as Tippoo Saib, or The East-India Campaigning, LSW, July 1791], vs, no lib

Oscar and Malvina, or The Hall of Fingal (pantomime ballet, 1, J. Byrne, after J. Macpherson: *Ossian*), LCG, 20 Oct 1791, vs; collab. W. Shield

My Name is Tippy Bob, song in Bluebeard, or The Flight of Harlequin (pantomime, 2, Delphini), LDL, 21 Dec 1791, no lib

O'Whack's Journey to Paris, song in Notoriety (comedy, 5, F. Reynolds, after J. Fletcher: *Monsieur Thomas*), LCG, 5 Nov 1791

Songs for pasticcio version of Gluck's Orpheus and Eurydice, LCG, 28 Feb 1792, no lib

The Mad Guardian, or Sunshine After Rain (musical farce, 2, T.J. Dibdin), Manchester, 15 March 1793 [1st London perf. LCG, 16 April 1799]

The Purse (musical drama, 1, J.C. Cross), LLH, 8 Feb 1794, vs

Mirth's Museum, or The Country Club (variety entertainment, 3), LLY, Lent 1794, 9 songs

British Fortitude and Hibernian Friendship, or An Escape from France (musical drama, 1, Cross), LCG, 29 April 1794, vs

The Apparition (musical drama, 2, Cross), LLH, 3 Sept 1794, vs

Grand Ov. & La Chasse for Shield's Hercules and Omphale (pantomime ballet, 2, Byrne), LCG, 17 Nov 1794

Merry Sherwood, or Harlequin Forester (pantomime, 2, M. Lonsdale, J. O'Keeffe and W. Pearce), LCG, 21 Dec 1795, vs

The Charity Boy (musical farce, 2, Cross), LDL, 5 Nov 1796, ov. and 2 songs

Olympus in an Uproar, or The Descent of the Deities (burletta, 2, after K. O'Hara: *The Golden Pippin*), LCG, 5 Nov 1796, ov. and 1 song, MS lib *US-SM*

Harlequin and Oberon, or The Chace to Gretna (pantomime, 2, J. Wild and J. Follet), LCG, 19 Dec 1796, ov. in pts and 3 songs, MS song texts *SM*

Bantry Bay, or The Loyal Peasants (comic op, 2, G.N. Reynolds), LCG, 18 Feb 1797, vs

Raymond and Agnes, or The Castle of Lindenbergh (pantomime ballet, 2, C. Farley, after M.G. Lewis: *Ambrosio, or The Monk*), LCG, 16 March 1797, vs, ballet music

Incid music to The Honest Thieves, or The Faithful Irishman (farce, 2, T. Knight, after R. Howard: *The Committee*), LCG, 9 May 1797, 1 song

The Begging Gypsy & You Faithless Man, songs for S. Arnold's the Maid of the Mill (comic op, 2, Cross, after I. Bickerstaff), LCG, 20 Oct 1797
An Escape into Prison (musical farce, 2, Cross, after E. Inchbald: *The Hue and Cry*), LCG, 13 Nov 1797, ov. and 1 song
The Round Tower, or The Chieftains of Ireland (pantomime ballet, 1, Cross), LCG, 24 Nov 1797, vs, lib in Cross: *Circusiana* (London, 1809) and *Dramatic Works* (London, 1812)
Joan of Arc, or The Maid of Orleans (pantomime ballet, 1, Cross), LCG, 12 Feb 1798, ov. and 6 songs in short score
The Raft, or Both Sides of the Water (musical interlude, 1, Cross), LCG, 31 March 1798, ov. and 2 songs
Harlequin's Return (pantomime, 2, Cross), LCG, 9 April 1798, ov. and 4 songs, MS song texts *SM*
Ramah Droog, or Wine Does Wonders (comic op, 3, J. Cobb), LCG, 12 Nov 1798, vs; collab. J. Mazzinghi
The Embarkation (musical entertainment, 2, A. Franklin), LDL, 3 Oct 1799, vs
The Turnpike Gate (comic op, 2, Knight), LCG, 14 Nov 1799, vs, ov. in pts; collab. Mazzinghi
Paul and Virginia (comic op, 2, Cobb, after J.-H.B. de St Pierre: *Paul et Virginie*), LCG, 1 May 1800, vs; collab. Mazzinghi
The Blind Girl, or A Receipt for Beauty (comic op, 3, T. Morton), LCG, 22 April 1801, ov.; collab. Mazzinghi
Chains of the Heart, or The Slave by Choice (comic op, 3, P. Hoare, after Marsollier: *Gulnare*), LCG, 9 Dec 1801, vs; collab. Mazzinghi
Harlequin's Almanack, or The Four Seasons (pantomime, 2, T.J. Dibdin), LCG, 28 Dec 1801, ov. and 4 songs
The Cabinet (comic op, 3, T.J. Dibdin, after ballad *The Golden Bull*), LCG, 9 Feb 1802, vs; collab. J. Braham, D. Corri, J. Davy and J. Moorehead
Once Happy and To Arms, songs in Delays and Blunders (comedy, Reynolds), LCG, 30 Oct 1802
Family Quarrels (comic op, 3, T.J. Dibdin), LCG, 18 Dec 1802, vs; collab. Braham and Moorehead
Edward and Susan, or The Beauty of Buttermere (musical drama, C.I.M. Dibdin, after a true story), LSW, 11 April 1803, 3 songs
The Caravan, or The Driver and His Dog (melodrama, 2, Reynolds), LDL, 5 Dec 1803, vs
The Little Gipsies (Two Little Gypsies) (operatic farce, C.I.M. Dibdin), LSW, 2 April 1804, 2 songs
Thirty Thousand, or Who's the Richest? (comic op, 3, T.J. Dibdin, after M. Edgeworth: *The Will*), LCG, 10 Dec 1804, vs; collab. Braham and Davy
Out of Place, or The Lake of Lausanne (operatic farce, 2, Reynolds), LCG, 28 Feb 1805, vs; collab. Braham
An Bratach, or The Water Spectre (aqua drama, C.I.M. Dibdin), LSW, July 1805, ov. and 2 songs
The White Plume, or The Border Chieftains (melodrama, 3, T.J. Dibdin, after Scott: *The Lay of the Last Minstrel*), LCG, 10 April 1806, vs
The Invisible Ring, or The Water Monster and Fire Spectre (aqua drama, C.I.M. Dibdin), LSW, 25 June 1806, 1 song
O! The Hawthorn was Blowing and Ti Tum Ti, songs in Five Miles Off, or The Finger Post (comedy, 3, T.J. Dibdin), LLH, 9 July 1806
Arbitration, or Free and Easy (operatic farce, 2, Reynolds), LCG, 11 Dec 1806, 1 song, MS lib *SM*; collab. G. Lanza
The Ocean Fiend, or The Infant's Peril (aqua drama, C.I.M. Dibdin), LSW, 25 May 1807, ov. and 2 songs
Kais, or Love in the Deserts (op, 4, I. Brandon, after B. Disraeli: *Mejnoun and Leila*), LDL, 11 Feb 1808, vs; collab. Braham
The White Witch, or The Cataract of Amazonia (aqua drama, C.I.M. Dibdin), LSW, 18 April 1808, vs
Thirty Thousand, or Harlequin's Lottery (pantomime, C.I.M. Dibdin), LSW, 18 April 1808, 1 song
Harlequin High Flyer, or Off She Goes (pantomime, C.I.M. Dibdin), LSW, 4 July 1808, ov. and 4 songs
The Magic Minstrel, or The Fairy Lake (aqua drama, C.I.M. Dibdin), LSW, 8 Aug 1808, ov. and 5 songs [rev. as Oberon, LSW, 3 Oct 1814]
Fashion's Fools, or The Aquatic Harlequin (pantomime, C.I.M. Dibdin), LSW, 3 April 1809, 1 song
The Wild Man, or The Water Pageant (aqua drama, C.I.M. Dibdin, after M. de Cervantes: *Don Quixote*), LSW, 22 May 1809, 2 songs
Castles in the Air, or Columbine Cowslip (pantomime, C.I.M. Dibdin), LSW, 31 July 1809, 2 songs
The Spectre Knight (aqua drama, C.I.M. Dibdin, after W. Scott: *Marmion*), LSW, 4 June 1810, ov. and 2 songs
Tricks upon Travellers (comic op, 3, J.B. Burges), LLY, 9 July 1810, 3 songs; collab. C. Horn
Bang Up!, or Harlequin Prime (pantomime, C.I.M. Dibdin), LSW, 23 July 1810, 2 songs, ed. in Mayer
Dulce Domum, or England the Land of Freedom (pantomime, C.I.M. Dibdin), LSW, 15 April 1811, 3 songs, no lib
The Red Reaver (melodrama, C.I.M. Dibdin), LSW, 15 April 1811, ov. and 1 song
The Irish Duel, song in Where to Find a Friend (comedy, 5, R. Leigh), LLY, 29 May 1811
The Council of Ten, or The Lake of the Grotto (aqua drama, C.I.M. Dibdin), LSW, 3 June 1811, vs
Up to Town (comic op, 3, T.J. Dibdin), LCG, 6 Nov 1811, 1 song, MS lib *SM*; collab. H. Condell, T. Welsh and J. Whitaker
The Prince, or The Illuminated Lake (aqua drama, C.I.M. Dibdin), LSW, 30 March 1812, 1 song, no lib
Whang Fong, or The Clown of China (pantomime, C.I.M. Dibdin), LSW, 11 May 1812, 1 song, no lib
Johnnie Armstrong, or The Scottish Outlaw (aqua drama, C.I.M. Dibdin), LSW, 15 July 1812, 1 song, no lib
The Dinner, song in Schneiderkins (farce, T.J. Dibdin), LCG, 16 Oct 1812, MS play text *SM*
An Obstinate Man, Mr and Mrs Pringle and Don't Angry Be With Annette, songs for revival of W. Jackson's The Lord of the Manor (comic op, 3, C.I.M. Dibdin and L. MacNally), LCG, 24 Oct 1812
London, or Harlequin and Time (pantomime, C.I.M. Dibdin), LSW, 19 April 1813, 1 song
Rokeby Castle, or The Spectre of the Glen (aqua drama, C.I.M. Dibdin, after Scott: *Rokeby*), LSW, 19 April 1813, 2 songs, no lib
The Brachman, or The Oriental Harlequin (pantomime, C.I.M. Dibdin), LSW, 28 June 1813, 1 song
Kaloc, or The Slave Pirate (aqua drama, C.I.M. Dibdin), LSW, 9 Aug 1813, 2 songs
Who's to Have Her? (operatic farce, 2, T.J. Dibdin), LDL, 22 Nov 1813, vs; collab. Whitaker
Narensky, or The Road to Yaroslav (comic op, 3, C. Brown), LDL, 21 Dec 1813 [as The Russian Village], vs; collab. Braham
The Farmer's Wife (comic op, 3, C.I.M. Dibdin), LCG, 1 Feb 1814, vs; collab. J. Addison, H. Bishop, Condell, Davy and Welsh
The Two Califs, or The Palace of the Waters (aqua drama, C.I.M. Dibdin), LSW, 11 April 1814, 2 songs
Bannister's Budget with The Shipwreck, or Two Ways of Telling a Story (musical entertainment, T.J. Dibdin or G. Colman (ii)), LDL, 30 May 1814, 2 songs
The Corsair (aqua drama, C.I.M. Dibdin, after G.G. Byron: *The Corsair*), LSW, 1 Aug 1814, 4 songs
Brother and Sister (comic op, 2, W. Dimond, after J. Patrat: *L'heureuse erreur*; lyrics by C.I.M. Dibdin), LCG, 1 Feb 1815, vs; collab. Bishop
The Mermaid, or Harlequin Pearl Diver (pantomime, C.I.M. Dibdin), LSW, 28 March 1815, 1 song

OTHER WORKS

The Juvenile Preceptor, or Entertaining Instructor (London, *c*1801) [kbd tutor]
Jamie and Anna, a Scots Pastoral in One Act (London, ?1810), vs
Many songs pubd singly and in contemporary anthologies, probably from theatrical works

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LINDA TROOST

Reeves, David Wallis (*b* Owego, NY, 14 Feb 1838; *d* Providence, RI, 8 March 1900). American bandmaster

and composer. His first band experience was as an alto horn player in the Owego Municipal Band. At 15 he moved to Elmira, New York, where he studied harmony, the violin and the cornet with the cornettist and bandmaster Thomas Canhan. They travelled and performed with a circus band during the summer and played in concert halls and for dances during the winter. At 19 Reeves returned to Owego to lead the Owego Band, then moved to New York to play with the Dodworth Orchestra. He next went to England with the Rumsey and Newcomb Minstrel Troupe.

In 1862 Reeves became cornet soloist with the Dodworth Band in New York and in 1866 assumed leadership of the American Band of Providence, Rhode Island. For a brief period in 1892 he was leader of the Gilmore Band. However, his tenure was stormy and many of his players left to join the new Sousa Band. Reeves accused Sousa's manager of raiding his ensemble, an allegation strongly refuted by the players. Reeves returned to Providence, where he resumed leadership of the American Band. A prolific composer, he wrote three operas and over 100 marches, of which the *2nd Reg[imen]t, Conn[ecticut] N[ational] G[uard] March* is the best known.

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'David Wallis Reeves', *Musical Courier*, xxvi (1893), 13
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D.L. Stackhouse: 'D.W. Reeves and his Music', *Journal of Band Research*, v/2 (1969), 15–28; vi/1 (1969), 29–41
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FRANK J. CIPOLLA

Reeves, Sims (John) (*b* Shooters Hill, south-east London, ?26 Sept 1818, bap. 25 Oct 1818; *d* Worthing, 25 Oct 1900). English tenor. He was the son of John and Rosina Reeves; his father, who taught him the piano, cello and bassoon, was a Royal Artillery bandsman at Woolwich. After studying with George Mackenzie, J.B. Cramer and W.H. Callcott, Reeves made his début as a baritone on 14 December 1838 at Newcastle upon Tyne in Bishop's *Guy Mannering*. After three seasons he found that his voice was changing and trained with J.W. Hobbs and T. Cook. He sang second tenor roles with Macready's company at Drury Lane in 1842–3, and then went to Paris and Milan for further study with Bordogni and Mazzucato. He made his début at La Scala in 1846 as Edgardo in *Lucia di Lammermoor* and in 1847 he appeared as Zamoro in Verdi's *Alzira*. Returning to London in December that year he sang Edgardo at Drury Lane, where on 20 December 1847 he created the role of Lyonnel in Balfe's *The Maid of Honour*. In February 1848 he sang Faust in the first performance in England of Berlioz's *La damnation de Faust* under the composer. From 1848 he sang at Her Majesty's Theatre, first under Lumley's and then Mapleson's managements. In 1851 he was briefly engaged at the Théâtre Italien, Paris. In London he sang the title role in *Faust* in the opera's first performance in English in 1864, and Huon in the revival of *Oberon* in 1866. In 1848 he appeared at the Norwich Festival and sang in Handel's *Messiah* at the Sacred Harmonic Society, and thereafter he appeared regularly at the various choral festivals. He was particularly admired in Handel oratorios and for his performance of the Evangelist in Bach's *St Matthew Passion*, which he sang under Sterndale Bennett in 1862. In the late 1860s he pressed for the adoption of a lower musical pitch in England. He made his formal farewell appearance at the Royal Albert Hall in 1891, but reappeared in a concert in 1893, and made a tour of South Africa in 1896 with his pupil Maud Richard, whom he had married the previous year. His first wife had been the soprano Emma Lucombe (*d* 1895) who performed in operas and concerts. Their son Herbert Reeves, and daughter Constance Sims Reeves, both appeared in concerts.

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Reeves, William. English firm of publishers and music antiquarians. The first of five with that name may have owned a bookshop in London in the 1820s. His son, William Dobson Reeves (1825–1907), a partner in the antiquarian firm of Reeves and Turner, also published some books and several series, but his only music venture appears to have been to issue the *Musical Standard* from 1862 to 1875.

The third William Reeves (1853–1937) continued to publish it and other journals – *The Strad*, *The Orchestra*, *Reeves' Musical Directory* and several on non-musical subjects – after opening a shop in Fleet Street in 1875. He printed hundreds of books in all fields, including over 300 on music. He courageously issued the first legitimate edition of *The Communist Manifesto* and an early edition of *Das Kapital* whose editor, Friedrich Engels, frequented the shop. His later non-music publications reflect similar social, economic and political concerns; many appeared in the USA under the imprint of American firms. In 1900 William Reeves (iii) opened a new shop, primarily for antiquarian music, in Charing Cross Road; it became a Mecca for London's musicians. To accommodate the huge music stock he rented a number of warehouses, and to encourage sales he issued catalogues of fictitious firms at invented addresses. His son Frank, a skilled printer, performed the necessary presswork. Frank's brother, William Harold (1880–1960), left the firm to open his own music antiquarian business and by 1919 operated in Bournemouth under the trade name Harold Reeves.

The William Reeves firm moved to Norbury in 1953 and the antiquarian trade was continued largely by post. Around 1960 a number of earlier publications, including music titles by Berlioz, Wagner and others, were successfully reissued. But selling William (iii)'s accumulations remains the major enterprise of the firm which is the oldest music antiquarian business in England. The firm is now run by William Arnold Reeves (*b* 1916), the son of Frank Reeves who regularly issues sale catalogues of items from these collections.

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JAMES B. COOVER

Refardt, Edgar (*b* Basle, 8 Aug 1877; *d* Basle, 3 March 1968). Swiss musicologist. After receiving the doctorate in law in 1901, Refardt devoted himself entirely to musicology, specializing in music bibliography. His *Historisch-biographisches Musikerlexikon der Schweiz* (1928) aimed to assemble as much biographical knowledge on Swiss music as possible. It was the first overall treatment of Swiss musical history and placed him, together with Peter Wagner and Karl Nef, among the first Swiss music historians. Refardt devoted special attention to the work of Theodor Fröhlich (he was really responsible for the rediscovery of this Swiss early Romantic composer) and Hans Huber. From 1921 to 1948 he was director of the Basle Orchestral Society.

WRITINGS

Hans Huber: Beiträge zu einer Biographie Johannes (Zürich, 1922)
Historisch-biographisches Musikerlexikon der Schweiz (Leipzig, 1928)
Hans Huber: Leben und werk (Zürich, 1944)
Theodor Fröhlich, ein Schweizer Musiker der Romantik (Basle, 1947)
Johannes Brahms, Anton Bruckner, Hugo Wolf: drei Wiener Meister des 19. Jahrhunderts (Basle, 1949)
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H.P. Schanzlin: 'Pionierarbeit auf dem Gebiet der baslerischen und der schweizerischen Musikgeschichte: zum Gedenken an Edgar Refardt (1877–1968)', *Basler Stadtbuch 1969*, 233–8 [incl. photograph]

JÜRG STENZL

Refice, Licinio (*b* Patrica, nr Frosinone, 12 Feb 1883; *d* Rio de Janeiro, 11 Sept 1954). Italian composer and conductor. After studying composition and organ at the Rome Conservatory, graduating in 1910 and in the same year taking orders, he taught at the Scuola Superiore (later the Instituto Pontificio) di Musica Sacra (1912–50) and was *maestro di cappella* at S Maria Maggiore (1911–47). In his later years he made several international tours as a conductor (sometimes with the Cantori Romani di Musica Sacra); the last of them took him to Brazil, where he died. Refice's output chiefly comprises church music for chorus and organ. Regarded as Perosi's heir, he was supported by the Vatican, which widely propagated his masses *Regina Martyrum* (1920), *In honorem Sancti Eduardi Regis* (1933, dedicated to Cardinal Eugenio Pacelli, later Pope Pius XII), *In honorem Beatae Theresiae* (1938) and *In honorem Virginis Perdolentis* (1940). His style is a mingling of archaism, with lines overtly derived from plainsong, and late Romantic and 20th-century harmony. Dramatic gifts led him to write many 'mysteries', 'biblical scenes', oratorios and two operas on hagiographical subjects, both (along with many oratorios) to librettos by his friend and biographer Emidio Mucci. *Cecilia* (1922–3) was performed in Rome in 1934 with Claudia Muzio in the title role. The success of the opera caused Refice to undertake another, *Margherita da Cortona*, performed with success at La Scala in 1938. Both show an interesting juxtaposition of mysticism and passion, a careful reconstruction of historical settings and a sensitivity in the orchestral writing; *Cecilia*, in particular, won a degree of international fame.

WORKS
(selective list)

Ops: Cecilia (E. Mucci) 1922–3, Rome, Reale dell' Opera, 15 Feb 1934, vs (Milan, 1934); Margherita da Cortona (Mucci), Milan, Scala, 1 Jan 1938, vs (Milan, 1937); Il mago (after Calderòn), 1953–4, inc.
Orats, cants. etc.: La Cananea (orat), 1910; La vedova di Naim (P. Ferretti) (cant.), 1912; Maria Magdalena (Ferretti) (orat), 1914; Martyrium S Agnetis Virginis (Ferretti) (orat), 1919; Dantis poetae transitus (G. Salvadori) (poema sinfonico-vocale), Ravenna, 1921; Trittico Francescano (Mucci) (orat) (1926); La samaritana (Mucci) (episodio evangelico) (1930); L'oracolo (Mucci) (mistero), Milan, 1946; Lilium crucis (Mucci) (mistero), Naples, 1952; Pomposia (G. Pascoli), Assisi, 1957; Emmaus (Mucci) (episodio evangelico), inc.
Masses: over 40, incl. Regina Martyrum, 1920; In honorem Sancti Eduardi Regis, 1933; In honorem Beatae Theresiae, 1938; In honorem virginis Perdolentis, 1940
Other church music: Stabat mater, 1917; Te Deum, 1918; hymns, motets, psalms, many other pieces
Other works: few secular songs, small inst pieces etc.

Principal publishers: Associazione Italiana S Cecilia (Rome), Casimiri (Rome), Mignani (Florence), Pustet (Regensburg), Ricordi

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LUCA ZOPPELLI

Reformed and Presbyterian church music. The music of Protestant denominations belonging to (or inspired by) the Reformed tradition inaugurated by Ulrich Zwingli and, particularly, Jean Calvin in Switzerland during the early decades of the 16th century. In almost all the Churches metrical-psalm singing has remained the distinguishing musical element of their worship.

I. Continental Europe. II. Britain and North America.

I. Continental Europe

1. Liturgical background. 2. The Genevan Psalter. 3. Polyphonic compositions on Genevan psalm tunes. 4. Other countries.

1. LITURGICAL BACKGROUND. The Reformation ushered in by ULRICH ZWINGLI in Zürich in 1525 caused a break with traditional worship and its music. Unlike Luther, Zwingli did not preach within the framework of the Mass but in a special form of service based on the sermon. The liturgy employed for such a service, whose roots lay in late medieval practice, was entirely (or almost entirely) said rather than sung. At this early stage of the Reformation congregational singing within the liturgy was a rare occurrence, so that after the celebration of the Mass declined in Zürich and the preaching service became the central act of worship, liturgical music lost its foothold. That congregational singing was not introduced in Zürich in the years following the Reformation was probably connected with Zwingli's death in 1531, after which his successors for a long time adhered strictly to the late Reformer's decrees. In other Swiss and north-German cities, however, where Zwingli had been equally responsible for shaping the Reformation, congregational singing was introduced quite soon, at much the same time as in Lutheran areas. Scriptural authority was usually cited in justification of sacred song.

2. The Genevan Psalter. The Reformation of 1536 in Geneva brought about a complete ban on music in the sermon-based church services; Geneva followed the example of Berne, its protecting power, where, in imitation of Zürich, music was also excluded from all services. Early in 1537 the pastors of Geneva petitioned the town council to introduce psalm singing; however, the expulsion of Jean Calvin in 1538 through disputes over church discipline obstructed this plan at first. Calvin went to Strasbourg and as pastor to the French refugee community in that city came into contact with the German psalm-singing tradition; in 1539 he compiled the first collection of metrical psalms, *Aulcuns pseaumes et cantiques mys en chant*, containing 13 psalms translated into rhyming verse by the poet and literary theorist Clément Marot (*see* Psalms, metrical, §II, 2(i)). It is not known how these texts reached Strasbourg and who composed the melodies. Calvin himself contributed six metrical psalms to this collection as well as verse translations of the Ten Commandments, the Creed and the *Nunc dimittis*. Apart from the *Nunc dimittis*, Calvin's texts were to be sung to German hymn tunes from Strasbourg.

Calvin was recalled to Geneva in 1541, and the first Genevan Psalter, *La forme des prières et chantz ecclésiastiques*, appeared the following year; it contains the order of service and prayers, together with the 13 psalms by Marot and five of the psalms, the Decalogue and *Nunc dimittis* by Calvin from the Strasbourg Psalter, as well as 17 new metrical psalm translations by Marot. The new melodies were most probably by Guillaume Franc, 'chantre' of the church and singing master in the school. The preface clearly expresses Calvin's ideas of the purpose of music: 'to move and inflame the hearts of men, so that they may call upon God and praise him more fervently'. However, he emphasized the special dignity of liturgical music as distinct from the kind of music 'that is made to give people pleasure at table and in their houses', by which he may also have meant sacred music. The second edition of the Genevan Psalter, *Cinquante pseaumes*, appeared in 1543 (the preface bears the date 10 June); all the texts are by Marot, who in 1542–3 was in Geneva taking refuge from persecution, and there is a separate melody for each text. The single extant copy of the *Cinquante pseaumes* of 1543 contains the texts alone, but the melodies, again all probably by Franc, may be inferred from the later 1548–9 edition.

Loys Bourgeois, who succeeded Franc in 1545, first of all wrote polyphonic versions of the existing melodies for domestic use; they were published in 1547 in Lyons because of the printing equipment available there. In 1548 Théodore de Bèze arrived in Geneva and continued the task of providing metrical versions of the psalms. An enlarged edition of the Psalter, *Pseaumes octantetrois*, with new melodies by Bourgeois, was published in 1551. The editions of 1554 and 1556 included six and seven additional psalm texts respectively, but without melodies of their own (possibly because Bourgeois was no longer in Geneva – a substantial cut in his salary had obliged him to leave in 1552). The complete Psalter was not published until 1562; all the new texts are by de Bèze, and 'Maître Pierre le chantre' (probably Pierre Davantès, although his exact identity has not been established) is named as composer of the melodies.

An important element in the background history of the melodies was the humanistic composition of odes: the setting of ancient texts to music in accordance with their metres, using only two different note values corresponding to the long and short syllables ('mesuré à l'antique'). This interplay of long and short notes was also adopted for French metrical psalm melodies, but with little regard for the accentual and grammatical structure of the text. The correspondence between words and music is, therefore, less close than in, for example, Luther's hymns, a factor of undoubted significance when Genevan melodies came to be adopted for metrical psalms in other languages.

Lines are clearly marked off from each other both by long initial and final notes and by pauses. There are no dotted or triple rhythms and few tied notes, so that the performance remains as closely related to speech as possible. The melodies often rise and fall quite steeply and display a wide range within relatively short phrase-units; their basic orientation is modal, although a tendency towards major and minor tonality is also evident in many cases. The various stages of development of the Genevan Psalter show that considerable effort was expended on composing the melodies, which by comparison with most German hymn tunes of the Reformation period have more in common with art music than with folksong. Although some melodies are based on Gregorian models and a few on German hymns and secular chansons, the psalm melodies as a whole display so many common features and such strongly characteristic formal principles that there could have been no routine dependence on models. Unlike Luther's psalms, in which a degree of interpretation from a New Testament perspective is evident, the words of the Genevan psalms conform as closely as possible to the biblical texts. Consequently, when the process of rendering the texts into metre was completed in 1561, the University of Paris vouched for their fidelity to the 'vérité hébraïque'; without such testimony a royal privilege to print them would not have been granted. In the Psalter there are 125 different melodies and almost as many different verse metres for the 150 psalms, the metrical Decalogue and the *Nunc dimittis*; despite its unity of structure, it has greater formal variety than any other repertory of sacred song.

In church services the psalms were not chosen for their subject matter but were sung in a set order so that the congregation could cover the whole psalter twice in one year. The singing was unaccompanied and in unison, partly to ensure the simplest and clearest manner of worship, but also because prevailing musical circumstances in Geneva made it impossible to call on any church choir to provide liturgical music.

3. Polyphonic compositions on the Genevan psalm tunes. The many polyphonic works based on the psalms indicate that polyphony was not entirely rejected, although such compositions were performed in schools and in the home rather than in divine service. There were three types of setting: the large-scale, imitative, polyphonic motet, whose material was derived from one of the psalm melodies; the cantus firmus motet, in which the psalm melody was sung unchanged in one voice (usually the tenor or treble), the other voices singing in more or less close imitation; and the homophonic, syllabic setting, with the melody usually in the tenor voice.

The earliest psalm compositions were by Loys Bourgeois (1547, 1555, 1561), but the settings of Claude

Goudimel proved particularly influential. Goudimel published separate collections in each of the three genres (the second and third styles used for complete editions of the psalms). The homophonic settings (Paris, 1564; Geneva, 1565) enjoyed extraordinarily wide distribution, particularly through Ambrosius Lobwasser's use of them in his German version of the Genevan Psalter (Leipzig, 1573). Other complete psalters were composed by Philibert Jambe de Fer (Lyons, 1564), Paschal de l'Estocart (Geneva, 1583) and Claude Le Jeune. Le Jeune's homophonic settings (Paris, 1601), issued a year after the composer's death, were also widely distributed at certain periods but not to the same extent as Goudimel's. His motets, for which he employed different types of setting and numbers of voices, include three books (1602, 1608 and 1610), each containing 50 three-part psalms. The elaborate psalm motets written at the beginning of the 17th century by the Dutch composer J.P. Sweelinck (1604, 1613, 1614 and 1621) are of great importance; their range of influence is attested by the singing of Rheto-Romanic versions of these compositions during church services in the Engadine area of Switzerland.

The existence of psalm settings for lute, or for lute and singing voice, is evidence of the place of the psalter in domestic music-making; some of the versions are intabulations of vocal settings, but others are genuine lute compositions. Complete psalters for lute survive by Adrian Le Roy (1547), Daniel Laelius (1617) and Nicolas Vallet (1620).

4. Other countries.

(i) French-speaking regions. In France itself the constant persecutions and restrictions meant that there were no distinct Reformed areas of any considerable size. Reformed church music, therefore, barely developed beyond the singing of psalms in divine service. However, a number of chansons with sacred texts were composed in the 16th century, and new sacred texts were set to the melodies of existing secular chansons. Among the composers of such works were Clément Janequin, Jacques Arcadelt, Pierre Certon, Eustorg de Beaulieu and, again, Goudimel. The metrical texts of the psalter were revised, and Valentin Conrart and Marc-Antoine Croziat wrote new versions in 1677–9. Further revisions and new editions appeared in the 20th century, most notably *Le psautier français* published in 1995 with texts by Roger Chapal.

In French-speaking Switzerland, a prominent role was played by the city of Lausanne, where a psalter was published in 1565 containing new melodies for almost all the psalms without their own tunes in the Geneva edition. The additional melodies were by Guillaume Franc, who had become 'chantre' in the city after leaving Geneva. Some of the melodies of the Genevan Psalter were revised or replaced.

Accompaniment of congregational psalm-singing began in the 17th century in western Switzerland: wind instruments were used at first in the Waadt region (governed by Berne), and groups of singers were employed elsewhere; the organ was introduced in the 18th century. At about the same time, newly composed *cantiques spirituelles* and hymns adapted from the German tradition were also sung. There were no notable compositions of sacred music in French-speaking Switzerland until the 20th century and the works of Frank Martin, who was descended from a Genevan pastor's family.

The Waldensians may be counted as belonging to the French-speaking area in its wider sense. Originally from France, they settled in the mountain valleys of the Piedmont during the 13th century and adopted Genevan Calvinism after the Reformation. For divine service they generally used the French language and thus the Genevan Psalter in its original form. However, a partial edition in Italian, with Calvin's preface of 1542–3, was published in Geneva in 1585. A particular Waldensian practice was the singing of *complaintes*, narrative songs in the style of traditional music and based on biblical themes or stories of Waldensian martyrs.

(ii) Netherlands. The Reformed communities in the Netherlands led a clandestine existence during the mid-16th century. At the beginning they sang the Souterliedekens, a collection of metrical psalms to secular song tunes first published in 1540 and appearing in a further 33 editions by 1613, including a revision by Clemens non Papa in 1556–7 for three voices and one by Gherardus Mes in 1561 for four voices. However, with the strong influence of Calvinism, the *souterliedekens* were soon replaced by metrical psalms to the Genevan melodies. The first translation was by Jan Utenhove for the Dutch refugee community in London, although he indicated that a different tune was to be used in some cases. The translation by Petrus Dathenus then became the standard version. Introduced in 1568 by the synod of Wesel, it was confirmed as the official psalter by subsequent synodical decrees, despite some criticism of it and the existence of other metrical versions such as that by Philip Marnix van St Aldegonde (Antwerp, 1580). It was not until 1773 that Dathenus's version was replaced by a new translation known as the *Statenberijming*.

Although use of the Dathenus Psalter was mandatory and exclusive, other sacred songs were sung in the Netherlands, most of them from the Lutheran areas of Germany. In 1574 *De Psalmen Davids ... ende ander Lofsangen* appeared in Emden, with sacred songs forming the second part. Some centuries later, the repertory for divine worship was extended by the publication in 1938 of the *Liedboek voor de kerken* (revised in 1973), incorporating a substantial amount of material from other traditions as well as a number of new compositions (both texts and music). The *Statenberijming* psalms were replaced with new texts by Martinus Nijhoff, Jan Wit, Ad den Besten, Jan Willem, Schulte Nordholt, Willem Barnard, Muus Jacobse, Gerrit Kamphuis and Willem Johan van der Molen.

Following the Genevan example, Dutch congregations after the Reformation sang in unison and unaccompanied, led by a cantor; organ accompaniment was introduced in about 1630. (Polyphonic psalm settings were strictly non-liturgical.) As in Germany and Switzerland, the tempo of congregational singing became considerably slower during the course of the 17th century, making it impossible to keep to the original rhythms. A characteristic feature of Dutch practice was the improvised ornamentation of notes sung slowly and regularly. With the *Statenberijming* of 1773, the *korte singtrant* ('short or quick manner of singing') was introduced; only the first and last notes of each line were sung in the usual slow manner, the notes between them were sung at twice the speed. A return to original rhythms and appropriate tempos took place in the mid-20th century.

In contrast to Switzerland, organs remained in place in almost all Dutch churches after the Reformation, although at first they no longer fulfilled a liturgical function. Organists became civic employees, their task being to play before and after divine worship for the spiritual edification and pleasure of the faithful; they were also required to play at certain other times (e.g. after the bell for evening service had been rung) and on official occasions, which were often held in churches (being the largest public 'rooms' available). Reformed church music thus became one of the major sources of non-liturgical sacred music and led to the establishment of the church concert.

Except for the works of Sweelinck, very little organ music by early Dutch composers has come down to us, probably indicating that such music was largely improvised. Sweelinck combined the early English and Italian keyboard styles, and as the teacher of Heinrich Scheidemann and Samuel Scheidt, among others, he exercised a significant influence on the German organ repertory. Other works for organ include versions of psalm tunes by Henderik Speuy (tablature book of 1610), Anthoni van Noordt (*Tabulatuur-boeck*, Amsterdam, 1659) and Quirinius Gerbrandszoon van Blankenburg (*Clavicimbel-en orgelboek der gereformeerde psalmen en kerkzangen*, 1732).

Special mention should be made of the carillons in Dutch churches that regularly 'broadcast' psalm tunes to the outside world. This phenomenon, like the development of the church concert, is closely connected with the Calvinist belief that no special distinction is to be made between the sacred and the secular: the Church and the world are an indivisible and all-embracing whole, equally suited to the worship of God. Accordingly, organ music and polyphonic choral music, genres originally considered to be non-liturgical, were later adopted into the order of service.

(iii) German-speaking Switzerland. Although in 1525 Zwingli had instituted in Zürich a sermon-based service without singing (a tradition subsequently adopted by other towns, e.g. Berne in 1528), music was not entirely absent from church services during the Reformation century in Switzerland. In Basel congregational singing was introduced in 1526, at the start of the Reformation itself, and the Reformed community of St Gallen (1527) also sang from the first instance. In 1566 the Second Helvetic Confession expressed itself in neutral terms on music in worship, but the general trend was positive. After the middle of the century singing was introduced into the order of service in Schaffhausen (*c*1555), Berne (1573–4, after preliminary stages in 1538 and 1558) and Zürich (1598). The sung repertory was essentially based on that of Konstanz and Strasbourg. The first edition of the Konstanz Gesangbuch was printed in Zürich in about 1533–4 and subsequent editions were also printed there; it would appear, therefore, that singing had not been completely rejected in the city or the authorities would hardly have granted the work a printing licence.

From about the end of the 17th century until well into the 19th, the Genevan Psalter was dominant. The Zürich Gesangbuch of 1598 contained all 150 psalms in Lobwasser's translation; the Berne Gesangbuch of 1606 consisted of a mixture of Strasbourg and Genevan psalms, as did the St Gallen Gesangbuch of 1606, which also included settings by Goudimel. As the 17th century proceeded, Lobwasser's version of the psalms was largely established as standard; four-part settings were the general rule, although Goudimel's music was usually revised and simplified, most notably in the *Transponiertes Psalmenbuch* (1675) of J.U. Sultzberger, music director of Berne. Besides the Lobwasser psalms, these books usually contained a small number of 'festive hymns' (i.e. for the church year, for baptisms, the Communion service and weddings) and 'old psalms' (i.e. psalms from the 16th-century Strasbourg and Konstanz repertories).

Congregational singing was led by a Kantor, usually with the support of a choir consisting of schoolchildren and a few adults. In the 17th century it was often led by a wind ensemble; the organ was reintroduced in the canton of Berne in the 18th century and in the Zürich canton in the 19th. Basle, where the organ came back into use as early as the 16th century, occupies a special position; it was here that Samuel Mareschall published several settings of psalm tunes with the melody in the treble (1606). The Basle books also contained a larger repertory of hymns that were not part of the Lobwasser Psalter.

In the 18th century Lobwasser's texts were replaced by various new metrical versions, such as those of Johann Jakob Spreng (Basle, 1743) and Johannes Stapfer (Berne, 1775), but the new metrical version by Johann Rudolf Ziegler (Zürich, 1763) did not become popular. In the 19th century the Genevan psalms disappeared either wholly or partly from Gesangbücher, making way for German hymns, both older and more recent; those to texts by C.F. Gellert were especially prominent. The first Gesangbuch for the whole of German-speaking Switzerland appeared in 1952; it begins with a short section devoted to metrical psalms, following to some extent the tradition of the old psalters.

Early Gesangbücher provide only limited indications of singing practice. From contemporary accounts, it seems that in the first instance the congregation hardly joined in at all, leaving the singing to the Kantor or choir. Only gradually during the course of the 17th and 18th centuries did genuinely congregational singing become the norm. For long periods, too, polyphony must have been a very imperfectly realized ideal. It is noteworthy that church authorities, pastors and schoolmasters made constant efforts to teach singing. Until the 19th century the Berne Gesangbuch included in its appendix an elementary theory of music to enable members of the congregation to learn to sing from musical notation. The psalms were sung at a very slow tempo, and, in accordance with the clear instructions given in the Berne book, no difference between long and short notes was to be observed in the psalm melodies.

Singing gained a new impetus with the introduction of the organ. In Lutheran areas the organ was at first more commonly associated with choral music or with the solo performance of preludes and voluntaries; only later did it assume the role of accompanist to congregational singing. In Reformed Switzerland, on the other hand, when the organ was introduced in the 18th and 19th centuries, its primary function was to accompany the singing. In view of this limited scope, instruments were usually quite modest. In many places organists compiled manuscript books containing the psalm tunes, with Goudimel's basses and additional figured continuo, and often the patterns for interludes to be played between the lines of the psalms. Except for the larger cities, organ music of a more

artistically demanding nature was not commonly heard in Calvinist churches until after church music reforms in the 20th century.

During the early days of Calvinist music as well as later, singing in schools and at home took its place beside singing in the church. In towns and larger villages, the musical ensembles founded to promote congregational singing were the very foundations upon which the musical life of the middle classes was gradually built. An 18th-century movement initiated by J.C. Bachofen and Johannes Schmidlin to encourage singing in the Zürich Oberland focussed, in line with the spirit of the times, on sacred songs of an edifying and sentimental nature written in the style of the late-Baroque continuo song. Settings for two sopranos and bass are typical of Bachofen; and Niklaus Käsermann, Kantor of Berne Minster, contributed a number of settings for similar forces of sacred songs by Gellert (1804). Käsermann also wrote a version of each song for voice and simple piano accompaniment; aesthetically, these may be regarded as a form of 'naive art'. The ventures of Bachofen and Schmidlin were continued through the Volkschor movement of the singing teacher H.G. Nägeli (1773–1836), a significant figure in the history of the choral society. During the 19th century and the early 20th, church choirs were founded in many places as independent choral societies; they combined in 1897 to form the Schweizerische Kirchengesangsbund.

During the 20th century, church music in the German-speaking Reformed areas of Switzerland largely followed German church music reform, but it retained its own identity through the use of the Genevan psalms and the Reformed order of service centred on the sermon. The works of Willy Burkhard and Adolf Brunner, among others, are of particular note. In the second half of the century, large-scale, usually non-liturgical works with their roots in the Reformed Church were written by composers such as Daniel Glaus and Ulrich Gasser.

(iv) Germany. Lobwasser's German translation of the Genevan psalms appeared in Leipzig in 1573. With four-part homophonic settings by Goudimel, this metrical psalter soon formed the basis of liturgical music in Reformed areas of Germany, although psalms and hymns of the Lutheran and other German traditions were usually sung too. In 1607 Moritz, Landgrave of Hesse, wrote melodies for those psalms in the Genevan Psalter without tunes of their own, and in 1612 he set the entire psalter for four voices. Later in the 17th century Elector Friedrich Wilhelm von Brandenburg, who belonged to the Reformed Church, commissioned the Berlin Kantor Johannes Crüger to prepare a new, polyphonic version of the Lobwasser Psalter; the settings (*Psalmodia sacra*, 1657–8) are in continuo style with additional instrumental parts. For his own melodies (e.g. to the texts of Paul Gerhardt), Crüger often took the structural principles of the Genevan melodies as a basis, using similar rhythmic patterns or quoting melodic elements. Lobwasser's psalm texts were replaced in 1798 by the translation of Matthias Jorissen; some of his versions are still sung.

In Lower Germany the Reformation led to the Pietist movement, which produced two major German hymnodists, Joachim Neander and Gerhard Tersteegen. While the latter is significant only as a writer of texts, Neander also composed several melodies, some of which have continued in use.

(v) Hungary. During the Reformation period in Hungary Lutherans and members of the Reformed Church remained relatively close to each other. The Calvinists neither rejected congregational singing nor confined it to the psalms alone. The introduction of the Genevan Psalter at the beginning of the 17th century evidently resulted from an increased demarcation between the two confessions; translated into Hungarian by Albert Szenci Mólnar, this psalter was first published in 1606–07, has since appeared in more than 100 editions and is still in use. In 1743 György Maróthi produced a version containing Goudimel's four-part settings. Contemporary hymns displaced the psalms in the 19th century, but in 1948 the entire psalter was restored to the Hungarian hymnbook. Polyphonic compositions on the psalm tunes have been written in modern times by Zoltán Kodály and other composers.

(vi) Bohemia and Moravia. The Czech translation of the Genevan psalms by Jiří Strejc appeared in 1587 and by 1602 had gone through 16 editions. The prohibition of all non-Catholic denominations in 1627 prevented further development. After the 1781 Edict of Tolerance, Bohemia and Moravia were subject to Reformed influence from Hungary. The first part of the 1978 *kancionál* of the Evangelical Church of the Bohemian Brethren contains all 150 psalms with the Genevan melodies.

(vii) Poland. The Reformation in Poland was strongly influenced by Calvinism, but in contrast to Geneva a separate Reformed repertory of sacred song developed. Polyphonic versions of some of its compositions were created for court music ensembles and domestic use. Metrical psalms with texts by Jan Kochanowski were set to music by Mikołaj Gomółka in 1580. The translation of the Genevan Psalter by Maciej Rybiński appeared in about 1600 (the 1605 edition survives). Polish Reformed books of the 17th century contain the Psalter and other sacred songs.

II. Britain and North America

1. Great Britain. 2. North America: (i) Presbyterian tradition (ii) Reformed tradition.

1. Great Britain. British Presbyterianism was 'as by law established' in England between 1647 and 1652. The earliest Presbyterians were psalm singers who were influenced by the Genevan Psalter (1562), the Sternhold and Hopkins Old Version (1562) and various editions of Francis Rous's *The Psalms of David* (1641–6); most influential, however, was the Scottish *Psalms of David in Meeter* (1650). Although an occasional hymn might be included in worship, these Presbyterians took seriously Calvin's command to 'sing only psalms'. (For a full discussion of early Protestant worship, metrical psalmody and performing practice in Great Britain *see* Psalms, metrical, §§III–IV, esp. §III, 1.)

Calvin himself as well as his immediate successors used a number of other biblical texts, such as the Lukan canticles, in addition to their staple diet of psalmody. Numerous attempts during the 16th and 17th centuries to paraphrase such non-psalmic texts of scripture were renewed in Scotland in 1742, eventually leading to the *Translations and Paraphrases in Verse* (1781), which contained 67 songs based on texts from both the Old and the New Testaments. The use of these paraphrases led to a growing popularity of 'hymns of human composure',

although psalmody was still the only repertory to be officially sanctioned. It was not until the second half of the 19th century that the 'established' Church of Scotland issued hymnals: *Hymns for Public Worship* (1861) and the important *Scottish Hymnal* (1870; enlarged edition, 1884, containing 442 hymns). The Free Church of Scotland, formed in 1843, authorized *Psalm-Versions, Paraphrases and Hymns* (1873) and the *Free Church Hymnbook* (1882). The best-known hymn writer of the Free Church was Horatius Bonar (1807–89). The 1852 *Hymnbook of the United Presbyterian Church* contained almost 500 songs and was extensively revised by Henry Smart in 1877.

The development of Presbyterianism in England embraced elements of strict Calvinism, Congregationalism and even Unitarianism. After a reorganization in 1836, Presbyterians in England also grew to accept hymns in addition to the traditional repertory of psalms. Their *Paraphrases & Hymns* (1857) was followed by *Psalms and Hymns for Divine Worship* (1867), which included 521 psalms, biblical paraphrases and hymns. Following the 1876 union of English Presbyterians and English congregations of the United Presbyterian Church of Scotland, the new Presbyterian Church of England issued *Church Praise* (1882, 2/1908), which provided some 550 psalms, hymns and doxologies.

The *Church Hymnary* of 1898 was authorized for use in the Church of Scotland, the Free Church of Scotland, the United Presbyterian Church and the Presbyterian Church in Ireland; the music edition was prepared by John Stainer and shows something of an English bias in its 625 selections. Its successor, the *Revised Church Hymnary* (1927) edited by the Welsh musician David Evans, was a much loved hymnal, containing 707 hymns and offering various psalter supplements to suit the needs of Presbyterians in England, Scotland and Ireland. The *Church Hymnary, Third Edition* (1973) reveals a renaissance of Scottish music in its choice of hymn tunes.

The 1972 union of English Congregationalists and English and Welsh Presbyterians to become the United Reformed Church led to the publication of *New Church Praise* (1975) as a supplement to *Congregational Praise* (1951) and the *Church Hymnary, Third Edition*. The United Reformed Church's hymnal, *Rejoice and Sing* (1991), is a fine anthology of hymns drawn from the various Christian traditions of song and its contemporary manifestations in Great Britain and North America of the last quarter of the 20th century (what the hymnologist Erik Routley called the 'hymn explosion').

The organ was introduced into Presbyterian churches during the late 18th century in England, and later still in Scotland and Wales; nevertheless some Scottish Presbyterian congregations continue to sing their psalms, paraphrases and hymns without any instrumental accompaniment. Choirs were similarly slow in coming to Presbyterian and Reformed churches in the British Isles, but to the extent that such ensembles are evident, they draw on a wide range of anthems and liturgical music to supplement the normal congregational singing.

2. North America.

(i) Presbyterian tradition. The earliest congregations of Presbyterians in the American colonies were established in the 17th century by New England Puritans. Their church repertory consisted of metrical psalms, for which they used most commonly the Scottish *Psalms of David in Meeter* (1650); some also used the Bay Psalm Book (1640). In accord with their British heritage, the psalms were 'lined out' and sung unaccompanied in unison. (For further discussion of metrical psalm singing in North America *see* Psalms, metrical, §V.)

The scarcity of psalters and a decline in musical literacy among these American pioneers led to the retention of only about a dozen psalm tunes, which were sung with melodic and rhythmic 'liberties' and at extremely slow tempos. The establishment of singing schools in the American colonies after 1720 by leaders such as John Tufts contributed notably to the improvement of psalm singing. Presbyterians came to enjoy 'regular singing', that is, by note and according to musical rules. Consequently the first American Presbyterian General Assembly recommended in 1788 that the custom of lining out be set aside, and by the turn of the century, many Presbyterians had accepted organs to accompany congregational singing. Another important result of the singing school movement was the introduction of church choirs into Presbyterian worship.

In 1741, on the introduction of new psalmody, Presbyterian congregations split into the 'Old Side' and the 'New Side'. The Old Side fought fiercely to retain their familiar Scottish Psalter of 1650, whereas the New Side favoured the New Version Psalter of Nahum Tate and Nicholas Brady (1696) and the *Psalms of David Imitated by Isaac Watts* (1719). This 'Psalm Controversy' continued in some Presbyterian churches for almost another century, while in many others it was soon eclipsed by an even more vehement battle, the 'Great Hymn Controversy'. Watts had recast the psalms but also wrote a number of hymns 'of human composure', and his verses became widely known to Presbyterian congregations during the Great Awakening of the mid-18th century. *Urania, or a Choice Collection of Psalm-Tunes, Anthems, and Hymns*, published by the Presbyterian James Lyon (1761), psalm and hymn tune books such as *The New England Psalm Singer* by William Billings (1770), and the evangelical hymns of Charles Wesley were gaining popularity in the American colonies. Soon a large group of Presbyterians began a shift from exclusive psalmody to an ever-increasing repertory of hymns. By 1788 the General Assembly could declare that the public praise of God was fulfilled 'by singing psalms or hymns'. In 1802 a revision of Watts's *Psalms* with a collection of hymns was compiled by the Presbyterian president of Yale College, Timothy Dwight. In 1831 the Presbyterian Assembly authorized its first hymnal, a volume combining the two streams of congregational song – psalms and hymns – suitably entitled *Psalms and Hymns Adapted to Public Worship*, which included items not only by Watts but also by 70 other authors; it was revised and its hymnic content expanded in 1843.

The Civil War led to the division of American Presbyterians into southern and northern denominations; each branch issued its own authorized hymnals. The significant hymnals of the (northern) Presbyterian Church–USA were *The Hymnal of the Presbyterian Church* (1866); *The Presbyterian Hymnal* (1874), which was influenced by the British *Hymns Ancient and Modern* (1861); *The Hymnal* (1895), edited by the distinguished hymnologist Louis F. Benson; and *The Hymnal* (1933), edited by Clarence Dickinson, the contents of which were noticeably influenced by the British *Revised Church*

Hymnary (1927). The (southern) Presbyterian Church in the USA published *The New Psalms and Hymns* (1901) and *The Presbyterian Hymnal* (1927), both of which exhibited a conservative approach with their retention of older hymns and psalm versifications. In the latter half of the 19th century, a Presbyterian minister, Charles S. Robinson, produced some 15 hymnals, many with the assistance of Joseph P. Holbrook. Though never officially adopted, Robinson's hymnals such as *Laudes Domini* (1884) and *In excelsis* (1897) were widely used in northern Presbyterian congregations and to some extent in the south.

In 1955 the two main Presbyterian branches joined three other Presbyterian and Reformed denominations in publishing *The Hymnbook*; edited by David Hugh Jones, its 600 selections included more New England content and some gospel hymns. Before the reunion of the southern and northern branches in 1983, both bodies had also co-published *The Worshipbook* (1972), which included liturgical material and a collection of 373 hymns (in alphabetical order of first lines). The hymnal of the reunited Presbyterian Church, *The Presbyterian Hymnal: Hymns, Psalms, and Spiritual Songs* (1990) edited by LindaJo McKim, contains 605 hymns in a range of musical styles, employs 'inclusive' language and incorporates some black American, Hispanic and Asian hymns. A separate *Psalter* (1993) is available for both speaking and singing the psalms.

Some Presbyterians have continued the tradition of singing only metrical psalms. The United Presbyterian psalters of 1881 (music edition, 1887) and 1912 (prepared with assistance from eight other Presbyterian and Reformed denominations) and *The Book of Psalms for Singing* (1973) of the Reformed Presbyterian Church reflect this tendency. Some smaller Presbyterian bodies have issued their own hymnals, for example, the Orthodox Presbyterian Church's *Trinity Hymnal* (editions of 1961 and 1990).

Presbyterianism in Canada developed initially in Nova Scotia in the mid-18th century and gained momentum through continuing immigration from the British Isles (especially by members of the Church of Scotland) and the USA. A formal union of various Presbyterian congregations in 1875 led to the establishment of the Presbyterian Church in Canada. Their traditional use of the Scottish *Psalms of David in Meeter* (1650) and the Scottish *Paraphrases* (1781) had already been complemented in the earlier 19th century by psalms and hymns of Isaac Watts and later 18th century British hymnody. The *Presbyterian Book of Praise* (1897) was their first significant hymnal. Edited by Alexander MacMillan, its 621 selections included both metrical psalmody and a strongly British-orientated group of hymns; it was revised in 1918 to include more hymns from the USA.

Two-thirds of Canadian Presbyterians joined with Methodists and Congregationalists to form the United Church of Canada in 1925. The first hymnal of that new denomination, *The Hymnary* (1930), still reveals the Scottish Presbyterian influence of the *British Revised Hymnary* (1927). The 'continuing' Presbyterians retained their name as the Presbyterian Church in Canada and revised their *Book of Praise* again in 1972 to include a larger variety of hymns from the USA in addition to the classic British material. Their *Book of Psalms* (1995) includes prose psalms which can be spoken, or sung with psalm refrains or psalm tones. The *Book of Praise* (1997 edition) consists of some 500 hymns (including modern hymns, scripture choruses, third-world hymns and greater Canadian content) and 100 metrical psalms.

(ii) Reformed tradition. The Dutch merchants who landed in what is now New York in 1613 and set up the Reformed Church in America brought with them Peter Dathenus's Dutch translation (1566) of Calvin's Genevan Psalter (1562). For more than 100 years these Dutch settlers sang their psalms in unison, *a cappella*, in slow tempo, and usually under the leadership of a *voorzanger* (cantor) until organs were introduced late in the 17th century. Their first English psalter was *The Psalms of David* (1767), for which Francis Hopkinson adapted the psalm paraphrases of Tate and Brady's 'New Version' (1696) to be sung to altered versions of the Genevan tunes (*see* PSALMS, METRICAL, §V, 1).

After the American War of Independence, the Reformed Church in America (RCA) gained its independence from the Dutch Church, and a new psalter was authorized with a supplement of 'some well-composed spiritual hymns'. The resulting volume, *The Psalms of David with Hymns and Spiritual Songs* (1789), featured the psalms in short, common and long metres, with many texts from Isaac Watts and the 'New Version'. Most of its 133 hymns were designated for use with preaching based on the Heidelberg Catechism and with the administration of the sacraments. This change from Dutch to English, the adoption of Watts's texts and of hymnody, and the loss of virtually all Genevan tunes marked a clear break with the Dutch Reformed tradition. In each later edition of the book (1814, 1831, 1869) the number of hymns was increased. A *Sabbath School and Social Hymn Book* (1843) and *Hymns of Prayer and Praise* (1871) were published for use in the RCA's Sunday schools and informal services of worship. By 1890 the Church had approved an altered version of Edwin Bedell's hymnal; it appeared as *The Church Hymnary* (1891), with almost 1000 hymns and a few metrical psalms. By this time, choirs who sang primarily anthems were customary in RCA worship.

During the first half of the 20th century, the Church participated in the preparation of two ecumenical hymnals. The *Hymnal of the Reformed Church* (1920) was prepared jointly by the RCA and the (German) Reformed Church in the USA; it contained a few psalm paraphrases interspersed with the hymns, an arrangement that contributed to the further decline of psalm singing in this Church. The *Hymnbook* (1955), containing almost 600 hymns and edited by David Hugh Jones, resulted from the cooperation of several Presbyterian denominations and the RCA. *Rejoice in the Lord* (1985), edited by Erik Routley, contains significant hymn texts and tunes from the medieval period to the present day and more than 60 psalm paraphrases, but no American gospel hymns.

The *Hymnbook* (1955), *Rejoice in the Lord* (1985), Hope Publishing Company's *The Worshiping Church* (1990) and numerous other hymnals are now in use by RCA congregations in the USA and Canada. A joint project with the Christian Reformed Church was begun in 1997 to produce a hymnal supplement that would include new psalmody, new hymnody from the later 20th century 'hymn explosion' and the Third World, and scripture and praise choruses.

As a result of a secession in the Reformed Church of the Netherlands (1834), Dutch immigrants moved to Michigan and Iowa, and, after briefly uniting with the RCA, formed the Christian Reformed Church (CRC) in 1857. Initially isolating themselves from American culture, these settlers sang exclusively Dutch psalms, using an edition of 1773 that featured tonal, isorhythmic versions of the Genevan tunes. Later in the 19th century, unions with some German-speaking Reformed congregations in Iowa and Illinois and English-speaking Reformed congregations in New Jersey brought some marginal use of hymns into the denomination, although the CRC remained largely committed to Dutch metrical psalmody until just before World War I. In 1914 it adopted the United Presbyterian Psalter (1912) as its first English-language songbook; this had 413 settings of British and American psalm and hymn tunes for the 150 psalms. The texts of the RCA catechism hymns were appended, but these could be sung only by the English-speaking CRC congregations in New Jersey. Only four (corrupt) Genevan tunes appear in this book. This psalter, similar to the RCA's book of 1789, thus signalled for the CRC a significant break with its Dutch roots.

The inclusion of hymn tunes and hymn texts in the 1914 psalter, the popularity of hymn singing in singing-schools associated with the CRC and in church choirs, and the commercial promotion of American Sunday school and gospel hymnody led to the 'hymn question' in the Christian Reformed Church. After much debate, the battle was settled in favour of hymns, and the 'red' *Psalter Hymnal* was published in 1934. This contained 327 psalm settings and 141 hymns, including 39 Genevan tunes with new English paraphrases by Dewey Westra and some CRC clergy. Although metrical psalmody was to be maintained, members of the Church could now sing a variety of English translations of Latin, Greek and German hymns, and many 18th- and 19th-century hymns. Thus the *Psalter Hymnal* indicated a growing ecumenical awareness within the CRC, and in its eclectic selection of psalms and hymns revealed the Americanization that had broken the earlier isolation. Although the Genevan tunes were presented in rhythmic versions in the 1934 edition, later printings (1939, 1948) saw changes in their harmonizations and reversions to isorhythm. After World War II, new Dutch immigrants to Canada led to the CRC's growth in that country and brought a renewed interest in psalmody to the denomination.

To mark the denomination's centennial in 1957, a 'blue' edition of the *Psalter Hymnal* was published (1959), containing 310 settings for the 150 psalms and 183 hymns from a larger group of sources than in the 1934 edition. A number of the 37 Genevan tunes in the 'blue' book appeared again in rhythmic settings. The 'hymn explosion' of the second half of the 20th century, the greater ethnic diversity within the CRC, and the influence of scripture singing and 'praise and worship' choruses led to another edition of the *Psalter Hymnal* in 1988. This 'grey' book, edited by Emily Brink, contains 150 psalm settings (one complete versification and one tune per psalm), 86 Bible songs and 405 hymns. Its texts and tunes are drawn from the rich, ecumenical heritage of Christian psalmody and hymnody, including material from black American, Hispanic and Asian cultures. Many of its psalm versifications are new, and inclusive language is used throughout the book.

Christian Reformed worship often involves choirs in the American part of the denomination and more psalmody in its Canadian churches, but strong congregational singing, supported by competent organists, is still the most notable feature of the Church's Sunday services.

German Reformed pioneers initially came to the USA in the 1700s and were strengthened by new waves of immigrants in the 1800s. These settlers shared with their Dutch contemporaries a similar heritage of Genevan psalmody from the Calvinist Reformation of the 16th century. First associated with the Reformed Church in America, these German-speaking Reformed pioneers formed the General Synod of the Reformed Church in the United States in 1863. Their native psalter, *Neue Bereimung der Psalmen* (1798), had been prepared by Matthias Jorissen to improve upon the older German translation of the Genevan Psalter by Ambrosius Lobwasser (1573). But their edition of Jorissen also included 355 hymns and chorales in a section called 'Einige Gesängen'. As the German language was exchanged for English by these immigrants, English hymnody became their staple repertory. Thus *The Hymnal of the Reformed Church in the United States* (1890) included 795 hymns mostly from British and American sources but displayed little trace of the denomination's original German roots.

After a merger with the Evangelical Synod of North America (another body of German-speaking immigrants), the new denomination took the name Evangelical and Reformed Church, and published a new *Hymnal* (1940) which drew on a wider group of sources. A merger in 1957 with Congregational Christian Churches (who were almost ready to begin using their 1958 *Pilgrim Hymnal*) resulted in the United Church of Christ and led to *The Hymnal of the United Church of Christ* (1974), edited by John Ferguson and William Nelson. This volume and its successor, *New Century Hymnal* (1995), include among their ecumenical contents a few Genevan tunes and a larger group of German chorales. The latter book contains some 600 hymns (many of whose texts incorporate alterations in language for God and for humans) and a psalter that uses both sung responses and pointing with 12 psalm tones. The denomination's connection to a German Reformed heritage is evident in its new translations of some classic pietist hymns.

The same wave of Dutch immigration to Canada that produced the Canadian segment of the Christian Reformed Church after World War II also led to a smaller denomination called the Canadian Reformed Church. It is still largely a psalm-singing body: their *Book of Praise* (1972, 2/1984) includes English versifications of the 150 psalms that fit all the traditional Genevan psalm tunes (it is thus sub-titled 'Anglo-Genevan Psalter') and only 65 hymns.

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Refrain (Fr. *refrain*; Ger. *Kehrreim*; It. *ripresa*). (1) In poetry, a phrase or verse that recurs at intervals, especially at the end of a stanza. The term has been adopted to describe analogously recurring passages in musical forms, whether or not they involve the repetition of text. One of the three ancient forms of psalm intonation in the Hebrew chant tradition involved the congregation chanting a short, simple refrain, for example on the words 'alleluia' or 'amen', after each verse of a psalm. Responsorial psalmody in Western chant was regarded as an innovation in the late 4th century, and its opponents objected to congregational refrains. The antiphon also has a refrain structure; once more elaborate, modern practice typically includes no more than the intonation before the psalm and the full antiphon after it. Some of the rondelli in the last fascicle of the 13th-century Notre Dame manuscript *I-Fl* Plut.29.1 contain refrains that are taken from antiphons of the Office or Graduals of the Mass. The simplest type of rondellus is strophic with refrains, while more elaborate ones have the structure of the medieval rondeau and are thus seen as its forerunners. The three medieval *formes fixes*, the rondeau, ballade and virelai, all depend on internal refrain repetition for their formal structure. The multistrophic chansons of the troubadours and trouvères also made use of a recurrent refrain, which was usually located at the end of each stanza. Other examples of forms that rely on recurrent refrains are the 13th-century monophonic Italian *lauda* and Spanish cantiga; the Italian ballata and frottola (where the refrain is called the RIPRESA), the Spanish villancico (where it is called the ESTRIBILLO) and the 15th-century carol (where it is called the BURDEN). The kind of intermittent repetition that the refrain affords has perhaps always been recognized as a simple structuring device: it was used by Schubert in his four *Refrainlieder* (D866) and is important to many jazz forms. In the later 19th century, the American congregational or gospel song always contained a refrain which, because of its uplifting nature, was often repeated several times between stanzas. The ritornello and rondo in the instrumental concerto grosso and in rondo form are related to vocal refrains.

(2) The term 'refrain' has a specific meaning when applied to vocal forms from about 1150 to about 1350. Its primary defining feature is that it migrates from one genre to another as a kind of quotation; in some cases such a refrain may also be repeated within a single text, but this is usually considered incidental. The migrating refrain's importance to the medieval aesthetic is attested by the fact that refrains appear in virtually all vernacular musico-literary genres. Van den Boogaard (1969) catalogued a corpus of some 1933 refrains, ranging in length from a single word to as many as eight lines of text, though the majority are shorter; he located about 650 in motets and 470 in chansons. The largest single source of refrains is the manuscript *F-MOf* H196, (*see* SOURCES, MS, §V, 2) which contains over 400, most of which appear in the fifth fascicle. Many of these refrains are, however, unica and their status is therefore the subject of much modern debate. They were identified by Gennrich and van den Boogaard from the characteristics they share with those refrains that do have concordances, such as a shift to direct speech or a disruption in textual rhyme and metre, which may be matched in the music by a disruption in rhythmic mode. In *romans*, refrains are sometimes even inserted into the narrative as autonomous citations, and are additionally identifiable because their text often begins with a capital letter, a practice of demarcation also found in chansons.

For the most part the origin of these medieval refrains is uncertain. Their lower poetic tone and dance-like melodies could suggest popular, oral origins, yet only 67 refrains can be found in extant trouvère music, suggesting that the practice was virtually passed over by this logical intermediary. A few cases, however, reveal more information. *Cele m'a s'amor donné/Qui mon cuer et mon cors a* (van den Boogaard, no.314) is particularly interesting, not least because its six presentations appear in a wide variety of genres: a clausula, three motets, a rondeau-motet and a chanson. The existence of the Notre Dame clausula is thought to be important, suggesting that the refrain was probably created in the process of setting a new text to it. Rokseth identified five other motets in *F-MOf* H196, which, because they are derived from clausulas, may similarly bear witness to new refrains. Refrain no.314 is also unusual in that the music of each citation survives and reveals a strikingly stable melodic transmission. Although Jeanroy defined the medieval refrain as text that always travels with its own melody, in practice the texts are much more stable than the melodies (if they are notated at all). This makes it difficult to assess the degree to which music is meant to form part of the unique identity of a refrain. It is usually impossible to deduce the chronology of melodic variations or to determine whether they are deliberate alterations.

Refrains have been used to distinguish types of chanson and motet. Chansons may be divided into 'chansons à refrains', which have an internally repeating refrain (see §(1) above), and 'chansons avec des refrains', which have a different refrain in each stanza. Most manuscripts containing the latter provide music for the refrain only in the first stanza, although different music was undoubtedly sung for each refrain. Motets have also been divided into types according to the position of the refrain. Modern scholarship has questioned the wisdom of such an array of classifications for the motet, however, especially as the categories become confused in those pieces that exploit more than one refrain position. For this reason the incorporation of refrains should be regarded as a compositional technique rather than a matter of genre. Refrains usually appear in one or more of the upper voices, though van den Boogaard lists 14 motets with at least one in the tenor. The term 'refrain motet' denotes the presence of a single refrain, while the refrain cento is somewhat like a

quodlibet, with one voice-part consisting entirely of refrains. In the rondeau-motet one voice-part is structured like a rondeau with repeating refrains that may or may not be borrowed. The term 'motet enté' is found in the manuscript *F-Pn* fr.845 (f.184*r*), where 15 monophonic pieces are announced with the rubric 'Ci commencent li motets enté'. However, only six of them behave as they have come to be defined, that is, as a motet with a single refrain divided into two and placed at the beginning and end of a voice-part. The term also appears in a rubric in a trouvère text manuscript, *GB-Ob* Douce 308, and the index to *F-Pn* fr.146 refers to 'dix entez'. It seems likely that contemporaries understood 'enté' to mean the grafting of pre-existing refrains onto newly composed material regardless of position. One further category is the *Kurzmotette*, so called because of its short duration of usually no more than one or two refrains.

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SUZANNAH CLARK

Regals [regal] (Fr. *régale*; Ger. *Regal*; It. *regallo*). (1) A kind of small organ in which the sound is produced by one or more sets of beating reeds provided with little or almost no resonators. It usually has 'pin' action (*see* ORGAN, fig.2), in which the key depresses a short rod below the finger-end, which in turn presses down and opens the pallet. The bellows are usually placed on the same level as the keyboard, at the other side of the row of reeds. Thus the whole instrument at its simplest is several centimetres deep, and square or rectangular in horizontal section (of which the shorter side is that of the keyboard). Such instruments were placed upon a table, although larger ones could have an integral stand.

(2) A group of organ stops in a larger flue-pipe organ, built on the same principle as (but without the longer resonators of) reed stops, and often provided in about 1600 with a prefixed name describing their sound or construction (*Apfelregal*, *Rackettregal* etc.). *See also* ORGAN STOP and ORGAN, §III, 2.

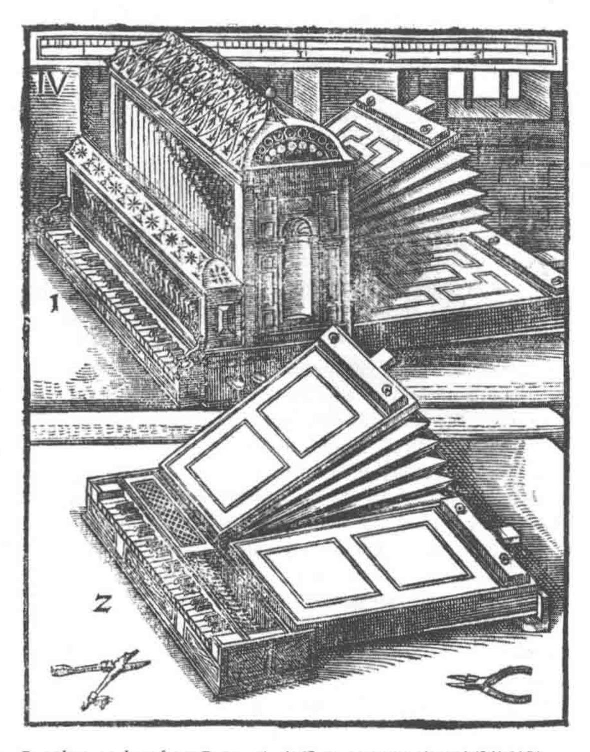
1. History. 2. Repertory.

1. HISTORY. The terminology, etymology and origin of the regals are equally uncertain. Like 'virginals' and *orgues* the plural is the more traditional form of the name. English versions are 'regalles' (1537 etc.), 'regalls' (1538 etc.), 'reygaals', 'regols' (1554, 1556) and 'regal' (1676); French stop names include 'ung jeulx de regalles' (Bordeaux, 1531), 'régalle pour servir de voix humaine' (Gisors, 1580) and 'regales ou voix humaine' (Mersenne, 1636–7); German instrument names were *Regale* (Virdung, 1511), *Regahll* (*PraetoriusSM*, ii), *Rigal*, *Rygal* (16th century). However, one of the earliest references to organ reeds, in Arnaut de Zwolle's manuscript of about 1440, uses instead *l'anche*. The word 'regal' does not appear in England until at least 1500; and some later Italian sources call the regals *organi di pivette* (1565). For the more general name 'regal' many explanations have been offered. Praetorius said some people thought it so named because it could serve as a royal gift; more recent authors have related it to *rega* (a 'row' of reeds, cf *Reihe*), to *rigole* (late French term for the reed-pipe shallot), to *rigols/régale* (for Grassineau a kind of xylophone or row of wooden strips, hence *régale à bois*), to *rigabello* (obscure term in one 16th-century source), to *regula* ('regulating' the pitch of the singers, cf *regolo*).

Already by 1511 (Schlick, Virdung) there was a clear distinction in central Europe between reed stops with long

resonators, organ stops of the *regall oder super regall* kind (8′ and 4′, Schlick), and the independent keyboard instrument called regals or *Regal*. But it is noticeable that the Flemish and Dutch organ builders who were most inventive in creating reed and regal stops about 1510 found more picturesque names than simply 'regal' – for example the *moesele* ('bagpipes'), *queenkens* ('old woman's voice') and *hommelkens* (? a Zink stop) at the church of Our Lady in Antwerp (1505). Such names as Vox humana arose as descriptive adjectives for the organ stop regal (or *reael* at Diest in 1530), as seen in the phrase from Gisors above. As far as the organ stop is concerned, both the name 'regal' and its sound are neutral until for the one a prefix and for the other an adequate resonator are supplied, as they both were during the 16th century.

As instruments, the regals also underwent certain development. In England from about 1540 a 'payre of Regalls' was a standard term, while 'Double Regals' almost certainly indicated a compass below *G*; the two phrases are very likely related. Already in the various royal inventories of 1547 etc., it is clear that makers had begun to add other, presumably small-scaled flue stops to the regal rank(s), such as 'one Stoppe of pipes of woode' and 'a Cimball' (high metal Mixture); a set of spinet or virginal strings (8′ or 4′) might also be added, the whole making an instrument still relatively portable (*see* CLAVIORGAN). The regals illustrated by Praetorius may be considered the standard simple type, but clearly the small boxed section holding the reeds would be enlarged if larger resonators were added. Several German cuts of the 16th century show such resonators as already very fanciful in shape though still rather drastically diminished in scale, that is the bass pipes were very short in relation to the treble; also, the resonator, whatever its shape, was basically a half-stopped pipe. The completely open,



Regals: woodcut from Praetorius's 'Syntagma musicum' (2/1619)

inverted conical resonator (often of a hard metal such as copper, but occasionally of turned wood) was a recognized type of regal, the so-called *Trichterregal*; but most ingenuity was to be found in the little cylindrical or square-section stopped or half-stopped regals, right through from 1500 to 1750, and across Europe from Seville to Königsberg (now Kaliningrad). Praetorius noted that Austrian builders were distinguished regals makers, and mentioned others in Augsburg, Nuremberg and Regensburg, as well as an unnamed maker who, to Praetorius's scepticism, claimed to be able to make a regals that would stay in tune.

It was a Nuremberg maker, G. Voll, who was said to have made the first 'Bible regals' towards the end of the 16th century, that is a regals whose pair of bellows are shaped like two halves of a book, the whole folding up to resemble a large closed Bible. Praetorius also credited another Nuremberg maker in the late 15th century with inventing a stop that was 'said to sound like a Schalmey' but which was probably known by many makers before 1500.

2. REPERTORY. In large organs regal ranks served to give varieties of tone-colour, especially in the manual and pedal *Brustwerk* departments. The latter were in many instances before about 1650 nothing more than a kind of regals instrument incorporated in a church organ. The regals instrument in its own right was used in many ways. By 1713 Mattheson thought its sound 'extremely disgusting' ('höchst eckelhafft') and recommended the use of other keyboard instruments for continuo in church; but his remarks suggest that it was still in use in some Hamburg churches. Earlier it had been useful to the writers of *intermedii* in Florence (*c*1589), of music at English guild feasts (Parish Clerks, 1522), pageant plays (Coventry, 1550s) and drama (mourning song in Edwards's *Damon & Pythias*, 1565). It was used in early opera and its later imitations (*Orfeo*, 1607, to accompany Charon; *Pomo d'oro*, 1667, for the infernal scene) when expense was not spared, in princely chapels with *cori spezzati* groups of instruments for motets (Praetorius, Schütz) or Passions (Selle, 1643), where an organ might be used for the chorus, regals for the soloists, or organ for accompanying brass instruments, harpsichord for strings, regals for cornetts and oboes, etc.

Although the regals can never have been very common outside Germany, Praetorius (1619, pp.72ff) showed that it was used there for continuo (for which it was better than a harpsichord because more sustained in tone, and could play loud or soft depending on whether the cover above the reeds was open or not), in princely convivial assembly, in large and small churches ('almost better than a positive organ') and portable enough to be taken from one to the other (hence requiring care if taken from a cold church to a warm dining-room).

In England 'tuner of the regalls' was one of the titles in the court appointments from the time of Henry VIII until at least 1767, but it is doubtful if it kept its literal meaning beyond the Commonwealth period, for references to regals were becoming rare even by the time of Elizabeth I. To James Talbot (MS, *c*1695) the name 'regal' was puzzling. He applied it both to full-length reed stops in general and to a little 4′ Vox humana stop, but not to a self-contained keyboard instrument. Many of the major theorists in about 1700 (North, Muffat, St Lambert) and even about 1600 (Banchieri, Agazzari) mentioned it as a

continuo instrument rarely if at all. Praetorius seems to have preferred the soft sound of the stopped, sweet Dolcian-like regals (*regale dolce* in Munich *intermedii*, 1568); and it is possibly the coarser sound of regals with short, open copper-alloy resonators that helped to make the instrument lose its popularity, even in central and north Germany.

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PETER WILLIAMS

Regamey, Constantin (*b* Kiev, 15/28 Jan 1907; *d* Lausanne, 27 Dec 1982). Swiss composer and pianist. Born of a Swiss father and a Russian mother, he studied ancient and oriental languages at Warsaw. He directed the Polish review *Muzyka polska* from 1937 to 1939. During World War II he was arrested and imprisoned by the Germans, but his Swiss passport ensured his survival. He was allowed to leave for Switzerland in 1944. While holding the chair of Slavonic and oriental languages at the Universities of Lausanne and Fribourg, he pursued his career as a composer, begun in Poland where he had been self-taught. He also made several tours as a concert pianist. Between 1954 and 1962 he was co-editor of the *Revue musicale de Suisse Romande* and from 1963 to 1968 he was president of the Association of Swiss Musicians. Numerous voyages to India and East Asia gave him the opportunity to study the music of these countries, and this influenced his sensibility and aesthetics deeply.

Regamey evolved a complex style which makes free use of serial techniques. His orchestration is skilful and his treatment of the voice is assured. In order that the verbal content should not intrude, he deliberately chooses poems in languages which his audience will not understand: the études are based on texts in ancient Indian dialects and the *Symphonie des incantations* uses texts from prehistoric, ancient Indian and Mesopotamian sources.

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PIERRE MEYLAN/CHRIS WALTON

Regan, Anna (*b* Aich, 18 Sept 1841; *d* Munich, 18 April 1902). Austrian singer, wife of ADOLF SCHIMON.

Regensburg. City in Germany. It is situated at the northernmost point of the Danube in Bavaria. Regensburg was a Roman legionary headquarters from 179 CE, seat of a bishopric from 739, imperial free city from 1245, seat of the imperial parliament from 1663 to 1806, and under the Bavarian crown from 1810 to 1918.

Under Bishop Baturich (817–48) the city was already a distinguished centre of learning, and the earliest datable example of neumatic notation, the alleluia prosula *Psalle modulamina* (notated by the clerk Engyldeo), together with other examples, was made in Regensburg during his time. The Regensburg gradual *D-Bs* Lit.6 probably dates from the time of Bishop Wolfgang (972–94), and several chant books (the tropers *Mbs* clm 14083 and 14322 are particularly important) survive from the first half of the 11th century, for part of which time the city was an imperial residence. Several figures of music-historical importance were monks at the Benedictine monastery of St Emmeram: Arnold, composer of the proper office of St Emmeram (*c*1030); Otloh, composer and music theorist, involved in the composition of a proper office for St Dionysius (*c*1049); and Wilhelm (*d* 1091), music theorist and later abbot of Hirsau. Hermannus Contractus of the Reichenau composed the proper office for the Regensburg canonization of St Wolfgang in 1052. Chant books also survive from the Benedictine monasteries of Prüll and Prüfening on the outskirts of Regensburg, and from the city's Dominican friary and convent. A proper office was composed for another patron saint of the city, Erhard, by Konrad of Megenberg in about 1365.

The manuscript *Mbs* clm 14274 of the mid-century, a well-known source of music by Du Fay and his contemporaries, was compiled by Hermann Poetzlinger, *rector scolarium* of the monastery school of St Emmeram in the 1450s and 60s. The Burggraf of Regensburg (*fl c*1170) is one of the earliest Minnesinger known by name, but music for his lyrics has not survived. There is plentiful archival evidence of the activities of city waits and other secular musicians in the later Middle Ages.

After Regensburg had declared for Protestantism in 1542, the Gymnasium Poeticum (founded 1505) and the musical establishment (Kantorei) of the Neupfarrkirche (1542), St Oswald (from 1553) and the Dreieinigkeitskirche (consecrated 1631) formed the institutional basis of a flourishing musical tradition. Andreas Raselius (Kantor 1584–1600) and Paul Homberger (Kantor 1603–*c*1632) were leading figures, Gregor Aichinger, Sebastian Knüpfer and Johann Pachelbel among the most famous pupils. Christoph Stoltzenberg, Kantor from 1714, composed many annual cycles of cantatas. The Benedictine monastery of Prüfening to the west of the city enjoyed a vigorous musical life in the 18th century. Church music by Marianus Königsperger (1708–69) is preserved, but the Tafelmusik and theatre music also performed at Prüfening is lost.

In the 19th century Regensburg became the centre of a movement to reform Catholic church music. Carl Proske (1794–1861) was a seminal figure; he acquired a large number of original sources of the 16th and 17th centuries

and transcribed over 7000 items of vocal polyphony, in particular that of Palestrina, his contemporaries and successors. Pieces were published from 1853 in Proske's series Musica Divina. The replacement of modern, instrumentally accompanied church music by unaccompanied works of the 'golden age' was carried out first in the Alte Kapelle from 1839, where Proske was canon, then in the cathedral from 1856 under Joseph Schrems. Proske's work was continued by, among others, Dominicus Mettenleiter (1822–68), Joseph Hanisch (1812–92) and F.X. Witt (1834–88). Particularly under F.X. Haberl (1840–1910), the cathedral choir became one of the three pillars of the reform movement, together with the Allgemeiner Deutscher Cäcilienverein (founded 1868 under Witt) and the Kirchenmusikschule established by Haberl and Witt in 1874 for the training of church musicians. Under Theobald Schrems (Domkapellmeister 1924–63) and Georg Ratzinger (1964–94) the cathedral choir (known as the 'Regensburger Domspatzen') has become internationally famous. Roland Büchner became Domkapellmeister in 1994.

The imperial parliament met in Regensburg from the end of the 16th century (permanently from 1663) until 1806, which entailed the presence of numerous ambassadorial musical establishments and frequent festival performances on state occasions. For example, several items in Monteverdi's Eighth Book of Madrigals (1638), dedicated to Ferdinand III, may have originated on these occasions. In 1653 Bertali's opera *L'inganno d'amore* was performed for the coronation in Regensburg of Eleonore Gonzaga as Empress and Ferdinand (IV) as King of the Romans.

In 1748 Prince Alexander Ferdinand of Thurn and Taxis was appointed imperial Prinzipal-Kommissar and moved his court to Regensburg. Outstanding musicians such as F.X. Pokorny (*c*1729–94), Joseph Touchemolin (1727–1801) and Joseph Riepel (1709–82, also known as a music theorist) helped create a brilliant ensemble performing operas, cantatas and all types of instrumental music, enjoying frequent exchanges of both repertory and personnel with Vienna, Eszterháza, Munich and Dresden. Maddalena Allegranti (who later starred in London) and Ludwig Fischer (Mozart's Osmin) were prominent members of the establishment. Italian opera was regularly performed from 1774 to 1778 and 1784 to 1786, German Singspiel from 1778 to 1783. Schikaneder directed seasons which mixed spoken drama, opera and Singspiel from 1787 to 1789. In 1804 a new theatre was opened, the forerunner of the present Stadttheater, where spoken drama, opera and ballet are presented.

Regensburg's most prominent organ builders were J.K. Branderstein (1695–1757), J.J. Späth (1672–1760) and his son Franz Jakob (1714–86). The latter, together with his son-in-law C.F. Schmahl, also built pianos, praised among others by Mozart and Forkel; he also developed instruments with a unique mechanism known as tangent pianos. J.N. Maelzel of Regensburg (1772–1838) constructed the celebrated panharmonicon for which the second part of Beethoven's *Wellingtons Sieg* op.91 was written, and in 1816 invented the metronome. One of Germany's most famous violin makers, G.D. Buchstetter (*fl* from 1752), worked in Regensburg. In 1999 the city still boasted three violin makers: O. Laudi, H. Goldfuss and H. Pöser.

Apart from Proske's work, Haberl's edition of the complete works of Palestrina (from 1862) and Lassus (from 1894), and Mettenleiter's *Musikgeschichte der Stadt Regensburg* (1866) are significant monuments of musical scholarship in Regensburg. From 1953 Bruno Stäblein directed the newly established Institut für Musikforschung at the Philologisch-Theologische Hochschule, forerunner of the University of Regensburg. The chair of musicology at the latter has been held by Hermann Beck (1968–80), Warren Kirkendale (1983–92) and Detlef Altenburg (1994–9).

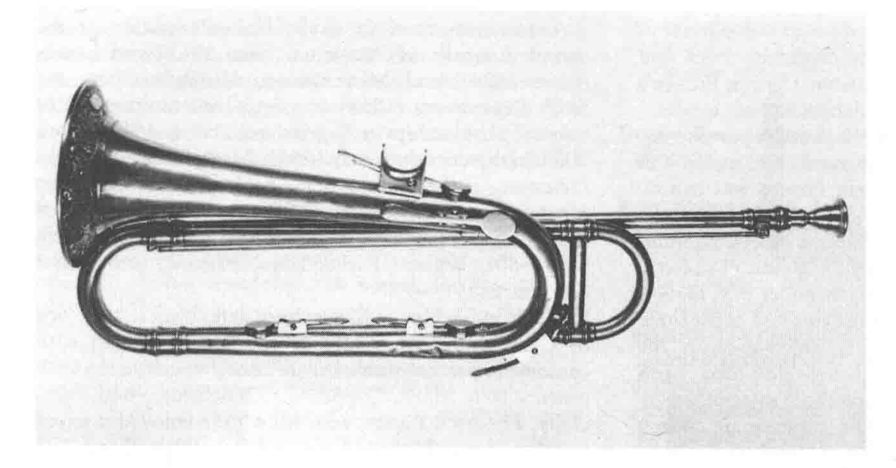
Music publishing in Regensburg dates back to the work of Gräf, Dalnsteiner, Fischer and Müller in the 17th century. Important publishers of church music in the 19th century were Manz, Coppenrath, Feuchtinger and, especially, Friedrich Pustet, who for a time enjoyed a papal privilege for publishing books of Gregorian chant. The Gustav Bosse Verlag published principally musicological literature in Regensburg from 1912 to 1993.

Apart from the performances of the Stadttheater, whose orchestra, as the Regensburg PO, also gives concerts of orchestral and chamber music, the city has a strong tradition of amateur music-making and concert activity, exemplified by the Regensburger Liederkranz from 1837, the Regensburger Kantorei from 1888, the collegium musicum from 1935 and the Regensburger Musikverein from 1849. Since 1984 Regensburg has hosted an international early music festival, the Tage Alter Musik.

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DAVID HILEY/CHRISTOPH MEIXNER



Regent's bugle by Richard Curtis, Glasgow, early 19th century (Albert Spencer Collection, Brighton Museum)

Regent's bugle. A keyed bugle with a slide. In 1815 the *Allgemeine musikalische Zeitung* of Leipzig stated that Johann Georg Schmidt, then solo trumpet in the Prince Regent's private band, had recently introduced a new brass instrument that he called the 'regent's bugle'. Pontécoulant, Fétis and Billert left contradictory accounts of the instrument. Sachs, taking Schmidt's own account as his source (but lacking an authenticated specimen), described the instrument as a slide bugle. Morley-Pegge (1956), offered the suggestion that Schmidt's choice of title might have been motivated by his rivalry with the celebrated keyed bugle player, John Distin, whose reputation was largely founded on Joseph Haliday's instrument, which he had named 'Royal Kent Bugle' after his own patron the Duke of Kent, younger brother to the Prince Regent.

In 1966 Joseph Wheeler investigated an instrument (no.37 of the Albert Spencer Collection in the Brighton Museum; see illustration) that presents all the characteristics mentioned by previous writers. The main tubing of this instrument is strictly cylindrical and provided with a graduated telescopic mouthpipe and a U-shaped tuning-slide which, when drawn together and to the same distance put the instrument into C, D♭, D, E♭, E or F. In addition opening one or more of five keys on the bell section furnishes semitones, whole tones and minor 3rds above the natural notes of each slide setting. This instrument, made by Curtis of Glasgow, seems to be the true 'regent's bugle', and so far the only recorded example.

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PHILIP BATE/RALPH T. DUDGEON

Regent's Harmonic Institution [Royal Harmonic Institution]. English firm of music publishers. It was founded in London in 1818 as a joint-stock company of 23 (then 21) professional musicians, including Attwood, Ayrton, J.B. Cramer, William Hawes, Ries, George Smart, Thomas Welsh and Samuel Wesley, to finance reconstruction of the Argyll Rooms, Regent Street. The plan, led in part by the Regent Street architect John Nash, in conjunction with the Philharmonic Society, called for the investors' money to be recouped through the sale of music, pianos and harps in a lower saloon. The company was formed by January 1819 and its first publications registered in April; the shop and concert room were ready in January 1820. Mismanagement and internal dissension soon led several investors to withdraw, notably Smart, Ries and Charles Neate, and the speculation foundered. The Philharmonic Society dissociated itself and by spring 1823 Welsh and Hawes were principal shareholders. The imprint, altered to 'Royal Harmonic Institution' in December 1820, became 'Welsh and Hawes, at the Royal Harmonic Institution', 246 Regent Street, in September 1825. After Hawes declared bankruptcy in July 1827, Welsh continued alone until fire destroyed the building in February 1830. It was soon rebuilt and he resumed trading at the New Argyll Rooms in 1831, continuing to May 1833.

The firm's output consisted chiefly of glees, songs, arrangements of opera airs and piano pieces by its members, especially T.F. Walmisley, Griffin, Rawlings, Calkin, Beale, Attwood and Ries. Its most notable publication, however, was Beethoven's Piano Sonata op.106, the 'Hammerklavier' (registered at Stationers' Hall in September 1819), in an edition authorized by the composer.

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LEANNE LANGLEY

Reger, (Johann Baptist Joseph) Max(imilian) (*b* Brand, nr Bayreuth, 19 March 1873; *d* Leipzig, 11 May 1916). German composer. His musical style, which combines a chromatic harmonic language with Baroque and Classical formal procedures, situates him as both a successor to

late 19th-century Romanticism and a forerunner of early 20th-century modernism.

1. Life. Although Reger is often considered the quintessential Bavarian composer, his origins in the Upper Palatinate, however, with its subtly different landscape and more complex history, introduce the possibility that he was also the heir to other traditions. As Hermann Wilske's necrological studies have shown, Reger's birthplace, which calls to mind otherworldly seclusion and the pastorale, possesses attributes that distance it from the environment of an 'authentic' Bavarian such as Richard Strauss. Reger's fascination with the music of Bach and the Protestant chorale also suggests that his life and music should not be regarded in an exclusively Bavarian context. Although he insisted that he was a Catholic through and through (despite a renunciation of confession at the age of 11), the curiously ecumenical character of his career flowed from a unique combination of religious and professional characteristics: his mastery of a primarily Protestant genre displays a blend of his professional training as an organist and his high regard for absolute music.

Reger's family background also helps to explain the mixture of practical and spiritual influences that distinguish his personal character and musical style. His father Joseph's musical skill sat easily alongside a career as a schoolteacher. He played the organ, bass, clarinet and the oboe and was the author of a well-regarded harmony textbook. Reger's mother, Philomena, on the other hand, came from a family with a background in farming, small business and industry, and maintained a religiosity bordering on the mystical. The early deaths of three of Reger's four siblings also coloured his childhood.

In 1874 the Reger family moved to Weiden, where the young Max's musical talents were somewhat haphazardly developed by his father. Piano lessons with Adalbert Lindner, emphasizing the polyphonic models of Beethoven and Brahms, began in 1884. It was after a visit to Bayreuth in 1888, however, where the young Reger saw *Die Meistersinger von Nürnberg* and *Parsifal*, that he first told his father that he wanted to pursue a career in music. He was not interested in music drama or the opera house, however, and although Lindner noted that the visit led to a greater degree of chromaticism in his organ improvisation, Wagner's influence on Reger's musical style was limited. It was Wagner's polyphonic writing that made the deepest impression on the young composer, confirmed later in life by Reger's particular enthusiasm for the Prelude to Act III of *Meistersinger* and of Wolfram's 'Abendstern' aria in *Tannhäuser*. (Pfitzner's remarkable judgment that Reger, almost alone in his generation, remained quite unaffected by Wagner is, therefore, true only to certain extent.)

Between 1886 and 1889 Reger frequently acted as deputy organist for Lindner. His organ repertory included works of Mendelssohn, Schumann and Liszt, as well as some of Bach's music, although he did not acquire a comprehensive knowledge of Bach, or the organ works of Brahms, until studying with Hugo Riemann. Reger first attracted Riemann's attention when Lindner sent him some of the young composer's earliest compositions. For a time it was unclear whether Reger would study with Riemann in Sondershausen or with Rheinberger in Munich. Rheinberger's lukewarm response, in addition to Reger's earlier study, under Lindner, of Riemann's theory of phrasing, contributed to the eventual decision.

An increasingly welcome guest in the Riemann household, Reger followed his teacher to the conservatory at Wiesbaden in 1890. The beginnings of his systematic study of Bach's keyboard works, what he described as 'the way backwards from enchantment with Liszt to honouring Beethoven and Bach', date from these years. The Violin Sonata op.1 (1890), one of Reger's most significant early works, sufficiently impressed Riemann, its dedicatee, to recommend Reger for a teaching appointment in theory at the Wiesbaden Conservatory. Riemann also arranged for some of Reger's compositions (including the Violin Sonata) to be published by Augener in London.

Reger devoted his time in Wiesbaden to cultivating musical contacts (such as Richard Strauss, whom he met in 1896, Eugen d'Albert and Busoni) and crystallizing his thoughts on music. His increasing knowledge of Bach and Brahms led him away from the world of programmatic music; his ideal was 'architectonic beauty, melodic and imitative magic', buttressed by 'intellectual content'. After his formal study ended, he remained in Wiesbaden for his compulsory year of military service (1896–7). Reger spoke of his time in the city as his 'Sturm- und Trankzeit' and there is no doubt that his life as a student and a soldier encouraged him to embrace tobacco and alcohol, often to excess. His enthusiasm for the wines of the Rhine region developed into an increasing fondness for drink. This in turn grew into a legend of the composer as relying on alcohol for creative stimulation. Recent writers, however, have stressed that there is conflicting evidence about Reger's drinking; there is enough in his own writings to refute the idea that he composed best when under the influence of alcohol. Nevertheless, the final years in Wiesbaden led to a gradual breakdown of his mental and physical health. Although he had a growing circle of friends there, including Elsa von Bercken, a divorced member of the distinguished Prussian Bagenski family, he returned to his family in Weiden in 1898 to recuperate. To help sustain himself financially, Reger taught privately. Teaching continued to be his primary source of income after a move to Munich in 1901.

While his years as a student of Riemann pointed Reger in the direction of chamber music, a genre for which he retained a lifelong predilection, his brief return to Weiden marked the climax of his output for organ, indicative of an increasing preoccupation with the Protestant chorale. Between 1898 and 1903 he composed a number of fantasias on famous chorale melodies. The distinguished organ virtuoso Karl Straube, whom the composer met in 1897, introduced the fantasias to the public in spite of the technical difficulties posed by the monumental and symphonic nature of some of the works. Straube's performance in Munich, as well as a publishing contract with Aibl (1898), saw the beginning of the composer's ultimately ill-fated attempt to succeed in the Bavarian capital. His lack of support contrasted greatly with the situations of Richard Strauss, who had champions in Schillings and Thuille, and Pfitzner, whose journalistic friend Louis, the music critic of the *Münchner Neueste Nachrichten*, became one of Reger's bêtes noires. The periodical *Kunstwart*, under its influential editor Batka, was a centre of opposition to Reger's music.

Reger's outspoken antipathy to the 'Aktiengesellschaft für angewandte Impotenz' (as he called his musical

opponents in Munich) and blunt criticism of his contemporaries (such as his remark that 'homeopathic "Wagnerism"' had destroyed Schillings's considerable talent) were consistent with his vaunted belief in absolute music. Yet it is clear from his own works that he too was influenced by the Lisztian symphonic poem and had no objection, in principle, to the much-trumpeted 'Musik als Ausdruck'. He maintained polite and friendly relations with Strauss and Pfitzner despite their philosophical differences; Pfitzner even found an endorsement for his own musical view in Reger's assertion that 'an inspiration [Einfall] is dearer to me than a hundred thousand tons of musical work'.

Reger's years in Munich were not without their reward. In 1902 he married Elsa von Bercken, a Lutheran, in a Protestant ceremony. Reger was hardly estranged from the religion of his birth, however. The opening decade of the 20th century saw an increasing recognition of his music among Catholic circles, where it had been largely ignored because of his preoccupation with Protestant genres. His concert activity in Munich also increased, particularly in his role as accompanist for the violinist Marteau, who later gave the first performance of his extremely demanding Violin Concerto (1907–8). The monumental concerto for piano and orchestra (1910) was written for another Munich friend, Frieda Kwast-Hodapp.

With the performance of the Piano Quintet in C minor (1902), Reger's reputation grew, gaining him the confidence to begin a series of major keyboard and chamber works. In 1903 he also produced his most substantial theoretical treatise, the *Beiträge zur Modulationslehre* (Leipzig, 1903), in which he distanced himself from Riemann's view of the role of chromaticism. He aimed to provide in the work 'a key to the understanding of modern modulation' and to prove even to 'musical dilettantes' that music theory need not be 'a book with seven seals'. Riemann viewed the publication of the treatise as something of a betrayal, despite Reger's professions of admiration for his teacher. In his essays of 1904, Reger also proved that he could wield a sharp polemical pen. His article, entitled 'Hugo Wolf's künstlerischer Nachlass' (*Süddeutsche Monatshefte*), valiantly champions Wolf's music. (Wilske has pointed out a number of suspicious parallels between Reger's perception of his own circumstances in Munich and the picture he paints of the persecuted Wolf.)



Max Reger

Susanne Shigihara ('Reger und München', 1987) has identified 1904 as the year of Reger's breakthrough to wider success, marked by the composition of two important sets of piano variations, the completion of *Schlichte Weisen* and several chamber works for an all-Reger concert in the newly established Munich branch of the Allgemeiner Deutscher Musikverein. Reger was one of the first to be elected to the new committee, which also included his rival Schillings and Thuille. The range of his public recitals and conducting appearances also began to expand. Prokofiev witnessed his 1906 visit to St Petersburg. The performance there of the Serenade, op.95 (1905–6) may have influenced (along with the writings of Busoni) the development of a neo-classical style in the younger Russian composers. European tours gradually became a physical ordeal for Reger, however; the physical debility which afflicted him during concerts was all too frequently cited by unsympathetic critics as evidence of 'alcohol abuse'.

In 1904 Reger took a post as teacher of theory, composition and organ at the Munich Akademie der Tonkunst and in 1907 he accepted the position of director of music at the University of Leipzig. His departure from Munich had no single cause, though his opinion of the Akademie der Tonkunst and his failure to be elected to the board of the ADMV must have contributed to a feeling that his opponents were too numerous and powerful. In contrast, the four years in Leipzig brought him the first truly sustained recognition of his career. Although the press was markedly conservative, including outspoken critics of modern music such as Arthur Smolian and Walter Niemann, it was aware of Reger's stature. A steady stream of pupils, such as Othmar Schoeck, Jaromír Weinberger and George Szell were added to a list of prominent friends that included Max Klinger, Christian Sinding and Arthur Nikisch. In addition, Reger was awarded honorary doctorates from the universities of Jena and Berlin (though some controversy was aroused at the latter institution by a musician being awarded a doctorate of medicine). Fritz Stein, Reger's counterpart at the University of Jena and a young admirer of the composer, was primarily responsible for his honorary doctorate from that institution. In return for the recognition, Reger composed the first movement of his setting of Psalm 100 (1908–9), later completed and given its first performance under his own baton in Chemnitz. It has remained the most popular of Reger's choral works. Stein would eventually write Reger's biography (Potsdam, 1939).

Of more importance to Reger was meeting the 16-year-old violinist Adolf Busch at the Cologne Conservatory in

1909. Busch, with his brother accompanying, played Reger's own violin concerto for him. Two years later, Reger and Busch gave their first public recital together at a Bach-Reger Festival (which also included a performance of the Violin Concerto) in Bad Pyrmont. Festivals devoted to Reger's music had become an important aspect of his growing reputation since Marteau organized the first such festival in Dortmund in 1910.

Although Reger continued to produce chamber music in considerable quantities, his Leipzig years are most notable for his maturation as an orchestral composer. Before his arrival in Leipzig, he had not been successful in writing an orchestral work (an attempt to write a symphony at the time of his marriage came to nothing). The Hiller Variations (1907) were followed by the Violin Concerto (1907–8) and the *Symphonischer Prolog zu einer Tragödie* (1908). Although this non-programmatic symphonic poem shared the stern tone of the later Piano Concerto (1910), Reger's orchestral output gradually acquired softer, more Romantic contours. This was especially true after 1911 when Reger became director of the orchestra of the ducal court of Saxe-Meiningen in a line of succession that included Bülow and Richard Strauss.

Reviews of Reger's concerts in Munich suggested that he conducted in an angular style that paid little attention to technique. A considerable freedom with expression marks was also noted. If these characteristics were drawbacks to writers like Louis, others, like Prokofiev in 1906, noted that his hands were often highly expressive, particularly his left-hand interpretative gestures. In Meiningen, Reger spoke out against the cult of the virtuoso conductor, stressing his role as the mere transmitter of the composer's wishes. A similar refusal to indulge in virtuosity for its own sake was apparent in his piano playing, which was probably never of a high enough technical standard to aspire to the repertory of d'Albert or Busoni. He concentrated more on chamber music (in particular the works of Beethoven, Brahms and Mozart) than on solo work. Although widely regarded as a great Bach interpreter, his playing had its critics. Paul Bekker found it 'more flabbergasting than convincing' in its astonishing command of fine shadings of touch'. His orchestral programmes were much more adventurous, including works by Bruckner, Grieg, Richard Strauss, Tchaikovsky and Debussy, as well as his own music.

Undoubtedly his conducting activities, combined with his unrelenting outpouring of compositions, continued to weaken his already unreliable constitution. His decision to resign from Meiningen largely on health grounds was delayed by the death of Duke George II and the outbreak of World War I. But in early 1915 he retired to Jena where he intended to sustain his family, which now included two adopted daughters, through continued composition and concert tours. He concentrated on further refining a musical style that was clearly overcoming the tendency towards polyphonic excess at which most of his critics balked. *Eine vaterländische Ouvertüre* (1914), a war-inspired composition featuring national songs, stands out as something of an oddity since he did not contribute to many of the patriotic demonstrations supported by other German artists. More representative of his late style are the Hebbel *Requiem* (1915) and the Eichendorff setting, *Der Einsiedler* (1915), which are at once personal meditations and reflections of wartime. The estrangement from reality projected by these works and the late chamber music emphasizes that Reger could now be seen more easily as a Romantic (Eichendorff and Böcklin figure prominently among his late muses) than as a contemporary of Schoenberg, who accorded him considerable respect. Death, when it came, was not unexpected. He suffered a fatal heart attack in Leipzig, on his return home from a final tour to the Netherlands.

2. WORKS. The large-scale genres most popular with Reger's generation, the symphony and the music drama (or opera), do not appear among Reger's works, despite the several compositions whose titles allude to symphonic style. Large-scale choral works are also conspicuous in their absence. Such omissions manifest one of the central difficulties of Reger's career and provide at least a partial explanation of why history has, to some extent, overlooked him. In Reger's mature music the act of recreating through variation, homage and historical transmutation became his essential means of expression. His recreation of Bach's monumental Baroque 'through the prism of Johannes Brahms' (Wirth, 1974), his curious relationship to Eichendorff, whom he set more convincingly in orchestral rather than vocal works, and his connection to Böcklin, whose spirit he evoked without capitulating to the ideals of programmatic music, serve as examples of this tendency.

Although the organ played a major role in Reger's early education, there is enough evidence to suggest that from 1894 onwards he failed to maintain his technique as a performer. His most demanding and ambitious works for organ, therefore, were composed after he was no longer capable of playing them himself. The first works that do not seem derivative of Rheinberger (Weyer, 1989), come from the second Weiden period. Reger's organ music, however, rarely strays from Baroque models. The 'large free forms' in Weyer's classification are all based on the fantasia-and-fugue pattern, with one, op.57 (1901), distinguished as symphonic because of its formidable technical demands, Lisztian influence and impressive scope. The organ sonatas are also permeated by Baroque types (i.e. fantasias, passacaglia and fugue), though the first movement of the second (1901) makes an interesting attempt to rethink sonata form, replacing a development section with harmonic chiaroscuro. In very little of this music was Reger genuinely original, instead he worked within the tradition of 19th-century organ composers, such as Liszt and Franck.

Nowhere does the proximity of recreation and *Gebrauchsmusik* seem closer than in Reger's fascination with the chorale, partly motivated by his friendship with Arnold Mendelssohn, the reformer of Lutheran church music. His collection of 25 chorale preludes, op.67 (1902) was intended to be 'easily performable' in the context of the service. The seven large-scale fantasias, on the other hand, use chorales as fixed points for chromatic improvisation, substituting them for a programme in a type of symphonic poetry that shows the influence of Liszt. While the pedagogical works breathed new life into liturgical organ music, the choral fantasias revivified the Baroque with 19th-century expression and harmony.

Among the orchestral works, the *Symphonischer Prolog* (1908) most clearly exemplifies Reger's expressive, yet non-programmatic, symphonic style. The *Prolog* is more easily understandable as preparation for writing a symphony than as the musical embodiment of a particular

literary work. The composition's title verges on the ironic, given the work's duration of over 40 minutes, and a certain lack of focus is projected by the music's vehement tone. The alternation of apparently unrelated ideas at the beginning of the composition is never quite reconciled by Reger's whirling counterpoint, although the loud, minor motive of three ascending steps remains an emblem of forceful protest until the final climax. It is perhaps most interesting to consider the work as a source book of orchestral techniques over which Reger was gradually assuming mastery. Certain moments clearly point to the imaginative scoring of the late suites.

The most approachable of the suites is the *Vier Tondichtungen nach Arnold Böcklin* (1913). The first three of these tone poems feature an intensity coupled with simplicity that is new in Reger's music. A similar statement could be made of the fourth, 'Bacchanal', were it not for its gauche humour which precisely captures the banality of Böcklin's painting. 'Der geigende Eremit', with its detailed modal inflections and improvisatory solo violin writing conveys an affinity with Wolf (as in 'Auf ein altes Bild') much more intensely than Reger's often perfunctory song settings. The meditation on 'Isle of the Dead' lacks the hypnotic rhythm of Rachmaninoff's tone poem, but condenses the blackness of Reger's earlier orchestral works into a grim snap-shot. Reger was still breaking new ground in these final orchestral works. The *Romantische Suite nach Gedichten von Joseph von Eichendorff* (1912), which takes the first stanza of *Nachtzauber* as its inspiration, is striking in its sophisticated orchestration, which verges on impressionism in its evocation of Eichendorff's poetry.

Variation form (on themes by Beethoven, Hiller and Mozart) is one of the strongest threads running through the various genres in which Reger worked. Although the Hiller set is probably the best known, the Bach variations for piano give a better indication of the freedom with which Reger handled the form. Themes are transformed from cantus firmi into complex motivic material. The locus classicus of Reger's habitually cumulative treatment of the form is the concluding fugue, rising from shadowy beginnings to opulent figuration. If his phrases are often short-winded, if contrapuntal elaboration is favoured over symphonic development, if progressive chromatic elaboration is preferred to long-range tonal planning, these characteristics contribute to works which, in spite of their Baroque elements, belong to the world of the 19th-century character piece.

Dahlhaus identified the idiosyncratic nature of Reger's output (*Nineteenth-Century Music*, J.B. Robinson, trans., Berkeley, 1989, pp.336–7, 370–73) as the product of his historical position. He proposed that modernism, or at least the notion of musical progress, was initially linked to the idea of the magnum opus as 'a monumental piece in the "sublime style"'. Reger, like Strauss, Mahler and Pfitzner, was caught up by this idea, as the two formidable concertos show, but 'repeatedly lost heart and left his projects unfinished'. The advent of atonality, serving as a clear marker of musical progress, shifted the direction of modernism away from the magnum opus towards the aphorism, leaving Reger's larger works of 1908, the *Symphonischer Prolog* and Psalm 100, at 'a penultimate evolutionary stage which ... was never followed by an ultimate one'. Dahlhaus supports this interpretation with charges levelled against the composer by contemporary critics. The chromatic nature of his mature music was said to display 'precarious' motivic development, while the extreme refinement of the harmony grows 'labyrinthine'. 'Refinement, a daily exercise for Reger, turns into coarseness', a situation Dahlhaus described in an essay on Scriabin's music as a 'break ... between rhetoric and pedantry' that comes close to kitsch. This could perhaps be best exemplified by the almost unbridgeable gulf between the simplicity of Hiller's theme and the crushing weight of the elaboration which Reger's variations pile upon it (1907).

While Dahlhaus considers Reger to be a pedantic reactionary, other writers call attention to his position as a historical bridge between Brahms and Schoenberg. A comparison of Reger and Schoenberg is to some extent inevitable, based on the fact that Schoenberg himself identified Reger among his precursors. In 'Criteria for the Evaluation of Music' (1946), Schoenberg grouped Reger with Mahler and himself as pioneers of a 'new technique' ('developing variation') which turned against four-bar phrasing and the sequence. The five-bar phrase from the Violin Concerto quoted in 'Brahms the Progressive' (1947) adds substance to this claim, as does the demonstration of Reger's debt to Brahms in W. Frisch: *The Early Works of Arnold Schoenberg 1893–1908* (Berkeley, 1993, pp.14–19). For Reger's music, however, such support is a two-edged sword. Killmayer's phrase, 'das In-sich-beschlossen-Sein der Regerschen Musik', sums up the nature of the problem. If the music is understood on its own terms, it is in danger of being ignored; if, on the other hand, it is understood within a historical context, it runs the risk of losing its unique identity.

Reger's prodigious output of chamber music serves as a useful corrective to Dahlhaus's argument. The sonata forms so lacking in his most public works are to be found in his sonatas and quartets. By his own testimony, Reger saw the future of chamber music in the hands of 'a few leading spirits' among whom he intended to be numbered. His chamber works represented his clearest commitment to 'absolute music', even if he occasionally indulged his humour in musical code: the imposing Violin Sonata in C (op.72), for example, gained wide notoriety because of Reger's motivic references to his critics as 'Schaf' and 'Affe'. A desire to combine sonata features with fugal elements is also present. The incorporation of a fugue into the finale of the String Quartet in E♭, op.109 is faintly depressing, though the ingenuity of the treatment is beyond question. The Quartet as a whole is comparable in intensity to Schoenberg's First Quartet, with which it shares an alternation of lyrical and explosive elements which are partly mediated through counterpoint. In general, Reger's later chamber music participated in the clarification of his styles, most marked in the *Serenade für Flöte, Violine und Bratsche*, op.141a. In this work, Reger indulged his gift for unsentimental formal and melodic clarity.

Like few of his contemporaries, Reger was capable of creating thematic motives of a Beethovenian pregnancy and force (as in the stormy Piano Concerto). Employing these motives in works of the 'sublime style' was more difficult, however; the rhetoric of his ambitious setting of Psalm 100, for example, seems inflated beside Bruckner's more monumental style. To identify Reger's true compositional significance in the late, less self-conscious, more intimate style of the Mozart Variations is to make his

achievement seem unfinished. Yet this verdict concentrates on the positive achievements of Reger's turbulent career and evaluates at its true worth his legacy to Hindemith's generation.

WORKS

Edition: *M. Reger: Sämtliche Werke*, ed. Max-Reger-Inst., i–xxxviii (Wiesbaden, 1954–68) [R]

ORCHESTRAL

op.	
—	Castra vetera (incid music, J. Baltz), 1889–90, R xxxvi
—	Heroide, d, sym. movt, 1889, R xxxvii
—	Symphonic movement, d, 1890, R xxxvii
—	Lyrisches Andante (Liebestraum), str, 1898
—	Scherzino, hn, str, 1899, R viii
26/1	Elegie, e [arr. pf work], xxxvii
50	2 Romanzen, G, D, vn, orch, 1900, R vii
86	Variations and Fugue on Theme of Beethoven [arr. 2 pf work], 1915, R vi
90	Sinfonietta, A, 1904–5, R i
93	Suite im alten Stil, F [arr. vn, pf work], 1916, R vi
95	Serenade, G, 1905–6, R ii
100	Variations and Fugue on a Theme of J.A. Hiller, E, 1907, R iii
101	Violin Concerto, A, 1907–8, R vii
103(a)	Aria, A, vn, small orch [arr. vn, pf work], R vii
108	Symphonischer Prolog zu einer Tragödie, a, 1908, R iii
114	Piano Concerto, f, 1910, R viii
120	Eine Lustspielouvertüre, 1911, R iv
123	Konzert im alten Stil, F, 1912, R iv
125	Eine romantische Suite (after J.F. Eichendorff), 1912, R iv
128	4 Tondichtungen nach Arnold Böcklin, 1913, R v
130	Eine Ballettsuite, D, 1913, R v
132	Variations and Fugue on a Theme of Mozart, 1914, R v; arr. 2 pf, 1914, R xiv
140	Eine vaterländische Ouvertüre, F, 1914, R vi
147	Andante for Rondo, vn, small orch, inc., R xxxvii

CHORAL

op.	
6	3 Choruses, SATB, pf, 1892, R xxx
—	Tantum ergo sacramentum, 5vv, 1895, R xxvii
—	Gloriabuntur in te omnes, 4vv, ?1898, R xxvii
21	Hymne an den Gesang (L. Steiner), male chorus, orch/pf, 1898, R xxix
38	7 Male Choruses, 1899, R xxvii
39	3 Choruses, SAATBB, 1899, R xxvii
—	Maria Himmelsfreud! (J.P. Heuberger), 1899 or 1900, R xxvii
61	Simple liturgical pieces: 61a, 8 settings of Tantum ergo; 61b, 4 settings of Tantum ergo, SA/TB, org; 61c, 4 settings of Tantum ergo, 4vv, org; 61d, 8 Marienlieder; 61e, 4 Marienlieder, SA/TB, org; 61f, 4 Marienlieder, 4vv, org; 61g, 6 Trauergesänge; 1901, R xxx
—	Palmsonntagmorgen (E. Geibel), 5vv, 1902, R xxvii
71	Gesang der Verklärten (K. Busse), SSATB, orch, 1903, R xxix
—	Auferstanden, auferstanden (cant.), A, chorus, org, 1903–5, arr. J. Haas, R xxx
—	4 cantatas: Vom Himmel hoch, da komm ich her; O wie selig seid ihr doch, ihr Frommen; O Haupt voll Blut und Wunden; Meinen Jesum lass ich nicht; 1903–5, R xxx
79	79f, 14 arrs., 79g, 3 arrs., female/boys' chorus; 1900, R xxvii
83	10 Gesänge, male vv, 1904, 1909, R xxvii
106	Psalm c, chorus, orch, org, 1908–9, R xxix
—	Weihegesang (O. Liebmann), A, chorus, wind orch, 1908, R xxviii
—	Vater unser, 12vv, 1909, completed K. Hasse, R xxvii
110	Geistliche Gesänge, 5vv: Mein Odem ist schwach; Ach, Herr, strafe mich nicht; O Tod, wie bitter bist du; 1912, R xxvii
111b	3 Gesänge, female 4vv, 1909, R xxvii; arr. female 3vv as op.111c
112	Die Nonnen (M. Boelitz), chorus, orch, 1909, R xxix
—	Lasset uns den Herren preisen (Easter motet, J. Rist), 5vv, ?1911, R xxvii
119	Die Weihe der Nacht (C.F. Hebbel), A, male vv, orch, 1911, R xxviii
126	Römischer Triumphgesang (H. Lingg), male vv, orch, 1912, R xxix
—	Abschiedslied (M. von Seydewitz), 4vv, 1914, R xxvii
138	8 geistliche Gesänge, 4–8vv, 1914, R xxvii
—	Requiem: 1st movt, Totenfeier (trans. H. von Hase), 4 solo vv, 4vv, orch, 1914, R xxviii; 2nd movt, Dies irae, vv, orch, 1914, inc., R xxxvi
144	2 Gesänge: Der Einsiedler (Eichendorff), Bar, 5vv, orch; Requiem (Hebbel), A/Bar, chorus, orch; 1915, R xxviii
—	20 Responsorien (1966)

CHAMBER

op.	
—	Scherzo, g, fl, str qt, R xxxviii
—	String Quartet, d, with db in finale, 1888–9, R xxv
1	Sonata, d, vn, pf, 1890, R xix
2	Trio, b, vn, va, pf, 1891, R xxii
3	Sonata, D, vn, pf, 1891, R xix
5	Sonata, f, vc, pf, 1892, R xxi
—	Vn parts for 6 Sonatinas op.36 by Clementi, before 1895
—	Piano Quintet, c, 1897–8, R xxiii
28	Sonata, g, vc, pf, 1898, R xxi
41	Sonata, A, vn, pf, 1899, R xix
42	4 Sonatas, d, A, b, g, vn, 1900, R xxiv
49	2 Sonatas, A♭, f♯, cl, pf, 1900, R xxi
54	2 String Quartets, g, A, 1900, R xxv
—	Caprice, a, vc, pf, 1901, R xxi
64	Piano Quintet, c, 1901–2, R xxiii
—	Albumblatt, E♭, Tarantella, g, cl/vn, pf, ?1902, R xxi
—	Allegretto grazioso, A, fl, pf, ?1902, R xxi
—	Prelude and Fugue, a, vn, 1902, R xxiv
—	Romanze, G, Petite caprice, g, vn, pf, 1902, R xx
72	Sonata, C, vn, pf, 1903, R xix
74	String Quartet, d, 1903–4, R xxv
77	2 Trios: 77a, Serenade, D, fl, vn, va, R xxvi; 77b, String Trio, a, R xxiv; 1904
78	Sonata, F, vc, pf, 1904, R xxi
79	79d, Wiegenlied, Capriccio, Burla, vn, pf, 1902–4, R xix; 79e, Caprice, Kleine Romanze, vc, pf, 1904, R xxi
84	Sonata, f♯, vn, pf, 1905, R xix
87	Albumblatt, Romanze, vn, pf, ?1905, R xix
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109	String Quartet, E♭, 1909, R xxv
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118	Sextet, F, 2 vn, 2 va, 2 vc, 1910, R xxvi
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(*selective list*)

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Chbr: *J.S. Bach: Violin-Sonate, f* (Leipzig, 1915); *J.S. Bach: Violin-Sonate, A* (Berlin and Leipzig, 1922)

Pf: *E. d'Albert: Ouvertüre Esther, op.8*, duet (Berlin, 1895); *J.S. Bach: Orgel-Werke* (London, 1895); *J.S. Bach: Orgel-Werke*, duet (London, 1895–6); *F. Chopin: 5 Spezialstudien* (Munich and Leipzig, 1899); *R. Strauss: Auzgewählte Lieder* (Munich and Leipzig, 1899); *J.S. Bach: 13 Choralvorspiele* (Munich and Leipzig, 1900); *H. Wolf: Penthesilea*, duet (Leipzig, 1903); *H. Wolf: Italienische Serenade*, duet (Leipzig, 1904); *J.S. Bach: Brandenburg Concs. nos.1–6*, duet (Leipzig, 1905–6); *H. Wolf: 12 Mörike-Lieder* (Leipzig, 1905); *J.S. Bach: Orchester-Suiten 1–4*, duet (Leipzig, 1907); *C.P.E. Bach: 4 Symphonien*, duet (Leipzig, 1910); *A. Jensen: 3 Lieder in Jensen-Album* (Leipzig, 1910); *R. Wagner: Auserlesene Stücke aus Opern*, 2 pf (Leipzig, 1914); *J. Brahms: 5 langsame Sätze aus den Sinfonien* (Berlin and Leipzig, 1916); *J.S. Bach: 3 Choralvorspiele* (Munich and Leipzig, 1943)

Choral: *9 ausgewählte Volkslieder*, male vv (Munich and Leipzig, 1899); *6 Madrigalen* (Leipzig and Zürich, 1900); *12 Madrigalen*, male vv (Leipzig and Zürich, 1900); *H. Wolf: Christnacht* (Leipzig, 1903); *H. Wolf: 6 geistliche Lieder*, male vv (Leipzig, 1903); numerous unpubd arrs.

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Reggae. A term denoting the modern popular music of Jamaica and its diaspora. It also refers specifically to a rhythmic format that originated in 1968, sparked a worldwide cultural trend in the 1970s, and has continued as the bedrock of the digital forms that have come to dominate Jamaican pop music.

1. ORIGINS. The origins of reggae are found in MENTO, Jamaica's Cuban-inflected calypso music that dates from the late 19th century. Mento was a celebratory, rural folk form that served its largely rural audience as dance music and an alternative to the hymns and adapted chanteys of local church singing. As the Jamaican population began to shift in the late 1950s, urban migration and the social changes that accompanied industrialization created a demand for a faster, electrified dance music. In the capital of Kingston and in the larger island towns, entrepreneurs set up mobile sound systems to bring in the powerful rhythm and blues of American stars like Fats Domino and Louis Jordan. By 1959, as rhythm and blues declined under the commercial shock wave of rock and roll, local record producers sought a new dance music. Absorbing the instrumentation of the swing bands and the pulse of rhythm and blues, infused with bass-driven mento, Jamaican musicians developed a native rhythm called SKA. This used a 4/4 shuffle rhythm close to classic rhythm and blues, with an afterbeat originally played on piano, whose sound the term sought to approximate. In these ensembles, horns and reeds emphasize the guitar's chordal beat, and the trombone came to dominate solo sections after the Jamaican virtuoso Don Drummond rose to prominence around 1960, playing with the leading band, the Skatalites. In the early 1960s, Ska songs like *Oh Carolina* captivated Jamaica and helped launch a proud post-independence cultural identity, while the style also followed a generation of Jamaicans to England, where the music was known as bluebeat.

Members of the Skatalites quickly became local celebrities as they began to identify with a new millenarian religion spreading through the shantytowns of western Kingston. The Rastafarians, who worshipped the Ethiopian emperor Haile Selassie I and preached redemption through African repatriation, began to capture the imaginations of Jamaican artists who saw in the movement a viable spiritual nationality and a soulful alternative to the black power movements sweeping the cities of North America.

By the mid-1960s, popular singers were the heroes of the western Kingston ghettos where new musical forms were created. Singers like Desmond Dekker and Joe Higgs trained the young vocal harmony trios, patterned after the Chicago soul group the Impressions, and who would soon take over the music. Trios like the Wailers and the Clarendonians developed close harmony styles in a milieu where musical instruments were scarce and expensive, and electricity was not supplied. As the turbulence of the decade spread through the ghettoes and anarchic youth went to war against society and each other, the ska singers turned to protest, spawning the Rude Boy movement, with uptempo ska-style songs of caution (like the Wailers' *Simmer Down*), judgement and incarceration. By 1967, the ska tempo had slowed to almost half its early metre, and Jamaican music changed again. Horns faded from the texture, replaced by bubbling, monochromatic guitar figures, and the drum and the bass-line also became locked together. Called ROCK STEADY, it bears traces of resurgent American soul music, with new sounds from Latin America, especially the bossa nova and samba nova of Brazil. Social commentary in the form of increased calls for justice and equality became the norm of rock steady. Most crucially, the electric bass became the most important instrument of the rock steady ensemble. Rhythmic statement and strength took priority over melodic and harmonic considerations. As the foundation of the reggae bass aesthetic, the electric bass was a talking drum that played a definite rhythm, but did not necessarily play a distinct melody line. A great number of the most seminal bass lines ('riddims') underpinning reggae are the work of Leroy Sibbles, who played bass in 'Sir Coxone' Dodd's Studio One band in this period.

2. 1968–75. The reggae beat and the word applied to it both date from approximately 1968, when the vocal group the Maytals released the single *Do the Reggay* in Kingston, in which the rock steady pulse was slowed down. A new regular two-chord guitar pattern provided persistent counterpoint to the bass and drum riddims. The chords of the guitar and keyboard were meshed so that their accents took on reggae's characteristic pulse-like metre. Producer Clement 'Sir Coxone' Dodd has said that the beat and the sound evolved spontaneously during rehearsals within the recording milieu of Kingston, where, in addition to Dodd, producers Lee 'Scratch' Perry and Leslie Kong maintained groups of players who cross-pollinated musical ideas in the city's clubs and nightspots. The Maytals' lead singer Frederick 'Toots' Hibbert, credited with the first use of the word reggae, defined the term: 'Reggae just mean comin' from the people, an everyday thing, like from the ghetto. When you say reggae you mean *regular*, majority. And when you say reggae it means poverty, suffering, Rastafari, everything in the ghetto. It's music from the rebels, people who don't have what they want'.

In its formative years, reggae stayed mostly in Jamaica, with a few of the island's singers, such as Jimmy Cliff and Desmond Dekker, occasionally heard on radio in Europe and North America. In 1972 the locally produced film *The Harder They Come*, starring Cliff and featuring performances by other Jamaican artists, achieved cult status in metropolitan music markets. Using proceeds from his English rock music business, Island Records'

Chris Blackwell pledged international backing to reggae music and especially to its rising star, the singer and writer BOB MARLEY. As leader of the Wailers vocal trio and band, Marley (1945–81) had been active in Jamaican music since 1962 and had worked with all the leading producers, including Coxone, Leslie Kong and, most successfully, Lee Perry. Heavily influenced by James Brown and the tenets of Rastafarianism, Marley's rebellious lyrics and piercing tenor voice, joined to the infectious swing of the Wailers' band, propelled reggae into cultural arenas all over the world. Beginning in 1973 the Wailers began to experiment with reggae forms in order to appeal to international audiences. By 1975 the re-named Bob Marley and the Wailers accelerated the basic reggae tempo, and added blues-heavy, amplified rock guitar and a gospel-inflected female trio, the I-Threes, to help propel Marley's messages of personal liberation and human rights. The Wailers also integrated the archaic African-Jamaican hand-drumming Burru rhythms, which had been absorbed by the burgeoning Rastafarian movement, into their cosmopolitan reggae ensemble. Throughout the 1970s and into the 80s albums such as *Exodus* (1977), *Survival* (1979) and *Uprising* (1980) established Bob Marley as the leading figure of reggae and a Third World prophet with a worldwide audience.

3. 1975 ONWARDS. While Bob Marley served as the spearhead of the reggae movement, in the 1970s other musicians began to transform the music. In 1975 the drummer Carlton 'Santa' Davis originated the flying cymbals or 'flyers' reggae pattern. While his left hand played the steady reggae beat, his right hand played the half-open hi-hat cymbal in a sizzling pattern of afterbeats. The following year, drummer Sly Dunbar and bass player Robbie Shakespeare, in association with Dunbar's mentor, the drummer Leroy 'Horsemouth' Wallace, began to play an even faster reggae style, known as rockers, or militant. More strictly patterned than before, this style featured a military-sounding snare figure on top of an eight-to-the-bar marching figure on the bass drum. With the advent of the rockers style, the original ticking reggae beat was relegated to a rhythmic category styled roots reggae, where it languishes today as a respected if dated form.

As it branched out internationally, reggae still had to serve the needs of its home audience in Jamaica, which continued to get its local dance music from mobile sound systems, as opposed to live performances, and which underlines the origin of reggae as a recorded music rather than a performed one. In the late 1960s and early 70s, sound system DJs began to talk over the instrumental passages of the records they were playing, spreading messages of comically exaggerated braggadocio and social awareness, and developing into popular entertainers rivalling the leading singers of the day. To accommodate early talking DJs like U Roy, I Roy and Big Youth, reggae producers began to release singles whose flip-sides contained a version of the same song with the original vocals dubbed-out, or deleted, by the studio engineer. Consequently, the DJs could 'toast' or 'rap' over the pared-down drum and bass riddim. These versions, sometimes enhanced with echo and sound effects, quickly became a popular new form, known as dub, which evolved in time into various forms of pop, including TECHNO. The rapping Jamaican DJs in turn heavily influenced the early practitioners of American rap music.

Bob Marley's death in 1981 from cancer signalled a broad change in reggae. While pop singers like Gregory Isaacs and Dennis Brown crooned a sub-genre known as lovers rock, DJs like Yellowman injected a misogynistic stream of boasting and invective into the music. Soon this 'slackness' style merged with the new digitized rhythms called dancehall. Dancehall originated around 1982 when a Jamaican producer accidentally sped up the pre-set reggae rhythm on a digital synthesizer and became intrigued by the possibilities of mechanizing the essential beat. This style has ruled Jamaican music ever since, spawning other pop variations such as bam bam, effectively dancehall without bass as the guitar carries the rhythm with the drums, and ragga, played solely on digitized instruments. Roots reggae, however, remains the heartbeat of Jamaica, and no other modern form of popular music can claim reggae's astonishing success in its global dissemination.

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STEPHEN DAVIS

Reggio, Fattorin da. The name under which DOMENICO VALLA published his only known work.

Reggio, Hoste [Spirito da]. *See* HOSTE DA REGGIO.

Reggio, Pietro (Francesco) (*b* Genoa, bap. ?6 July 1632; *d* London, 23 July 1685). Italian composer, singer, lutenist, guitarist and teacher. He sang bass in the troupe of Italian musicians employed by Queen Christina in Stockholm (not Rome, as stated in *EitnerQ*, *Grove5* and *MGG1*) from 30 November 1652 to 1 March 1653; he may have stayed in Sweden until the queen's abdication in 1654. He is reported to have travelled to Germany and Spain, and there is documentary evidence dated September 1657 that about that time he sang in the French royal choir. By July 1664 he was in England: Pepys noted 'one slovenly and ugly fellow, Seignor Pedro, who sings Italian songs to the theorbo most neatly'. He remained in England, settling in London and Oxford and earning his living by singing, playing and teaching music. The private homes in which he performed included those of Pepys and Evelyn. According to Evelyn in 1680 he 'sung admirably to a Guitarr and has a perfect good tenor and base'. Reggio taught singing to Evelyn's daughter Mary. He also

worked as a music copyist (see *GB-Lbl* Harl.1501 and *US-LAuc* fC697 M4) but he did not copy the manuscript (*GB-Lbl* Add.31440) described as a Reggio autograph in the catalogue of the British Library, London, and in *MGG1*; it dates from an earlier period and contains neither his handwriting nor any of his music. He was among the composers who contributed to Shadwell's adaptation of *The Tempest* in 1674: he wrote the song 'Arise, ye subterranean winds'. This and other songs by him in English and Italian were included in manuscripts of the period, and 46 of his songs and duets were published in 1680. A treatise on singing by him was advertised in 1678 and although a copy was catalogued by Marsh's Library, Dublin, no copy seems to survive. When he died he was buried in St Giles-in-the Fields, with a handsome inscription on his tombstone.

Reggio had a moderate success as a composer: his output was small, of limited scope and rather ordinary in quality. He was probably more gifted as a singer and player. His main role, perhaps, was to bring music and musical styles from Italy to countries across Europe: by performing and teaching this music abroad he made it more widely known. In England in particular he contributed usefully to the musical scene.

WORKS

[42] Songs, S, bc [and 4 duets, S, B, bc] (London, 1680) [most to poems by A. Cowley]

1 song, 1v, bc in 1685[5]; 14 songs, 1v, bc; 2 duets; 1 Lat. motet, 3vv, bc: *GB-Cfm*, *Lbl*, *Ob* (Tenbury), *Och*

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The Art of Singing, or a Treatise wherein is Shewn How to Sing Well Any Song Whatsoever, and also How to Apply the Best Graces, with a Collection of Cadences Plain, and then Graced (Oxford, 1677)

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GLORIA ROSE/ROBERT SPENCER

Regina. A trade name for a MUSICAL BOX, an American offshoot of the Leipzig-made Polyphon.

Regina caeli laetare (Lat.: 'Queen of Heaven rejoice'). One of the four large-scale Marian antiphons. It is now sung at the conclusion of Compline from Easter Sunday to the Friday after Pentecost; since 1742 it has also been used to conclude the *Angelus* during the same season.

Its use as a concluding antiphon at Compline, and probably also its connection with the Easter season, date from at least the mid-13th century. The view is distorted, however, by the late medieval practice of arranging the Marian antiphons in weekly cycles; the Roman breviary of 1468 also requires these antiphons to be sung at services other than Compline. The earliest known sources, the Old Roman antiphoner *I-Rvat* S Pietro B.79 and the Lucca antiphoner *I-Lc* 601, both date from the 12th century and indicate an Italian if not specifically a Roman origin for the antiphon. It appears in both manuscripts among a group of Marian antiphons to be sung with the *Magnificat* after Vespers in the Easter season; according to Nowacki ('Antiphon', *MGG2*), this need not indicate that it was previously in use as an office antiphon in the usual sense. The melody as given in these two manuscripts differs from that found in later medieval sources. Of the two versions in the *Liber usualis* the more elaborate (p.275) dates from the mid-13th century; there are polyphonic settings of this version by Dunstaple, Busnoys, Victoria, Philips and others. The second, simpler version dates from the 17th century and is probably by Henry Du Mont.

See also ANTIPHON and MOTET, §II.

KEITH FALCONER

Regino of Prüm (*b* ?Altrip, nr Ludwigshafen, *c*842; *d* Trier, 915). German monk, historian, canonist and music theorist. A 17th-century annalist of Prüm, Heinrich Brandanum, asserted that Regino was born of 'very noble parents'; he gave no birthdate, but it may be deduced from the date of his abbacy. Regino probably entered the Benedictine abbey of Prüm as a youth, where he received instruction under Abbot Markward, one of the most learned men of his time. In 885 he became provost (*custos*) of the monastery; in 892 he was elected abbot, but was forced to resign seven years later under political pressure. Archbishop Radbod of Trier then appointed him Abbot of St Martin, where he wrote a *Chronica* of the years from the birth of Christ to 906, a handbook of canon law for bishops to use during annual diocesan visitations (*De synodalibus causis*) and a music treatise together with a tonary (*Epistola de armonica institutione; Octo toni de musicae artis*). He died at the abbey of St Maximin of Trier, where his tomb was discovered in 1581.

The music treatise was written in the form of a letter dedicated to Radbod, hence the title *Epistola*. It must have been compiled about 901, shortly after Regino's arrival in Trier. Only the beginning and the end are original, the main body of the longer version being a compilation of Boethius, Martianus Capella (through the compilation of Remigius of Auxerre), Macrobius and, to a lesser extent, Calcidius, Cassiodorus and Fulgentius. Regino's principal intention was to correct the intonations and confirm the modes of the antiphons and responsories of the Mass and Office, for the benefit of the clerics of the diocese of Trier; some of these intonations, he claimed, were 'degenerate', probably because they reflected the modal and melodic changes embodied in the newly emerged Romano-Frankish repertory, and because of the abuses (vehemently denounced) of some cathedral singers.

Two versions of the treatise survive in the original form as a letter: a shorter version (in a Brussels manuscript containing a full tonary), and a longer one (in a Leipzig manuscript) which was most likely expanded after Regino's death by one of his disciples, as in the case of the *Chronica* (*Continuatio Reginonis*). There exists also an early 11th-century 'abridgement' (*Breviarium de musica*) which may well be a product of the monastic reforms of GUILLAUME DE DIJON (*d* 1031), modelled on those of Gorze and Cluny. In the *Breviarium* version all reference

to people's names, even that of the author, was eliminated. Although the treatise is mostly a compilation of previous music writers, it sets out two important rules concerning 9th-century plainchant: the tone or mode proper to antiphons, introits and communions is determined by their first note; the tone or mode proper to responsories is determined by their last note.

Regino's is the first comprehensive tonary surviving after the Metz Tonary of about 870 (*F-ME* 351; ed. W. Lipphardt: *Der Karolingische Tonar von Metz*, Münster, 1965), and together with the Hartker Antiphoner (*c*1000, *CH-SGs* 390–91; ed. in PalMus, 2nd ser., i, 1900) and the Sarum Gradual (ed. W.H. Frere, *Graduale sarisburiense*, London, 1894/*R*) it is one of the most comprehensive plainchant sources in existence. Modelled on an antiphoner of Trier (now lost), and akin to a later one from the same city (*D-TRs* 1245/597, originally from Prüm), it contains the incipits of 1261 antiphons, 150 introits, 127 communions and 26 responsories and their verses; it formed the basis for Gevaert's classification of antiphons into 47 main groups. The tonary appears in full in *B-Br* 2750–65 [2751] (c930), which is notated in Messine neumes, whereas the much different version of *D-LEu* Rep. I.8.93 [169] (*c*950), notated in florid Messine neumes from the Mosel area that reveal a certain Irish influence, contains a classification of approximately the same repertory according to the eight modes within the cycle of the liturgical year, but omits the introits and communions while adding the alleluias, tracts, invitatories and antiphons of special feasts. These two manuscripts contain differing introductions, which cannot safely be ascribed to Regino. The other early sources of the *Epistola*, *Breviarium* and tonary are as follows: *F-MOf* H.159 (*Breviarium* without tonary; 11th century); *ME* 494 (early 11th-century copy of the preceding); *I-Vnm* Z.L.497 [1811] (*Breviarium* without tonary; mid-11th century); *MC* 318 (short excerpts without tonary; mid-11th century); *GB-Ob* Lyell 57 and *Ob* 613 (fragments; 13th century). The supposed Ulm manuscript was an invention of F.J. Beyschlag (in his *Sylloge variorum opusculorum*, Schwäbisch Hall, 1728).

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YVES CHARTIER

Regis, Johannes [Leroy, Jehan] (*b* *c*1425; *d* ? Soignies, *c*1496). Franco-Flemish composer. The commonness of his name has led to considerable confusion over Regis' biography. He is almost certainly the Jehan Leroy first recorded in 1451 serving as master of the choristers at the collegiate church of St Vincent, Soignies (18 km north of Mons, diocese of Cambrai). References to Regis that appear to place him in Mons, Ghent and 's-Hertogenbosch have all been shown to involve other men, while the assertion that he was choirmaster at Antwerp in 1463 derives from the misreading of a document from Cambrai. Archival records concerning yet another man named Johannes Regis, who served as *chevecier* at the church of St Martin, Tours, reveal intriguing connections with singers and officials of the French royal chapel, including the composer Johannes Ockeghem. It is unlikely this Regis was a composer, however, since in none of the many references to him is there any indication that he was a musician, or that he was involved in musical activities of any kind.

The mid-15th century saw the emergence of an impressive musical establishment at St Vincent: during the 1450s Regis' colleagues there included the composers Binchois, Guillaume de Malbecque and Jacobus de Clibano. In November 1460, the chapter of Cambrai Cathedral deputed Guillaume Du Fay to invite Regis to become master of the choirboys there. Regis ultimately turned down Cambrai's offer and remained at St Vincent, where in 1462 he was named *scholasticus*, a position he held for the rest of his life. At Soignies the *scholasticus* was responsible not only for directing the chapter school and drafting the acts and correspondence of the chapter, but also for carrying out the duties otherwise associated with a cantor, including leading the choir on double feasts and other important liturgical occasions. The office of *scholasticus* was dissolved at Regis' death, which, according to pay records from St Vincent, probably occurred in the early summer of 1496.

In contrast to the peripatetic careers of many of his contemporaries, there is no record of Regis ever having worked or travelled outside the diocese of Cambrai, and his ties both to Du Fay and to Cambrai Cathedral apparently remained strong. He is mentioned as having been Du Fay's *clerc* in the latter's executors' account, and is among the musicians named in Loyset Compère's motet *Omnium bonorum plena* (composed probably for the dedication of Cambrai Cathedral in 1472). Moreover it is at Cambrai that we find the earliest evidence of music by him: between 1462 and 1465, three of his works (now lost) were copied into the cathedral's choirbooks. These included a *Missa crucis*, a *Regina caeli laetare*, and a *Missa 'L'homme armé'*, the last of these being the earliest recorded 'L'homme armé' mass. Evidence that he enjoyed a broader reputation by the 1470s comes from three theoretical treatises by Johannes Tinctoris, who grouped

Regis with Ockeghem, Busnoys, Caron and Faugues as leading composers of the generation after Du Fay and Binchois. From this same decade date the earliest extant copies of his works (the songs *S'il vous plaist* and *Puisque ma dame*, and the *Missa 'Ecce ancilla Domini'/'Ne timeas Maria'*). His motet *Clangat plebs flores* existed by 1477, when Tinctoris praised the work for its compositional *varietas* in his *Liber de arte contrapuncti*. His masses and songs may pre-date most or all of the motets, though a detailed chronology is hindered by the relative lateness of some of the more important sources of his music. Nearly half of the pieces in the original motet section of the Chigi Codex (*I-Rvat* Chigi C.VIII 234, copied *c*1500) are securely attributable to Regis, a degree of representation comparable to that of Ockeghem in the mass corpus of the same manuscript, and it seems likely the collection was intended in part as a retrospective of works by the two recently-deceased composers. Six of Regis' 11 Latin-texted works appear in Petrucci's prints (four of them in the *Motetti a cinque* of 1508), an unusually high number for a composer of his generation.

The 'L'homme armé' mass described by Tinctoris cannot be identified with his *Missa 'Dum sacrum mysterium'/'L'homme armé'* (copied in *I-Rvat* CS 14), thus making Regis one of the few composers known to have written two masses on the 'L'homme armé' melody. Striking in the 'Dum sacrum' mass is Regis' treatment of borrowed materials, including the combination of sacred and secular cantus firmi. Though the 'L'homme armé' tune serves as the principal *cantus firmus* (often transposed and set in inexact canon), it carries various texts drawn from the office of St Michael. Other texts and melodies from this same office are added at different points, with the result that at times three of the four voices are based on pre-existing melodies. Transposition and the combining of multiple *cantus firmi* are also prominent features of his remarkably long *Missa 'Ecce ancilla Domini'/'Ne timeas Maria'*, for which Du Fay's *Missa 'Ecce ancilla'/'Beata es Maria'* apparently served as a point of departure. Like Du Fay, Regis employed two musically and liturgically related chants; however, rather than presenting these successively in the tenor alone, he had them sound simultaneously in the tenor and bassus. He added to the web of borrowed material by introducing five further Marian antiphons (with their texts) at various places in the work, though without ever utilizing more than two at a time.

Regis' most innovative and influential works are his cantus-firmus motets in five voices. These represent one of the earliest sustained attempts to compose in five parts and appear to have been models for younger musicians such as Obrecht, Compère, Weerbeke and Josquin. Most of the motets are laid out in two sections in contrasting mensurations, with the tenor cantus firmus set as an axial voice in the middle of the texture. This disposition of voices, with two parts in distinct ranges lying beneath the tenor, extends the notated range downward in some cases (three of the motets descend to D) and facilitates Regis' varied treatment of the cantus firmus. Though set initially as a structural foundation in longer note values, the tenor is subsequently integrated into the contrapuntal fabric of the other voices. In *Clangat plebs flores/Sicut lilium* this results in an uneven distribution of the three statements of the cantus firmus over the two sections, with the last two statements squeezed into the final quarter of the piece. Evident in all of Regis' works, though especially marked in the motets, is an interest in sonorous effects. This manifests itself through the careful spacing of vertical sonorities, frequent and sharp textural contrasts, and a liberal use of explicit accidentals. In *Lux solempnis adest/Repleti sunt omnes*, perhaps his most accomplished work, Regis employs the tenor within a five-voice texture so sparingly that a single cantus-firmus statement is sufficient to span one of the longer motets of the 15th century. Two of the five-voice motets depart from his usual practice. *O admirabile commercium* is in three sections and mixes various liturgical and popular melodies associated with Christmas in a manner reminiscent of the masses. *Ave Maria . . . virgo serena* seems not to be based on a structural tenor (it lacks an inner voice part in its unique source) and employs paired imitation more systematically than in Regis' other works, in which contrapuntal coherence stems largely from the subtle interlacing of small rhythmic-melodic motives. The three-voice *Ave Maria* is organized on the smaller scale of secular songs, with neatly contoured melodic lines and brief imitative passages. More generally, Regis' preference for chanson-like melodies in his Latin-texted works (recalling the melodic styles of Du Fay and especially Binchois) sets him apart from his contemporaries and may be related to his extended personal contact with these composers.

Textural contrasts and the combining of texts mark his two extant songs as well. In its presumably original three-voice version the rondeau *S'il vous plaist* consists in large part of a series of shifting duos. The four-voice *Puisque ma dame/Je m'en voy* combines its primary poem with a second, incompletely preserved text in the contratenor altus in a way that finds no counterpart among songs of the period.

WORKS

Edition: *J. Regis: Opera omnia*, ed. C. Lindenburg, CMM, ix (1956) [L]

Missa crucis (lost); see Houdoy
Missa 'Dum sacrum mysterium'/'L'homme armé', 4vv, L i, 1
Missa 'Ecce ancilla Domini'/'Ne timeas Maria', 4vv, L i, 25
Missa 'L'homme armé' (lost); cited by Tinctoris
Credo 'vilayge', 4vv, L i, 62
Ave Maria . . . benedicta tu, 3vv, L ii, 60 (to BVM)
Ave Maria . . . virgo serena, 5vv, L ii, 42 (sequence to BVM; 5th v missing)
Celsitonantis/Abrahae fit promissio, 5vv, L ii, 5 (to BVM)
Clangat plebs flores/Sicut lilium, 5vv, L ii, 21 (to BVM)
Lauda Sion Salvatorem/Ego sum panis, 5vv, L ii, 14 (sequence for Corpus Christi)
Lux solempnis adest/Repleti sunt omnes, 5vv, L ii, 30 (for Whitsuntide)
O admirabile commercium/Verbum caro, 5vv, L ii, 49 (for Christmas)
Regina caeli laetare (offertory; lost); see Houdoy
Salve sponsa, 5vv, L ii, 1 (to ?BVM; 5th v missing)
Puisque ma dame/Je m'en voy, 4vv, L ii, 63 (rondeau); ed. in L.L. Perkins and H. Garey, *The Mellon Chansonnier* (New Haven, 1979)
S'il vous plaist, 4vv, L ii, 62 (rondeau); version for 3vv, ed. in MRM, vii (1983), version for 3vv ed. in G. Thibault, *Chansonnier de Jean Montchenu* (Paris, 1991), version for 4vv ed. in RRMR, cvi (1996)

DOUBTFUL WORK

Ave rosa speciosa/Beata mater et innupta virgo, 6vv; anon. in source, attrib. Regis and ed. in Houghton; attrib. questioned in Winkler (1993), 5, and Gallagher (1998), 269–86

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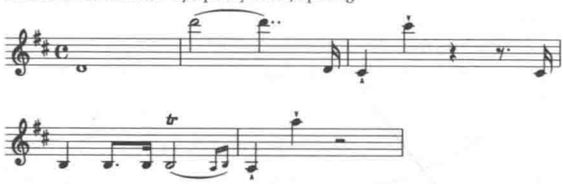
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SEAN GALLAGHER

Register (Ger. *Lage*). (1) A part of the RANGE of an instrument, singing voice or composition. No interval can prescribe the size of a register, though the construction or playing of an instrument and the manner of singing can help to determine whether two notes are in the same or a different register, for example the strings of a violin (a 5th apart), the register key of a clarinet (12th), overblowing on a flute (octave), lip tension on a brass instrument, and singing with a 'head' or 'chest' voice, or in falsetto.

In determining the registers of a musical work it is necessary to have some understanding of its style or structure. Medieval plainsong, for instance, distinguishes between higher (authentic) and lower (plagal) modes, thus suggesting that the interval between corresponding pairs of modes – a 4th – defines a difference in register. The 4th is also the difference between successive hexachords (*see* HEXACHORD) in the notational system used in the late Middle Ages and Renaissance. In tonal music the octave became an important register-defining interval; for the first time melodies were repeated in different octaves for contrast. Some were conceived to bring two octave regions together (ex.1). One often encounters the

Ex.1 Mozart: 'Haffner' Symphony K385, opening



expression 'in a higher register' meaning no more than 'in a higher octave', and modern PITCH NOTATION (i.e. *C′–B′*, *C–B*, *c–b*, *c′–b′*, *c″–b″* etc.) tends to support the primacy of the octave as a determinant of register. The importance of register to melodic unity was first clearly expressed by Heinrich Schenker, who believed that the fundamental melodic resolution to the key note or tonic is confined to one OBLIGATORY REGISTER. In TWELVE-NOTE COMPOSITION the octave is of fundamental importance in giving meaning to 12-note sets, which consist of pitch classes with no particular registral identity.

(2) An ORGAN STOP; *see also* STOP, (3).

(3) In an organ, the slider in a slider-chest.

(4) *See* REGISTRATION.

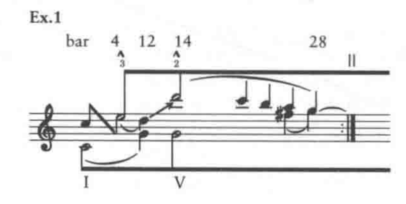
WILLIAM DRABKIN
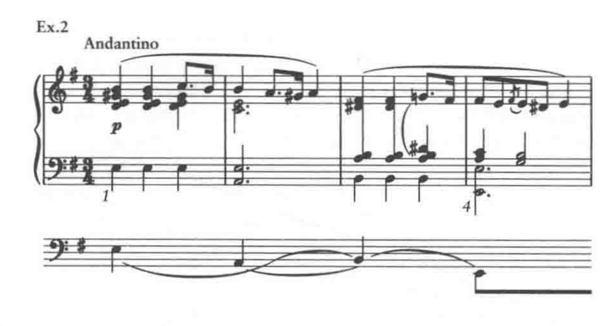
Register key. *See* SPEAKER KEY.

Registerknopf [Registerzug] (Ger.). *See* STOP, (4).

Register transfer. In Schenkerian analysis (*see* ANALYSIS, §II, 4), the raising or lowering of a line by one or more octaves, either by direct leap or in connection with other techniques of PROLONGATION. In the first movement of Mozart's Piano Sonato in C K545, for instance, an 'ascending register transfer' (Ger. *Höherlegung*) sets off the beginning of the second subject group (beginning on *d‴*) from the preceding passage (whose last downbeat is *d″*); this is shown by the arrow in ex.1, a reduction of the

Ex.1





exposition of the sonata taken from Schenker's *Der freie Satz* (1935), fig.47/1.

In Chopin's Mazurka in E minor op.41 no.2 shows a 'descending register transfer' (Ger. *Tieferlegung*) whereby the bass is brought down from *e* to *E* in the cadential progression, which allows the first true tonic chord (in bar 4) to gain more emphasis than the V⁷/IV with which the piece opens. In the analysis of the bass line, shown in the bottom stave of ex.2 (after Schenker 1935, fig.75), the interlocking slurs track the cadential progression, while the beam attached to the *E* shows the start of a tonic prolongation.

Ascending and descending register transfers can be used conjunctly to produce a COUPLING of two parts in different octaves.

WILLIAM DRABKIN

Registration. The selection of different pitches and tone-colours available on an instrument. The two instruments that offer the player a choice of registration are the organ and the harpsichord.

I. Organ. II. Harpsichord.

I. Organ

The musical forces of the organ are available selectively by means of separate stops, or registers, which together provide the entire tonal capacity of the instrument. Each of the stops controls the 'on' or 'off' position for a series of pipes, grouped so that one or more pipes will respond to each key on a manual or pedal keyboard. The term 'organ registration' takes in the large body of advice about what is appropriate when combining organ stops, as well as the aggregate tonal effect of any combination drawn for a particular musical need. There is a rich store of information about registration for the organ that can be classified generally into two categories: practical advice, often supplied by organ builders, which consists of lists of combinations capable of being turned to good use; and instruction from composers or theoreticians about combinations appropriate for performing a particular musical composition.

1. Registration and the organ. 2. Early Spanish organs. 3. Early Italian organs. 4. North-western Europe. 5. Classical French organs. 6. English organs. 7. The 19th century. 8. The 20th century.

1. REGISTRATION AND THE ORGAN. The history of organ registration is inextricably bound up with changing styles in organ building. Its origins lie in the transition between the stopless organ (*Blockwerk*) and instruments equipped with selective registers. In the indivisible *Blockwerk* of the early 15th century, the *plenum*, a mighty mixture of pipes sounding fundamentals and harmonics, was the only registration. The introduction of the *fluitwerk-sterkwerk* option (foundations alone, or with the large 'mixture' of upperwork), the second manual division (*Positif-de-dos*, or *Rückpositiv*) and Trompes (Bordunen) made some variety in registration possible; but still there was no selectivity in the modern sense within the sections of the instrument. In Italy towards the end of the 15th century there were one-manual organs whose *plena* had been entirely divided into separate stops, each controlling a single rank of pipes. As this new fashion spread northwards through France and Germany, organists were confronted for the first time with the necessity of choosing and blending their registrations, and builders often supplied them with advice about the most attractive combinations available. The earliest known organ music and the earliest instructions for registration date from the late 15th century. But until the early decades of the 17th century there was no apparent attempt to identify any registration with a certain musical texture or style.

Mersenne, in his *Harmonie universelle* (1636–7), opened his section on organ registration by summing up possible combinations of stops for an instrument of 22 registers. Taken in pairs, he said, the individual sounds of the instrument may be varied in 231 ways; taken in threes, 1540 ways; and taken in fives, 26,334 ways. But 'among the many possible combinations there are several which are disagreeable'. This statement suggests that a player of good taste should refer to Mersenne's advice to find the most agreeable registrations, and eventually learn enough about the tonal resources of the organ 'to invent several others by experimenting at the keyboard'.

Mersenne's lists of 'agreeable' registrations summed up more than a century of innovatory development for the French organ, a period from which considerable information about habits of registration has survived. A typical organ contract of the 16th century, or a list of registrations made out to assist the player, first described the make-up of the plenum (called *fourniture*or *plein jeu*). The plenum was the ancient *Blockwerk* split into three or more registers controlling doubled or tripled ranks of 16′, 8′ and 4′, with two mixtures, called Fourniture and Cymbale. These mixtures held diverse ranks of many pitches contributing to the plenum; they were not useful by themselves, but neither was the plenum complete without them. Alongside the plenum, additional registrations developed for newly invented stops – flutes, reeds, bells, birdcalls, drums – bearing the names of their most distinctive components, such as Nasard, Doublette or Cromorne. Names of familiar sounds were applied to certain registrations, such as *petit carillon*, 'parrot', 'canaries' or the 'voice of pilgrims of St Jacques'.

Major developments in organ building during the 16th century and the early 17th led to sharp stylistic delineations along national lines. Mersenne's 'agreeable' registrations would not necessarily have been applicable to Italian or German musicians of his time, whose instruments were designed according to different tonal concepts, although some basic combinations had international acceptance. Yet organ builders and theorists supplied the broadest range of advice available for playing early organ music. Schlick, in his *Spiegel der Orgelmacher und Organisten* (1511), mentioned that preludes should be played on the plenum, and the cantus firmus could be brought into prominence on the *Hauptwerk*. Numerous characteristic sonorities were discovered and recorded, such as Krumhorn and Zimbel, which appeared in the Netherlands as early as 1505.

2. EARLY SPANISH ORGANS. Two post-Cabezón documents deal fully with possibilities for one- or two-manual organs contemporary with Francisco Correa de Arauxo. They are the *Documents per a la historia*, which relate to the organ in S Joan de les Abadesses, Catalonia (1613), and *Archivo musical* (document 1404 at Lérida Cathedral) for a 25-stop, two-manual organ built in 1624–5. The latter is most remarkable for its systematic coverage of 117 registrations. One-manual combinations were classified under the following headings: plenum, Flautados, Nasardos and Misturas; two-manual registrations, usually using the *cadira* (*Rückpositiv*) for melodic purposes, were grouped as: *unisonus*; 'other combinations' to be used with or without Tremulant; Flageolets; Gaytillas; Cornetillas; Regalies; and ways of using the *medio registro partido* (half-registers split between bass and treble). Although Correa's tientos seem to have been written mostly for a one-manual organ with split stops (divided at *c*′), the Lérida manuscript shows richer possibilities for contemporary adaptation to an instrument provided with a *cadira*.

The introduction in the late 17th century of the famous horizontal trumpets of Spanish organs (Clarines, or Trompettes *en chamade*) further heightened the contrasts between those instruments and organs in other European countries. As early as 1706 directions for using horizontal trumpets were given in the titles of pieces in the *Flores de música ... por Fray Antonio Martín y Coll, organista de San Diego de Alcalá*: 'Cancion de clarín, con eco, a discreción', 'Entrada de clarines' and 'Registro de clarines, mano derecha'.

A late 18th-century Spanish source shows the influence of Bédos de Celles, the third volume of whose *L'art du facteur d'orgues* (1770) gave valuable advice on registration. A series of letters to a friend by Don Fernando Antonio of Madrid, dealing with the construction and maintenance of organs, was published in 1790. Despite his feeling that organists should know how to find suitable registrations for their own playing, Don Fernando was persuaded to add a section on registration. It is, in effect, a Spanish adaptation of Bédos' instructions, and probably not truly representative of common practice.

3. EARLY ITALIAN ORGANS. The Italians, who were probably the first to use spring- and slider-chests that made the separation of stops possible on the organ, called attention to the correlation between certain registrations and suitable musical textures. Diruta, in his *Seconda parte del transilvano* (1609), assigned moods to the 12 modes, and recommended a registration for each. Banchieri, in *L'organo suonarino* (1605), not only noted registrations but even included changes between sections of two compositions, the *Battaglia* and the *Dialogo*. But the most significant contribution came from the builder Costanzo Antegnati, in *L'arte organica* (1608), which was written in the form of a dialogue between father and son. Antegnati explained his 12-stop organ at Brescia Cathedral, and gave instructions on how to play it during the Mass. The stops all spoke from a single manual, typical for Italian organs of the period, with a coupled pedal which controlled the bass section of a Principal stop (see no.2 below):

1. The complete Principale (24′)
2. The split Principale (24′), divided at *d*, the bass played by the pedals
3. Ottava (12′)
4. Quintadecima
5. Decimanona
6. Vigesimaseconda
7. Vigesimasesta
8. Vigesimanona
9. Trigesimaterza
10. Another Vigesimaseconda, to play in concert with the Ottava, and Flauto in ottava and Decimanona, which gives the effect of cornets.
11. Flauto in quintadecima
12. Flauto in ottava

Registrations and important comments were as follows:

1. *Ripieno*, for intonations, introits or preludes: 1.3.4.5.6.7.8.9
2. *Mezzo ripieno*: 1.3.8.9.12
3. 1.3.12
4. 1.12
5. 3.5.6.12 for the concerto style. These four stops resemble a consort of cornets.
6. 3.12. These two are excellent for playing diminutions and for canzonas *alla francese*.
7. 3.12 + Tremolo; for the same sorts of pieces, but not for diminutions
8. 1 alone. 'I usually play this at the Elevation of the Mass'.
9. 1.2 in unison may be played together.
10. 12 alone
11. 12 + 2. When played in the treble, this makes a kind of accompanied harmony of two stops; then going down to the bass one hears the flute alone ... thus one comes to make a dialogue with the help of the Contrabasse of the Pedal.
12. 11.1 should be played in diminutions; 3 may be added.

Antegnati continued with stop-lists and comments about registration for the nine-stop organ at the church of S Faustino and the Braces, Brescia; S Grata, Bergamo; S Maria del Carmine, Brescia; and S Marco, Milan. Additional advice about registration is summarized as follows:

(*a*) The *ripieno* should be used at the *Deo gratias*, with toccatas, using pedals.
(*b*) For accompanying motets in concertato style: the Principale and Flauto in ottava. For motets with few singers: Principale alone, also with Tremolo, but in that event without diminutions.
(*c*) The Tremolo can be used with the Ottava and Flauto in ottava, or Flauto in ottava alone, but then slowly and without diminutions.
(*d*) The Fiffaro should be played only with the Principale, slowly and legato.
(*e*) For canzonas *alla francese*, a good effect for flourishes is achieved with the Principale, Flauto in duodecima, Ottava and Flauto in ottava, without Tremolo.
(*f*) Finally Antegnati discussed the advantages of split stops for dialogues between the bass and treble ranges, although it should be noted that split stops were never as common in Italy as in the Iberian countries.

Italian organ music was seldom annotated with the composer's instructions for registration. Rare examples are found in the organ part for Monteverdi's *Vespro della Beata Vergine* (see the *Magnificat* settings for six and seven voices); in the titles of organ sonatas by Padre Martini; in Zipoli's *Pastorale*; and in the organ sonatas of Gaetano Valeri, which gives registrations for an organ by Callido. A number of organ builders' registration lists appeared from the mid-17th century until the end of the 19th. These often introduced the innovations of foreign builders, such as Willem Hermans (Como, 1650; Rome, 1666) and Eugen Casparini (Trent, 1687). Although the classic Italian ripieno usually survived intact, these builders often introduced registers and devices unfamiliar to most Italian organists, such as 8′ Flutes, the Tierce, the mounted Cornetto, the Sesquialtera or the Tromboni, and 'toy' stops such as the Rusignoli, Timpano, Zampogna

and Cuccù. The second manual division was meant to function as an echo (*organo piccolo*). In the late 18th century the Swell was introduced as an enclosed *organo piccolo*, without powerful reed stops at first. New mechanical devices included the *tiratutti* (which drew the stops of the plenum) and the *terza mano* (octave coupler).

4. NORTH-WESTERN EUROPE. The impetus for the development of what are now known as the classical French, the Dutch and the north-west European styles of organ building came from the internationally active group of 16th-century Flemish builders. Virtually all the sources dealing with registration in northern countries before the publication of the second volume of Praetorius's *Syntagma musicum* (1618) apply to the basic Flemish style before sharply defined characteristics of national development had been manifested. Sweelinck played on an organ of this type built by Heinrich Niehoff, of 's-Hertogenbosch. No comparable advice for registration exists for the magnificent organs built by the Scherer family, of Hamburg, and their successors in north-west Germany, but contractual documents and the surviving instruments may serve to complement the music composed for them. In the Lüneburg tablatures, for instance (*see* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii)), there are references to manual changes, to the *Rückpositiv* for florid melodic passages (a standard application throughout the Baroque period), or to the *Hauptwerk* as an echo. Some doubt arises about the authenticity of certain hints found in the organ works of Buxtehude, but Georg Friedrich Kauffmann, in his *Harmonische Seelenlust* (1733–6), left careful recommendations for specific stops for each piece, and registrations occasionally appear in the works of J.G. Walther. There is, unfortunately, no record of the vast possibilities for registration on the greatest instruments built in the 17th century, such as those in St Katharina, Hamburg, where Heinrich Scheidemann was organist from 1625 to 1663, or the Jacobikirche, where his pupil Matthias Weckmann played from 1655 to 1674.

A valuable indication of registration in a related tradition comes from Samuel Scheidt, who played a Compenius organ in Halle, and published the following instructions in his *Tabulatura nova* (1624):

To Organists

Every organist who has an organ with two manuals and pedal can play these *Magnificat* settings and hymns, as well as some of the psalms found in parts i and ii; the chorale melody might be played with a penetrating stop on the *Rückpositiv* (in order to bring it more clearly into relief), particularly when it appears in the soprano or tenor. When it is a bicinium, and the chorale is in the soprano, the chorale is played on the upper manual or *Werck* with the right hand, and the second part with the left hand on the *Rückpositiv*. If the chorale is in the soprano of a four-part verse, it is then played on the *Rückpositiv* with the right hand, the alto and tenor with the left hand on the upper manual or *Werck*, and the bass on the pedal. If the chorale is in the tenor, the chorale is played with the left hand on the *Rückpositiv* and the other parts with the right hand on the upper manual or *Werck*, the bass on the pedal.

In a four-part verse the alto may also be played specifically on the *Rückpositiv*, but the soprano must be played with the right hand on the upper keyboard, with both the tenor and bass voices together on the pedal; it must be specially composed, however, so that the tenor is no higher than C [*c'*], since one seldom finds D [*d'*] in the pedals, and also so that these parts are not spaced too widely apart, only an octave, 5th or 3rd, since one cannot span a larger distance well with the feet.

But ... [it is] most beautiful and far more comfortable to play the alto on the pedal. But the advantage of this way depends upon the stops and particular voices in the organ, which must have been disposed knowledgeably in terms of 4′ and 8′ pitch levels. The *Positiv* must always be based on 8′ pitch; and the Pedal on 4′ pitch. Soprano, alto and tenor should be played on the *Rückpositiv* on an 8′ stop. The alto will be played on the pedal with a 4′ stop. Voices of a sharp 4′ tone in the Pedal: 4′ Oktave and Zimmel, 4′ Gedackt and Zimmel, Cornett (bass) 4′, and so on. When such 4′ stops are drawn the alto sounds in the correct pitch relationship ....

Certain registers or stop divisions to draw when one will play a chorale on two manuals and hear it clearly:

On the Hauptwerk

Gross Gedackt 8′ }
Klein Gedackt 4′ } drawn together

or

Prinzipal 8′ alone and other stops according to preference.

Sharp stops on the *Rückpositiv* to hear the chorale clearly: Quintadena or Gedackt 8′ and the Klein Gedackt or Prinzipal 4′, with the Mixtur or Zimmel or Superoktave; these stops together or others according to preference.

To hear the chorale clearly on the Pedal: Untersatz 16′, Posaune 8′ or 16′, Dulzian 8′ or 16′, Schalmei, Trompete, Bauerflöte, Cornett, and others which are found often enough in small and large organs.

The foregoing I would nevertheless prescribe only to those who do not yet know the style and who would like to do it properly. Other distinguished persons and sensible organists, however, will be left to direct such things after their own inclination.

A theoretical work by Mattheus Hertel (1666) refers to and enlarges on Scheidt's registrations. Hertel wrote that the Tremulant, which was to be used for doleful melodies, 'can be used for preludes, and even for fugues too' – a practice also encountered in France in this period.

In later theoretical works (Werckmeister, 2/1698: Niedt, ed. Mattheson, 1717; Adlung, 1758; Marpurg, 1760) it can be seen that strict rules about the combination of stops of the same pitch were gradually being relaxed. The most important of these limitations to registration had been the exclusion of flute stops from the plenum. Adlung made the point that 'good' wind systems would not cause fluttering when two 8′ stops were drawn together. Registration lists by M. Heinrich Rothe for the Silbermann organ in Fraureuth (1739–42) and by J.G. Schenke (instructions dated 1780) for Silbermann's organ at Gross Hartmannsdorf (1738–41) reveal the growing taste for combinations of fundamental-sounding stops, such as Principals, Flutes and Gambas, as do some of Marpurg's and Adlung's registrations.

Towards the end of the century additional information was supplied by Daniel Türk (*Von den wichtigsten Pflichten eines Organisten*, 1787) and J.H. Knecht (*Vollständige Orgelschule*, 1795), in which early attempts at crescendo registration are documented. The 'tutti' concept, employing virtually all the stops and couplers, was firmly entrenched by this time, and eventually replaced the traditional orientation of the organ's tonal design around the principal-toned plenum.

The purity of national styles of organ building was beginning to break down by the early 18th century, as is shown by the work of several builders who moved from their home countries: Casparini (German) and Hermans (Flemish), who worked in Italy; Riepp (French), working in southern Germany; and the brothers Andreas and Gottfried Silbermann, who moved from Saxony to Alsace (Gottfried Silbermann later returned to Germany with first-hand practical experience of the classical French tradition). Registration lists survive for organs made by these builders: for Casparini's organ at S Maria Maggiore, Trent (1687); Hermans's organ at S Apollinare, Rome

(1666); and for Silbermann's instruments at Fraureuth (1739–42) and Gross Hartmannsdorf (1738–41). Riepp himself wrote four lists for organs in Salem, including a 'gourmet' rendition of the classical French tradition, and hints (which were somewhat tongue-in-cheek) for registrations for particular audiences, such as 'a king', 'an officer', 'a child' or 'an ignoramus' (see Meyer, 1938, pp.167ff). Certain excessive treatments in the construction of organs must have had their effect at least on local habits of registration. For example, Riepp's Trinity organ at Ottobeuren (1757–66) had eight Tremulants – one *fort* and one *doux*, in the French tradition, for each of four manual divisions.

Bach's directions for registration of his organ compositions are comparatively sparse. Names of stops are given in the Concerto in D minor after Vivaldi (BWV596) and the chorale preludes on *Gott, durch deine Güte* (BWV600) and *Ein feste Burg* (BWV720). Pitch levels relating to solo lines are indicated in four of the six 'Schübler' chorale preludes (BWV645–7, 650). *Forte* and *piano*, *Rückpositiv* and *Oberwerk*, and *organo pleno* are indicated in several large chorale works and preludes and fugues. It is said that Walther recorded the names of certain stops Bach had used for playing sections of his chorale prelude on *Ein feste Burg* – Fagotto and Sesquialtera; however, it is obvious that the latter was used with its appropriate foundations, and the Fagotto was probably accompanied by flue stops as well, as is usual in Kauffmann's chorale preludes. More interesting speculation arises from the notes in the first movement of the Concerto in D minor. Here the instructions call for separate Oktave 4′ on *Oberwerk* and *Brustpositiv* with Prinzipal 8′ for the Pedal, changing in the course of the movement to Sub-Bass 32′ in the Pedal and Prinzipal 8′ and Oktave 4′ for the *Oberwerk*. The 4′ opening pitches reflect Vivaldi's original score, but did Bach mean to add 16′ and 32′ in the Pedal? To this sparse information from Bach's hand, as indicated above, may be added C.P.E. Bach's somewhat cryptic statement to Forkel:

> No-one understood registration as well as he [J.S. Bach]. Organ builders were terrified when he sat down to play their organs and drew the stops in his own manner, for they thought that the effect would not be as good as he was planning; then they heard an effect that astounded them.

5. CLASSICAL FRENCH ORGANS. The ultimate refinement in registration for composed music is an achievement of the French, who since the mid-17th century have maintained a precise relationship between the indigenous character of specific registrations and the musical textures to which they best respond. While the Germans have left performers more or less free to choose their own registrations, subject basically to the instrument's natural restrictions, the French have wedded timbre and articulation with the musical score to an exemplary degree. Lebègue (*Premier livre d'orgue*, 1676) enjoined his contemporaries to play according to the exact directions for registration: 'There are several pieces in this book that are not useful to organists whose instruments lack the stops necessary for their execution'. Even the more flexible approach of André Raison (*Livre d'orgue*, 1688) provided free choice in registration only within the limitations of the design of organs generally in favour in his own time: 'As I vary the choice of stops and manuals a great deal, it is not necessary to play all my pieces exactly as marked'. The classical French repertory was neglected during the 19th century because French organs no longer contained the tonal material necessary to articulate that repertory properly.

Among many excellent sources of information on the classical French tradition of organ registration, Gaspard Corrette's preface to his *Messe du 8e ton* (1703) provides the best available clarification of the important relationships between registration, musical texture, and style of performance. The registrations he specified for particular pieces are as follows:

> For the Plein Jeu, couple the manuals. On the *Grand jeu* [i.e. the Grand Orgue], the Bourdon 16′, Bourdon, Montre, Prestant, Doublette, Fourniture and Cymballe. On the *Positif*, the Bourdon, Montre, Prestant, Doublette, Fourniture and Cymballe.
> For the Fugue, couple the manuals. On the *Grand jeu*, the Bourdon, Prestant and Trompette. On the *Positif*, the Bourdon, Prestant or Montre and the Cromhorne.
> For the Trio à deux dessus, the manuals are uncoupled; the right hand playing on the *Positif*, and the left on the *Grand jeu*. On the *Grand jeu*, the Bourdon, Prestant, Montre, Tierce, Grosse Tierce, Nazar and Quarte de nazar. On the *Positif*, the Bourdon, Prestant or Montre, Cromhorne and Tremblant doux.
> The Duo is played with the manuals uncoupled, the right hand on the *Positif*, and the left on the *Grand jeu*. On the *Grand jeu*, the Bourdon 16′, Bourdon, Prestant, Tierce, Grosse Tierce, Nazar and Quarte de nazar. On the *Positif*, the Bourdon, Prestant or Montre, Tierce and Nazar.
> The Recit de Nazar is played on the *Positif*, with the accompaniment on the *Grand jeu*. On the *Grand jeu*, the Bourdon and Montre 4′. On the *Positif*, the Bourdon, Prestant or Montre and the Nazar.
> The Dessus de Petite Tierce is played on the *Positif*, with the accompaniment on the *Grand jeu*. On the *Grand jeu*, the Bourdon and Prestant. On the *Positif*, the Bourdon, Prestant or Montre, Tierce and Nazar.
> For the Basse de Trompette, the manuals are uncoupled. On the *Grand jeu*, the Bourdon, Prestant and Trompette. On the *Positif*, the Bourdon and Prestant or Montre.
> For the Basse de Cromhorne, the manuals are uncoupled. On the *Grand jeu*, the Montre and Bourdon. On the *Positif*, the Prestant or Montre, Nazar, Tierce, Doublette, Larigot and the Cromhorne – not the Bourdon.
> For the Cromhorne en Taille, on the *Grand jeu*, the Montre, Bourdon, and the Pedalle de flûte. On the *Positif*, the Bourdon, Prestant or Montre and the Cromhorne.
> For the Tierce en Taille, on the *Grand jeu*, the Bourdon 16′, Montre, Prestant and the Pedalle de flûte. On the *Positif* the Bourdon, Prestant or Montre, Nazar, Tierce, Doublette and Larigot.
> For the Fond d'orgue, the manuals are coupled. On the *Grand jeu*, the Bourdon 16′, Bourdon, Prestant and Montre. On the *Positif*, the Bourdon and the Prestant or Montre.
> For the Concert de Flûte, the manuals are coupled. On the *Grand jeu*, the Bourdon and Flûte. On the *Positif*, the Bourdon, Flûte and the Tremblant doux.
> For the Dialogue de Voix Humaine, the manuals are not coupled. On the *Grand jeu*, the Bourdon and Flûte. On the *Positif*, the Bourdon, Flûte, the Voix humaine and the Tremblant doux.
> For the Dialogue à deux Choeurs, the manuals are coupled. On the *Grand jeu*, the Bourdon, Prestant, Trompette, Clairon and Cornet. On the *Positif*, the Bourdon, Prestant or Montre and the Cromhorne.
> For the Dialogue à trois Choeurs, the manuals are coupled. On the *Grand jeu*, the Bourdon, Prestant, Trompette, Clairon, Cornet, Nazar, Quarte de nazar and Tierce. On the *Positif*, the Bourdon, Prestant or Montre, Cromhorne, Tierce and Nazar. The third *choeur* is played on the *Clavier d'echo*, and the Tremblant à vent perdu is used.

See also FONDS D'ORGUE.

6. ENGLISH ORGANS. Among the few indications of registration practice before the Restoration (1660) are those suggested by the double voluntaries of Orlando Gibbons and John Lugge. The texture of the music indicates contrasting full Great and Chair divisions, and manual changes are clearly marked. The choruses of such

organs contained principals of pitches up to 1′ and 1⅓′ but no mixtures or reeds. After the Restoration, French (and, to some extent, Dutch) registration practices strongly influenced English organ building and playing. Among the earliest registration indications are those of Christopher Gibbons, some of whose double voluntaries call for solos on the Cornet, Trumpet and Sesquialtera. John Blow's early 18th-century manuscripts also contain some registrations, including 'Cornett' solos, 'the two diapasons' (i.e. open and stopped at 8′ together) and solo 4′ Flute. Thomas Mace (*Musick's Monument*, 1676) commented on the use of reeds in a chamber organ, noting that the 'Hooboy stop ... (together with the Regal) makes the Voice Humane'.

In the 18th century English registration practices became as rigidly codified as the French; these usages continued into the 19th century and are documented as late as 1855 in Hopkins and Rimbault's *The Organ*. They are also found in numerous early 19th-century North American sources. By the mid-18th century such composers as John Stanley routinely gave registration indications in their published voluntaries, and by the late 18th century there were rules for registration in the prefaces to voluntary collections and treatises. Jonas Blewitt (*Complete Treatise on the Organ*, 1795) gave registration hints for particular types of music: the Open Diapason may be used alone for 'slow fugues', but the Stopped Diapason must be added for livelier movements; the Diapasons may be alternated with the Swell; the Flute or Flageolet 'requires airy music'; Trumpet music is 'martial and grand'; the Cremona or Vox humana are suited to Adagio movements; and the Twelfth and Fifteenth are never to be used without the 8′ and 4′ foundations. John Marsh (preface to his *18 Voluntaries*, 1791) warned that the Cornet should be used only for solos, never with full organ, and prescribed five different kinds of full organ:

1. Great up to sesquialtera
2. The furniture added to the sesquialtera
3. The trumpet added instead of the furniture
4. The trumpet and furniture both added
5. The clarion added to the whole

As English organs usually did not contain manual 16′ stops until the second quarter of the 19th century, it follows that all the above combinations are based on the 8′ Open Diapason. Solo and echo effects are frequently found in 18th-century English music, and are in fact so much part of this literature that most chamber organs of the period contain divided stops or half-stops as well as a machine stop, in order to facilitate the playing of such music on a single manual.

7. THE 19TH CENTURY. During the 19th century, technological advances and the introduction of machine tools tended to transform organ building from a hand craft into an industrial pursuit. To assure their commercial success and artistic recognition organ builders competed for prominence by displaying their latest mechanical innovations in the great industrial exhibitions in London or Paris, and by courting favourable comment from the press. The ancient concepts that had previously limited the musical resources of the organ were gradually abandoned. Vastly expanded registrational capability resulted from the application of pneumatic, and later electrical, devices to relieve the stop- and key-action; stable and practically limitless wind supplies were provided by more and more men at the bellows, by steam engines and eventually by electrical blowers which fed into large reservoirs. Because of these 'advances' and the musical demands of the new Romantic aesthetic, organists began to relinquish the architectural 'block dynamic' concepts that had previously governed registration. The *plein jeu* was forsaken in favour of the reed-dominated tutti. Mutations were replaced by more ranks at fundamental pitches: open flutes, harmonic stops and broad strings. Wind pressures rose gradually, but no-one dreamt that in the America of the 1920s organs would be built demanding wind more than ten times as strong as the 19th-century maximum.

To respond to the call for a smooth crescendo from the whisper of soft stops speaking behind closed Venetian shutters to the immense roar of the tutti, pneumatic motors were installed to provide the player with pre-set combinations (St Sulpice, Paris, 1863). A single player could move skilfully about, using all the sounds of a mammoth organ with great ease and speed. Registration, by ventil pedals in France, *Rollschweller* in Germany or electrically operated combinations in England and the USA, was gradually reduced from an art to a formula and composers called for an increasing number of stop changes within a piece.

The essential ingredients for the registration of 19th- or early 20th-century organ music were the building-blocks of the tutti, beginning with enclosed 8′ stops, which were then combined with unenclosed 8′ flue stops in the manuals and 16′ and 8′ stops of the pedal always coupled together. Steps along the way provided for the addition of foundation stops (16′, 8′ and 4′ on all keyboards), followed by reeds and mixtures. The Swell shades were fully opened before the final introduction of the most powerful unenclosed sounds. The *Rollschweller*, or crescendo pedal, did this job efficiently by the gradual 'blind' addition or subtraction of registers in a predetermined order. Solo stops, often imitative, were also an important element in Romantic registration; among those most frequently found were imitative reeds (oboe, clarinet/cromorne, horn) and strong, foundational flutes (harmonic flute, claribel, doppelflöte).

The music of Mendelssohn and Rheinberger was written with post-Classical registration in mind; Mendelssohn, in the introduction to his six sonatas, defined his registrations in terms of dynamic levels. Later, Reger demanded the continuous dynamic alterations inherent in the system described above. Franck, Widor and their successors wrote specifically for Cavaillé-Coll's system of stop-controls, which consisted mainly of mechanical devices for the introduction or blocking-off of wind from sections of the chests (*fonds* and *anches*), and use of the *jeux de combinaison*. Sub-octave coupling was important for the *grand choeur*. In England and America, mechanical and, later, electrical combination actions played a prominent role by facilitating quick stop changes.

See also ORGAN and ORGAN STOP.

8. THE 20TH CENTURY. The technological and tonal developments of the late 19th century in organ construction became more advanced in the early 20th century as electrically controlled actions became less experimental and more reliable, and the electric fan blower superseded earlier attempts at mechanical wind supply involving water, gas and steam. Consequently there was less restriction on size and power, and 'monster' organs

rapidly became status symbols of affluence and musical commitment in churches, colleges, theatres and public halls. Larger organs led to more registration aids, the number of which increased accordingly as electricity became more widely used. Registration practice was, in the early decades of the 20th century, strongly driven by the popularity of transcriptions and the 'symphonic' style of organ composition, in which the ideal was to emulate the colour interplay and dynamic shifts of the symphony orchestra; this demanded fast and frequent stop changes and seamlessly smooth crescendos and decrescendos effected by the adroit use of expression-boxes and combination actions. A plethora of pistons, couplers, reversibles and cut-offs appeared on the consoles of even modestly sized organs to facilitate these functions.

In the tonal area, imitative stops such as the Viole d'orchestre, Orchestral Oboe, French Horn, Waldflöte and Orchestral Flute were highly desirable, as were undulating string stops (Voix céleste, Vox angelica, Unda maris); these were often specified by symphonically orientated composers such as Edwin Lemare. Everett Truette, in his treatise *Organ Registration* (1919), provided stop-lists of 'modern' three- and four-manual organs, along with detailed directions for setting up registrations for a variety of compositions (mostly contemporary) on such organs. There was a heavy reliance on the Doppelflöte, Grossflöte, Cornopean and Vox humaña for solos (in the same period the British indulged a penchant for writing solos for the high-pressure Tuba stop), while massed string stops, sometimes with softer flutes, were indicated for softer passages and accompaniments. The 'Grand Crescendo' pedal was routinely specified for climaxes. Although little music dating from before the late 19th century appeared on early 20th-century recital programmes, inevitably the 'symphonic' style of registration, well suited to contemporary music, was also applied to the organ works of Bach and Mendelssohn, as well as to occasional transcriptions of Baroque music, such as were popularized by W. Lynwood Farnam. Truette noted that in Bach's Toccata and Fugue in D minor BWV565 'some performers change the registration of this Toccata every two or three measures'. Even Albert Schweitzer, often regarded as the founder of the Organ Reform Movement, gave as his opinion that Bach would have appreciated an expressive division, while his teacher, Charles-Marie Widor, confidently asserted that the Romantic organs of Cavaillé-Coll were the ideal vehicle for Bach's music. Such opinions continued well into the 20th century, even as organists began to rediscover the works of composers before Bach and became more concerned about authenticity.

In the 1930s the German *Orgelbewegung* precipitated an anti-Romantic backlash in organ design, composition and registration. Composers such as Hugo Distler, Helmut Walcha, Ernst Pepping and Hermann Schroeder wrote music that was often angular and spare, as befitted the expressionless 'neo-Baroque' organs with their dearth of foundation, overbalance of upperwork, and paucity of registrational aids. In their registrations colour was often achieved by the use of 'gapped' combinations such as a solo of Krummhorn 8′ and Nasard 2⅔′ against an accompaniment of Quintadena 8′ and Blockflöte 2′ (e.g. Walcha: *Nun komm, der Heiden Heiland*). By the middle of the century, however, organ music – and its attendant registrational practices – comprised a strange mixture of features held over from the pre-war 'character-piece' school (especially in English-speaking countries), Germanic and Scandinavian neo-Baroque elements, and the conservative French post-Romantic style (as advocated by Dupré); there was also a growing eclectic movement which was particularly prominent in Britain and the USA. In terms of organ design and registration, this meant that a good organ had to have the resources to fulfil the requirements of a wide variety of contemporary music ranging from Heiller to Howells to Messiaen, as well as works of the 18th and 19th centuries. Terms such as 'clarified ensemble' and 'American classic' were introduced to describe such eclectic instruments, and their inclusive tonal palette began to influence the registrational choices of composers such as Seth Bingham, who had no qualms about pitting a gapped 8′ and 2⅔′ solo against an accompaniment of string and flute stops in a movement of his *Baroques* suite (1943). Many composers simply specified 'generic' registrations such as 'soft strings' or 'solo reed', even in major works, yet when Schoenberg's Variations on a Recitative was first published in the USA in 1947 the organist Carl Weinrich felt it necessary to provide a preface of two pages of detailed registrations, complete with piston settings. As for earlier music, most organists still chose their own registrations and played in a manner according to personal taste, resulting in a wide variation in interpretations. During the last three decades of the 20th century, however, attitudes towards earlier music changed, and fine points of performing practice such as fingering, phrasing, ornamentation and, for organists, registration, became of concern to players, first with regard to music of the 17th and 18th centuries, and later to 19th- and eventually even early 20th-century music. Many of those who had studied this earlier music on historic organs began to be dissatisfied with the 'all-purpose' concept of registration. As a result, a number of organs patterned after a single historical tradition – whether Renaissance, Baroque or Romantic – have been built, which allow music of a particular era to be played and registered authentically. Furthermore, since organists wished to play more than one type of repertory, a new type of 'selective' eclectic organ evolved at the end of the 20th century, incorporating more than one historic element and thereby allowing authentic registrational interpretation of a greater variety of earlier music. However, the 'generic' concept was still employed in many cases by contemporary composers such as Daniel Pinkham, who suggested 'colourful flute ensemble or solo reed 8″' and 'flutes and strings to accompany' for one of the movements of *The Four Winds* (1998). The effect of this new eclecticism in organ design on 21st-century music and its registration remains to be seen.

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II. Harpsichord

1. Resources of the instrument. 2. Written evidence. 3. The 20th century.

1. RESOURCES OF THE INSTRUMENT. The resources for modifying the tone-colour and loudness of harpsichord sound are the following: (i) the choice of plectrum material, commonly either quill (or a plastic substitute), hard leather, or soft leather (*peau de buffle*); (ii) variation of the 'plucking point' – the closer to the nut (or keyboard end of the string), the more 'nasal' (brighter and thinner) will be the tone (*see* LUTE STOP); (iii) the combination of different registers at the same or different pitches; and (iv) devices for altering the sound of the vibrating strings or the whole instrument. The most common of these last is the BUFF STOP (or 'harp stop', which presses pads of felt or leather against the very end of the strings at the nut, damping out much of the resonance and giving a pizzicato quality. Other materials, like wires (ARPICHORDUM STOP) or paper (BASSOON STOP), could be brought into contact with the strings to give a buzzing effect. Finally, in some large English harpsichords of the second half of the 18th century, the loudness could be varied by opening or closing a flap in the lid or a 'Venetian swell' by means of a pedal (*see* SWELL, §2).

The utility of these resources depends on how they are controlled by the player. In 16th-century Venetian and 17th-century Flemish instruments the jackslides extended through the cheekpiece (the short, right-hand side of the case), a possible but awkward reach for the player. In many instruments, especially German, the stops could be changed with levers on the wrest plank, although these might be covered by a music rack. More convenient were levers or knobs projecting through the nameboard which

could be operated while one was playing. The most convenient controls of all were operated by the feet or knees, sometimes through mechanisms ('machine stops') that changed registers in groups and permitted the gradual engagement of the plectra so as to produce a smooth crescendo (*see* MACHINE STOP, (1)). The provision of two (very rarely three) keyboards with different registers assigned to each of course allows instantaneous changes as well as playing on more than one registration at the same time. The second keyboard was added originally for transposition by a 4th or 5th (*see* TRANSPOSING KEYBOARD), but iconographical evidence suggests that harpsichords with two manuals at the same pitch (probably rebuilt from transposing ones) appeared in the Low Countries as early as 1618 (Ripin, 1968).

The question of resources for harpsichord registration is greatly complicated by the variety of possible dispositions. If two registers of jacks on different keyboards pluck the same strings, as sometimes happens, especially in instruments with a nasal (lute) register, then these two registers cannot both be 'on', since the dampers of one register will damp the notes that the other register is trying to play. If the same register plays from both manuals with dogleg jacks (as was common in English and Flemish instruments; *see* DOGLEG JACK), then it cannot be 'on' on one manual and 'off' on the other, unless one of the manuals slides out to disengage it (as in some German instruments). A COUPLER (by means of which the keys of one manual move those of the other) and the absence of doglegs provides complete independence between the keyboards. Two registers of jacks plucking the same strings will always produce a slight difference in tone quality because they are necessarily at different places along the strings, but even if they are on the same manual and thus playable together, they do not make a good effect because one pluck 'dirties' the purity of the other.

The earliest surviving harpsichords, dated 1515–16 and 1521 (by Vincentius of Livignano and Hieronymus of Bologna) appear originally to have had only one 8′ register, but as early as 1530 payment was made to William Lewes from the Privy Purse for 'ii payre of Virginalles in one coffer with iiii stoppes'. This description has been variously interpreted, but what is unquestionable is the transfer from the organ to stringed keyboard instruments of the term 'stop', with its implication that registration was already, at least in England, a normal component of the technique of the harpsichord. A high-pitched instrument made in 1537 by Hans Müller of Leipzig had two sets of strings and three registers, one of them a lute stop. Claviorgans were made in most of the harpsichord-manufacturing countries from the 16th century to the 18th, and would have presented still more registrational possibilities (*see* CLAVIORGAN). The harpsichord portion of a one-manual claviorgan made in England in 1579 (by Theeus) appears to have had the earliest example of the disposition 8′, 8′, 4′. Since it also appears to have been fitted with the means of selecting or combining the registers, the player would have had seven harpsichord colours at his disposal, plus whatever possibilities the pipework added.

The concept of registration extended even to virginals in the last two decades of the 16th century: the type known as MUSELAR was usually fitted with an ARPICHORDUM STOP, and 'mother-and-child' virginals consisted of a normal VIRGINAL at 8′ pitch and a smaller one at 4′ which could be stacked on top of its 'mother' so as to be played either by itself or coupled to the mother keyboard. Echo effects, as in Sweelinck's echo fantasias, were obtainable (Van der Meer, 1961) and the hands could play on both keyboards simultaneously.

Ruckers transposing double harpsichords, which were made from the end of the 16th century to the 1640s, had two choirs of strings, 8′ and 4′, plucked (normally but not always) by four ranks of jacks, two for each manual. Since the keyboards sounded at different pitches, they could not be played together. When these instruments were rebuilt in mid-century and later as non-transposing doubles, a variety of dispositions resulted, often including the addition of a second 8′ choir. Koster (1982) described an extraordinary late 16th-century Flemish transposing harpsichord whose normal-pitched manual extended down an extra octave so that the 8′, 4′ registration could be transposed down to give the effect of 16′, 8′. Another double, not transposing, dated 1658, originally had two choirs at 8′ and 4′ with two registers of jacks plucking the 8′ on the lower manual at different points and a third, 'nasal' register plucking the same strings on the upper manual. The 4′ was on the lower manual (Koster, 2000). Praetorius (*Syntagma musicum*, ii, 2/1619) claimed to have seen a harpsichord with four choirs of strings, and Mersenne (*Harmonie universelle*, 1636–7) wrote of harpsichords with 'seven or eight kinds of *jeux* [stops or combinations of stops] and two or three keyboards' which were varied and combined like those of the organ. Mace (*Musick's Monument*, 1676) described a harpsichord by John Haward which he called a 'pedal', and whose registers were controlled by the feet and gave, with the aid of a hand-operated 'theorboe-stop' or buff, 24 'varieties'. Hubbard (1965, p.147) showed that Mace's instrument must have had one manual and four pedal-operated registers, 8′, 8′, 4′ and lute, as in the Müller harpsichord. Mace's description makes it clear that the purpose of this mechanism was to facilitate changes of loudness and tone-colour while one was playing. Documents of the period suggest that such instruments were not rare in late 17th-century England (Lafontaine, 1909).

The introduction of harpsichords with two manuals at the same pitch in the first half of the 17th century in the Low Countries and France (so-called 'contrasting' as opposed to 'transposing' doubles; *see* HARPSICHORD, §3(i)) further increased the registrational possibilities; how much depended on the disposition and the degree to which the two manuals were independent. A letter of 1648 claims the 'invention' of the manual coupler for France and touts its superiority to the Flemish dogleg. It seems likely that French 17th-century doubles were normally disposed I: 8′, 4′; II: 8′, but a current of opinion favours I: 8′, 8′; II: 4′.

Italian harpsichords constituted a curious exception to all this richness. In the 16th century they were most often disposed 8′, 4′ on a single manual with some means of putting the registers on and off (though not while playing). But at some time between 1585 and 1630 a preference developed for 8′, 8′, often and perhaps usually without any means of controlling the registers, except, perhaps, for tuning. Older instruments were modified to conform to this new disposition, which, with a few exceptions, remained the norm until the end of the 18th century. The implication is unavoidable that the Italians lost whatever

taste they may have had in the 16th century for variety in harpsichord colour and were happy to play everything on two 8′s. An analogous puzzle is presented in England by the apparent abandonment of the 'pedal' and its remarkably convenient mechanism for achieving elaborate registration (although Mace did mention its high price).

In the Northern countries, in spite of a seemingly limitless variety in the disposition of individual instruments, a general norm for the disposition (though not the tonal character, which depended upon the measurements and construction) of large harpsichords emerged in the late 17th century and lasted for 100 years: two manuals with 8′ and 4′ on the lower and a second 8′ on the upper. The number of different possible registrations varied according to whether a coupler or dogleg arrangement connected the upper 8′ to the lower manual, as it did also according to whether a buff stop was fitted. In general, the English and Flemish makers used the dogleg, while French builders preferred the coupler, with its additional flexibility in registration. The Germans used either. Whether dogleg or coupler is fitted, the three registers played separately or in combination yield seven colours on the lower manual, one of which duplicates the upper manual 8′. The buff adds two useful effects (buffed 8′ solo or with 4′) and two more of limited value (buffed 8′ with unbuffed 8′, with or without 4′). The superiority of the coupler over the dogleg manifests itself when the hands play on different manuals. With the dogleg it is impossible to silence one of the lower 8′s without silencing the upper manual as well, so without the buff only three different colours are available on the lower manual to contrast with the upper 8′, whereas with the coupler there are six (the seventh would be the upper 8′ coupled down – no contrast). English, Flemish and German makers frequently compensated for the limitations of the dogleg arrangement by the addition of a lute stop to the upper manual, and the Germans sometimes added a fourth choir at 16′. Although few 16′ harpsichords have survived and the 16′ was all but rejected by the most progressive builders of the postwar period, a number of discoveries since the early 1980s, most significantly concerning central Germany during J.S. Bach's Leipzig period (Henkel, 1990), have shown that the 16′ was not uncommon on large instruments and was certainly known to Bach. The anonymous, so-called BACH HARPSICHORD in the Berlin Musikinstrumenten-Museum, recently attributed to the Harrass family of Grossbreitenbach and originally having I: 16′, 4′; II: 8′; coupler, was changed before 1714 to I: 16′, 8′; II: 8′, 4′, which disposition was copied countless times by 20th-century German builders and later roundly discredited by scholars. A harpsichord with the latter disposition was advertised by Zacharias Hildebrandt, who built a lute-harpsichord for Bach (Henkel, 1990). German harpsichords were the least standardized and most extravagant of the mid-18th century, some having 2′ stops as well as 4′, 8′ and 16′, and some having three manuals – in one the top manual had an overhead hammer action. But although C.P.E. Bach (1762) credited Johann Hohlfeld of Berlin with a pedal-operated mechanism for bringing on all the registers of a harpsichord one by one, the Germans do not seem to have taken up such aids to registration.

Study of Spanish and Portuguese harpsichords so far suggests that the play of influences from the Spanish Netherlands and Spanish Naples upon native invention appears to have stimulated a variety of styles and dispositions comparable to that of the Germans, and it would be premature to postulate any Iberian 'type' from which one could infer principles of registration, even for a repertory as circumscribed as the sonatas that Scarlatti wrote for Maria Barbara. By contrast, English builders of the last three-quarters of the 18th century adhered closely to the norm of I: 8′; 4′; dogleg 8′ playing on both I and II; II: lute plucking the same strings as the dogleg; buff and no coupler. Large singles had the same resources although the second 8′ was not, of course, a dogleg; smaller ones omitted the lute and 4′. Having abandoned the 'pedal' mechanism, they used stop knobs conveniently located on the nameboard. Beginning probably in the 1760s, the machine stop and Swell were incorporated into new instruments, both singles and doubles, and fitted to old ones, so that even though the machine could be disengaged to allow hand-registration, its very convenience imposed a narrow range of colour choices – effectively, either full harpsichord on the lower with dogleg 8′ on the upper (pedal up), or lower 8′ with upper lute (pedal down), modifiable by the buff on a handstop. Free play with dynamics was now possible, not only abrupt contrasts but effortless crescendos and diminuendos in the style demanded by the newest compositions.

The 1760s also saw major new developments in France, first the *registre de buffles*, or *peau de buffle*, a row of jacks fitted with plectra of thick, soft buffalo hide, which could substitute for the lower quilled 8′, but more often was an additional register plucking the same strings; and second, a system of *genouillères* (knee levers) controlling all the registers and sometimes the coupler. Credit for both of these developments was claimed by PASCAL TASKIN. As in England, these inventions were as often applied to existing instruments as to new ones. The sound of the *buffles* was gentle, and, unlike quill, they were somewhat sensitive to the stroke of the finger on the key. But under the control of a *genouillère*, a well-regulated *registre de buffles* could produce delicate dynamic shadings and even accents comparable to those of a clavichord. The *genouillères* were little blocks of wood faced with leather that were raised and lowered with the knees, communicating their motion to iron trapwork inside the case, and the mechanical advantage of the foot, ankle and linkage provided easy and very finely graduated control over all the registers that was, moreover, invisible to the audience, since the physical motions were subtle and the levers more or less hidden. The left-most lever, when raised, removed gradually the 4′, 8′ and upper 8′, leaving only the *buffles*, which the other knee could then cause to fade out, yielding a perfectly smooth decrescendo from full harpsichord to silence if the musical texture was fairly thick and active. Releasing the lever made a corresponding crescendo. A harpsichord with a considerably more elaborate version of this mechanism, constructed by Erard in 1779, exists in the Paris Conservatoire museum.

See also CEMBALO ANGELICO.

2. WRITTEN EVIDENCE. An extraordinary disparity exists between the vast palette of effects offered by harpsichords and the written evidence of their use. There is no harpsichord (or piano) music before 1800 that comes anywhere near exploiting the full potential for variety and nuance of the more elaborately equipped harpsichords of the 17th and 18th centuries, and the few discussions of or directions for registration that exist are sparse and

confined to the simplest matters. The use of the most telling effects, the 16′ and the lute stops, is not mentioned at all in connection with specific repertory. Documents of every kind, particularly advertisements and inventors' proposals, extol variety of colour and ease in obtaining it as desirable features of harpsichords. And yet, in an age when rules governed so many aspects of music, no conventions of harpsichord registration were written down, even in countries where the instrument was relatively standardized. In 18th-century Paris, for example, where a two-manual harpsichord nearly always had I: 8′, 4′; II: 8′; coupler, composers who wrote for both organ and harpsichord and gave detailed registration instructions for the former in their prefaces and in the titles of their pieces were silent on the subject of harpsichord registration. Michel Corrette, in the preface to his *Nouveau livre de noëls* (1753) for harpsichord or organ, directed harpsichordists to ignore the registrations provided for the organ and to play always on the same manual, except for two pieces in which the left hand plays on the upper manual and the right on the lower. In spite of this failure, 18th-century French composers occasionally indicated how particular pieces were to be played, and when they did their directions were almost invariably worded so as to imply that the normal way to play was on the lower keyboard with all the registers on and the manuals coupled – in other words, on the full harpsichord. Registers were retired and manuals uncoupled for special effects: *Les bagatelles* from Couperin's second book (1716–17) is to be played with the manuals 'uncoupled' and the octave 'removed'. A passage from the preface to Dandrieu's first book of harpsichord pieces (1724) shows this same 'negative' approach and at the same time seems to suggest that manipulating the registers of a harpsichord was something beyond the ordinary accomplishment of a player and required careful explanation:

> It will not perhaps be unprofitable to speak here of a care which one may take in executing the pieces, which I shall point out, if one wishes to play in the style proper to them. It is this: *Le concert des oiseaux* should be played with both hands on the lower manual, but with the two unisons retired, leaving only the octave [by 'two unisons' he means lower 8′ and coupler; a modern player would put the direction in a positive sense: '... should be played on the solo 4′']. *Le timpanon* also requires one to leave only the octave, but the right hand plays on the upper manual and the left on the lower. For *Les fifres*, it is necessary on the contrary that the left hand should be on the upper manual and the right on the lower, again leaving only the octave. One may, however, play these pieces in the usual way, if the instrument does not permit what I have just indicated to be observed, because these different ways of disposing the stops and placing the hands are only conceived to render the imitation more perfect.

One of two conclusions imposes itself on the reader: either every other piece in the collection is to be played on full harpsichord or the composer cares only about registration as an aid to 'imitation' of the most obvious sort. Builders also evidently thought of full harpsichord as the norm and registration as the subtraction of stops, since with both English and French registration mechanisms the player had to work to achieve a diminuendo (i.e. to remove the registers) and relaxed for a crescendo (an exception is the harpsichord-piano of 1780 by Merlin in the Deutsches Museum, Munich, which requires one to hold a pedal down to keep the 16′ engaged).

The piece by Couperin mentioned above is an example of a PIÈCE CROISÉE, in which the two hands play on different manuals in the same range, crossing freely. Normally they presuppose two similar but independent 8′ stops, as in Couperin, an effect usually unobtainable with dispositions using the dogleg instead of a coupler. However, a *pièce croisée* in John Jones's second book of *Lessons for the Harpsichord* (1761) – presumably for an English harpsichord with dogleg – has the left hand playing *piano* on the upper manual and the right playing the same thing *forte* a semiquaver later on the lower, producing a series of accents off the beat.

Other than registrations for *pièces croisées* and pieces imitating effects in nature, only a few scattered general indications can be gleaned from music of the second half of the Baroque period and other sources. Although there is no suggestion that manuals or registration were changed for the repeats in binary forms, there are enough instances of *petites reprises* being marked with a *p* or some other indication of softening to allow a modern player to do the same even where there is no mark. Echo effects can also be achieved by registration, but the characteristic repetition of short phrases so beloved of mid-18th-century Italian composers, especially Domenico Scarlatti, are not echoes and could not in any case be played as such on Italian harpsichords. When accompanying, the harpsichordist was always enjoined to subordinate himself to the soloist; accompaniment treatises sometimes suggest retiring stops or moving to the upper manual (even adding the buff stop) in concerts with weak-voiced singers. A remark in an English letter of 1712 advises, on the contrary, the use of all three registers of a three-stop instrument only for a 'thoroughbass to a Consort: for Lessons [i.e. solo pieces], any two sets of the three are more proper' (Hubbard, 1965, p.153). Finally, the 'pedal' described by Mace must have been known to Purcell, since one figured among the royal instruments in his charge, and it is therefore impossible to deny to his music the possibility of elaborate registration (though probably on a single manual) on grounds of instrumental limitations.

Coarse and insensitive though it may seem, nearly all the evidence derived from the music itself points to the conclusion that the usual way to begin any Baroque piece was on all the registers together, and that changes during the course of the piece were confined to changes of manual, though even these were rare. The indications were normally *piano* and *forte* or other words for soft and loud, but the French sometimes took over the organists' sign of a double bar the length of two spaces of the staff, meaning 'go to the other manual'. Early examples may be found in two chaconnes in the second harpsichord book by Lebègue (?1687), who was himself primarily an organist, and later ones in collections by E.-G. Damoreau (*La Camille*; 1754) and Gravier (*Tambourin* from Sonata no.1; 1759). One also finds explicit expressions like 'upper row' or *petit clavier* (or abbreviations of these). After the Baroque period, however, harpsichords continued to be built in great numbers, and the situation changed, at least in France with its *genouillères* and England with its machine stops – and in countries to which English harpsichords were exported. Thanks to the wide distribution of these devices, the presence of graduated dynamics in a piece of post-Baroque music does not necessarily indicate a preference for the piano; beginning in the 1770s, most music was published 'for harpsichord or piano' and was played on both instruments, the tendency towards one or the other depending on the country and date of the performance. One piece, a

Simphonie de clavecins for two harpsichords by Armand-Louis Couperin from the early 1770s, makes such elaborate demands that it can be played on no instrument other than a French double with the usual disposition plus a fourth register in *peau de buffle*, and a full complement of *genouillères*. This work is altogether exceptional, however, in excluding the possibility of performance on the piano by its demand for two manuals and a particular harpsichord stop (the *buffles*). A few other works (by Tapray and Balbastre) ask for the *buffles*, but not always two manuals.

Another entirely exceptional work is the manuscript *Sonata per cembalo a due tastature* WQ69 by C.P.E. Bach (1747). Dated six years after the Goldberg Variations and conceivably reflecting an approach to the instrument learnt from the composer's father, this is the only example of harpsichord music before the 20th century with comparably elaborate registration specified in every detail. The disposition required is not unusual for a large German harpsichord, except for the coupler instead of a dogleg and the lack of a 16′, and the organ-stop terminology is found elsewhere in German writings: I: *Flöte* (8′), *Octava* (4′) II: *Cornet* (8′), *Spinet* (lute 8′). The upper 8′s evidently pluck the same strings, there is a buff stop on the upper manual and there is a true manual coupler (*Coppel*), not a dogleg that can be disengaged. Registration within the course of the first two movements is indicated simply by *p* and *f*, but the composition of each level is specified at the beginning. For the first movement, 'das *Forte* unten mit allen Registern, das *Piano* oben', i.e. all stops except the buff, and the manuals coupled (both the upper 8′ and the *spinet* are apparently engaged, in spite of the fact that they pluck the same strings). For the second, 'das *Forte* mit *Octav* u. *Cornet* unten, das *Piano* oben, i.e. the upper 8′ coupled down with the 4′ on the lower. The third movement is a set of variations with a new registration for each, the theme calling for 'das *Forte* unten mit *Flöte*u. *Spinet* u. *Octav*, das *Piano* oben mit *Spinet*'. What is significant in these three registrations is the three different *forte* levels. Evidently for C.P.E. Bach (or his first copyist; there are four copies of this piece, none in the composer's hand, all with registrations agreeing in substance – with one exception noted below – but with differences in wording) *forte* was a relative term and could encompass a variety of colourings and degrees of loudness, so that even if the inference argued above is correct, that in the absence of any indication to the contrary harpsichordists played loud, this did not necessarily imply full harpsichord. The other registrations demonstrate some of the lighter colourings available on this instrument, although they by no means exhaust them:

Variation
1: *spinet* alone;
2: upper 8′;
3: RH on upper 8′ with buff, LH, 4′ with coupler;
4: RH on upper 8′ and lute together, LH on lower 8′ and 4′;
5: LH on upper 8′, RH on lower 8′;
6: RH on lower with solo 4′; LH on upper 8′ with buff;
7: 4′ with upper 8′ coupled;
8: like variation 4 but with hands reversed (one of the sources has the buff added to the upper 8′ and nasal);
9: lower 8′. Except for variations 3, 4, 7 and 9, the left hand accompanies a melody in the right hand in this movement.

It should be noted especially that in this procession of 11 binary structures by the author of *Sechs Sonaten ... mit veränderten Reprisen*, there is no hint that registration should be changed for repeats.

3. The 20th century. The style of registration of performances of early harpsichord music in the 20th century underwent a revolutionary change after World War II, stimulated and to a large extent imposed by the revival of historical harpsichord design and construction. Before and shortly after the war, the approach to registration was determined first of all by the quasi-standard disposition of the largest concert harpsichords of the 1930s, 40s and 50s. In England and France (however different these instruments sounded because of their construction), the most common disposition was that of C.P.E. Bach's instrument discussed above, plus a 16′ on the lower manual; in America, the same minus the lute stop; and in Germany that of the Harrass 'Bach' harpsichord: I: 16′, 8′; II: 8′, 4′ with buffs commonly for the 16′ as well as one or both 8′s. All the modern instruments were set sharply apart from the antiques, however, by their pedals controlling the individual stops and by being fitted with leather plectra instead of quills. The Americans took advantage of the flexibility of leather to provide half-positions for the pedals, giving each stop two dynamic levels. A curious omission of 20th-century builders was their almost total neglect of machine stops, whose smoothly graduated dynamics and rapid contrasts can be duplicated only with the greatest difficulty using individual stop-change pedals.

The characteristic *forte* of these instruments included the 16′, and the 16′ was also much loved as a solo register for its flutey, centre-plucked sound as well as in combination with the 4′ for a colourful 'gapped' effect. The pedals encouraged much variety and nuance, and players took advantage of registrational flexibility to shape the music and clarify its structure as well as to colour it and make it more interesting. They remained essentially uninterested in historical registration styles. Wanda Landowska cared little 'if, to attain the proper effect, I use means that were not exactly available to Bach'. For every piece there was a right registration, and the harpsichordist was to spare no effort to master it, no matter how complex. Her own playing was full of subtle shadings of colour and volume implied by the phraseology of the music. Ralph Kirkpatrick's career straddled the beginning of the classic revival in the 1950s and 60s, and he adapted enthusiastically to the new austerity imposed by antique dispositions and hand stops; but before that his approach to registration, like that of Landowska, was through the music, though with somewhat more rigorous attention to structure and less to colour and the expressive moulding of phrases. The chapters on registration in two postwar harpsichord methods are carefully considered accounts of the subject, the first (Schott, 1971) reflecting the transition from pre-war practice to historical reconstruction and the second (Troeger, 1987) firmly planted in the era of 'authenticity'. Schulenberg (1992, p.14) took a position at the opposite pole to Landowska: 'to insist on an austere approach to registration ... is a way of being faithful to the music itself'.

The registration of harpsichord music composed in the 20th century was sometimes specified in detail for an instrument used in the compositional process, and if the same kind of instrument is available for performance, then of course there is no problem of registration; if not, one has a guide, at least, to the composer's wishes. In

other cases the markings, if any, are simply for dynamics to be realized according to the player's judgment, and should not be taken for a hidden code other than what would be implied by the nationality and period of the instrument that the composer may be assumed to have had in mind.

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FENNER DOUGLASS/BARBARA OWEN (I, 1–5, 7), BARBARA OWEN (I, 6, 8), DAVID FULLER (II)

Registre de luth (Fr.). *See* BUFF STOP.

Registre d'hautbois (Fr.). *See* LUTE STOP.

Regnart [Regnard], **François** (*b* Douai, *c*1540; *d* after 1590). Flemish composer, brother of JACOB REGNART. After studies at the University of Douai, he joined the choir of Tournai Cathedral; according to Fétis he entered the service of Archduke Matthias of Austria about 1573, first as acting and later as deputy choirmaster. The principal source of biographical information is the preface by his brother Augustin, canon of St Pierre, Lille, to a volume of motets by four other Regnart brothers (RISM 1590[10]): 24 by François for four to six voices, ten by Jacob, three by Charles and two by Pascasius. François Regnart earlier published *Cinquante chansons à quatre et cinq parties* (Douai, 1575; repr. Paris, 1579 as *Poésies de P. de Ronsard et autres*). Fétis also referred to a volume of three Masses for four and five voices published in Antwerp in 1582, but this seems to be spurious. In his chansons Regnart favoured the sonnet, but set only portions (single quatrains or sestet). He responded sensitively to the nuances of each line of verse with a varied vocal texture, mingling homophony and deft counterpoint with light word-painting. A similar figuration within a largely diatonic context occurs in his motets (*FétisB*).

FRANK DOBBINS

Regnart, Jacob [Jacques] (*b* Douai, ? between 1540 and 1545; *d* Prague, 16 Oct 1599). Flemish composer, active mainly in Austria and Bohemia. His German secular songs, especially those for three voices, were immensely popular, and he was also a notable composer of church music.

1. Life. 2. Works. 3. Family.

1. LIFE. Regnart probably received his first musical education at Douai. He himself stated that he served the Habsburgs from 1557, no doubt at first as a chorister in the Prague Hofkapelle of Archduke Maximilian, which was directed by Jacobus Vaet. His name first appears in the household lists in 1560 as a tenor, with a monthly salary of seven guilders, which was raised to the standard 12 guilders in 1564, after Maximilian's election as emperor – if not earlier. It was in that year too that music by him first appeared in print. He now worked in Vienna. He studied in Italy from 1568 to October 1570. The first of his own volumes of music to be published, *Il primo libro delle canzone italiane* (1574), was doubtless stimulated by this visit, and it was quickly followed by a number of other volumes, both sacred and secular. His growing reputation as a composer was matched by success in his professional and personal life at the imperial court during this period. On 1 November 1570 he was appointed music teacher to the chapel choristers; in 1571 he was given a coat-of-arms and in 1573 a salary rise. Following the disbanding of Maximilian's household after his death in 1576, the Emperor Rudolf II made Regnart a member of his Hofkapelle, which soon moved to Prague; his monthly salary rose to 15 guilders. By October 1579 he had succeeded Alard Du Gaucquier as vice-Kapellmeister. He continued to publish a good deal of music at this time. In 1580 Lassus recommended him as Antonio Scandello's successor as Kapellmeister to the Saxon court at Dresden, but he chose to remain with the Habsburgs.

Soon, however, Archduke Ferdinand persuaded Regnart to succeed Alexander Utendal as his vice-Kapellmeister, and he arrived at Innsbruck on 9 April 1582. He was now somewhat less prolific, but among his works during this period was music for a moralizing comedy by the archduke himself (1584). On 1 January 1585 he was appointed Kapellmeister. Under his direction music at the Innsbruck court was reorganized and considerably raised in standard, to general admiration; in particular, new Dutch singers were engaged, as well as Italian solo singers and instrumentalists. In 1588 he emphasized his commitment to Catholic reform with his motet collection *Mariale*, and another interesting print from this period is a joint collection of motets by Regnart and three of his brothers (1590: see §3 below). By now he was becoming a rich man: in 1589 he bought himself a house (now 21 Innstrasse) and a plot of land, and in 1597 and 1598 he was even able to lend large sums of money to the Tyrol revenue office. Archduke Ferdinand decided to elevate him to the nobility for his outstanding services; the archduke's death in 1595 frustrated this intention, which was, however, realized by Archduke Matthias in 1596. After Ferdinand's death the Hofkapelle was disbanded,

but Regnart stayed at Innsbruck until at least 27 April 1596. By November of that year he had moved to Prague, where he again entered imperial service as vice-Kapellmeister, under Monte. From 1 January 1598 until his death he received a monthly salary of 20 guilders.
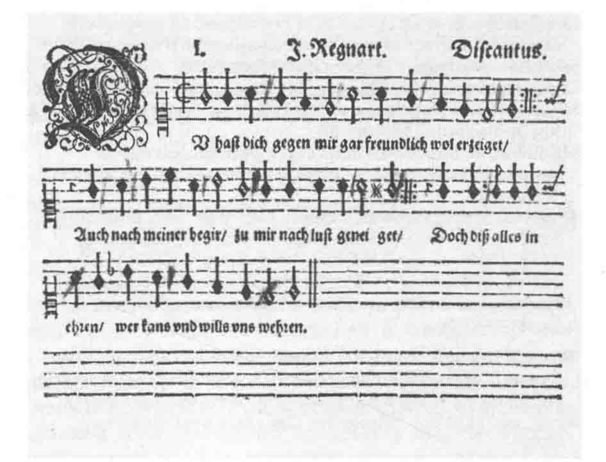
2. Works. Regnart's music continued to be highly regarded after his death and appeared in a number of anthologies up to 1655. It is also listed in several inventories of the 17th century, especially in Germany and Austria. Works by him were admired by Friedrich Weissensee in his *Opus melicum* (1602) and by Michael Praetorius in the third volume of his *Syntagma musicum* (1618, 2/1619), and he is mentioned in Joachim Burmeister's *Hypomnematum musicae poeticae* (1599). Many epigrams were written in his honour by a wide variety of authors. He enjoyed his greatest success as a composer with his *Teutsche Lieder* for three voices. They originally appeared in three volumes over a short period of time (in 1574, 1577 and 1579), the first two being reprinted twice and the third once up to 1580. In 1584 the original publisher, Gerlach of Nuremberg, brought out a complete edition, which was twice reprinted up to 1593. A rival publisher, Berg of Munich, had anticipated Gerlach with a complete edition in 1583, and this went into five editions, the last appearing in 1611. Thus these songs were continually in print for a period of over 35 years; moreover, they appeared in several arrangements too, for example in tablatures by E.N. Ammerbach (1583), Gregor Krengel (1584) and Matthäus Waissel (1592). Leonhard Lechner arranged 21 of them for five voices (1579, 2/1586). Johannes Brassicanus quoted three of them in his quodlibet *Was wölln wir aber heben an?*, Paul Luetkeman published a pavan on *Ohn dich muss* in 1597, and Francesco Rovigo based a *Magnificat* on *Venus, du und dein Kind* (1583). Two much greater composers also turned to this last song: Lassus drew on it in his four-part lied *Die Gnad kombt oben her*, and Schein published in his *Cantional* of 1627 a contrafactum, *Auf meinen lieben Gott*, which later found its way into Protestant hymnbooks, leading in turn to countless arrangements over many years.

These three-part songs were not only phenomenally popular but also highly important for the development of the lied. Regnart announced on all the title-pages that they were 'in the style of *napolitane* or Italian villanellas'. His achievement in these songs lay in bringing the genre, which with other composers still adhered to the imitative style of classical vocal polyphony, closer to the popular style of the villanella. Italian influence is especially evident in the first book, but all of the songs display the essential features of the villanella – dancelike rhythms, moments of homophony, simple harmony and melodies (the latter often confined to the top voice in the texture), as well as parallel 5ths. In his *Opusculum bipartitum* (1624 2/1625) Joachim Thuringus classified them as 'sortisatio', which Johannes Nucius (in his *Musices poeticae*, 1613) described as a combination of 'usus' and 'ars', since it was cultivated by both artisans and the best court musicians. This is a useful indication of how to view these songs, which since their first complete modern edition (Eitner's of 1895) have frequently been condemned, both for their partly erotic content and for their compositional errors; they have also been altered and 'improved' as well as compared unfavourably with the apparently more 'artistic' tricinia of composers such as Ivo de Vento and Leonhard Lechner. Textually, the departure from normal German octosyllabic verse and the almost exclusive use in the first volume (1576) of Italian poetic forms – for example the decasyllabic or hendecasyllabic triplet with the rhyme pattern *AAA*, *ABA*, *ABB*, or else the six-line hexasyllabic or heptasyllabic, divided into three couplets with the rhyme pattern *AA*, *BB*, *CC* – indicate the extent to which Regnart was influenced by his Italian models; this influence is less marked, however, in the second and third books (1577–9). Regnart's success in cultivating this popular genre was far greater than that of his contemporaries, Lassus included. In the preface to his 1576 volume he acknowledged that this was an unpretentious kind of music, and Lechner's madrigalian arrangements for five voices can almost certainly be seen as an attempt to enhance their status in the sphere of art music.

Of Regnart's four-part lieder (1591) only the treble part survives. Its melodic structure suggests that they were similar in style to his tricinia: they were not reprinted, however, indicating that they enjoyed less popularity. The five-part songs (1580), which were reprinted once, are quite different. Osthoff (1938), who rightly called them 'by far the most important monuments of the polyphonic



Der dritte Theil/
Schöner kurtzweiliger Teutscher Lieder/ zu dreyen Stimmen/ Nach art
der Neapolitanen oder Welschen Villanellen/ Newlich durch
Röm. Key. May. ꝛc. Musicum/ Jacobum Regnart/
componirt/ vnd in druck verfertigt.
Discantus.
Mit Röm. Kay. May. ꝛc. Gnad vnd Priuilegien.
Gedruckt zu Nürnberg/ durch Katharinam Gerlachin/
vnd Johanns vom Berg Erben.
M. D. LXXIX.



Title-page and first page of music (discantus partbook) of Regnart's 'Der dritter Theyl schöner kurtzweiliger teutscher Lieder' (Nuremberg: Gerlach and Berg, 1579)

lied', equally rightly saw them as 'the closest approximation until then of the choral lied to the madrigal'. They are full of the refinement and polyphonic artistry that Regnart deliberately shunned in his three-part pieces. The two volumes of canzone *italiane* (1574–81) can also for the most part be classified as madrigals; the first volume was twice reprinted, and both volumes appeared in German translation in 1595.

Regnart's sacred works have generally received far less attention (but see Mossler, and Pass, 1967). Yet they form the greater part of his extant music, and in them he again displayed his outstanding ability. In particular he made masterly use of the possibilities of musical rhetoric, and skilfully employed music to underline the meaning of his chosen texts; his *Mariale* (1588) in particular is one of the most notable products of the Counter-Reformation.

3. FAMILY. Jacob had four brothers, all of whom were born in Douai at unknown dates; it is not known where and when they died. All worked as musicians within the church: Charles and Pascasius served in the court chapel of Philip II of Spain between 1562 and 1565, the former as a soprano, the latter as a chaplain. Augustin, a canon at St Pierre, Lille, edited *Novae cantiones sacrae* (Douai, 1590[10]), a collection of 40 motets by the brothers; best represented within the anthology, with 24 motets, is FRANÇOIS REGNART, who studied at the University of Douai before securing ecclesiastical and courtly positions at Tournai.

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for full details see Pass, 1969

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Corollarium missarum sacrarum ad imitationem selectissimarum cantionum suavissima harmonia compositarum (Frankfurt, 1603)
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Kurtzweilige teutsche Lieder, nach Art der Neapolitanen oder welschen Villanellen, 3vv (Nuremberg, 1574, 2/1578 as Der erste Theyl schöner kurtzweiliger teutscher Lieder); E
Der ander Theyl kurtzweiliger teutscher Lieder, 3vv (Nuremberg, 1577); E
Der dritter Theyl schöner kurtzweiliger teutscher Lieder, 3vv (Nuremberg, 1579); E
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Il secundo libro delle canzone italiane, 5vv (Nuremberg, 1581; Ger. edn Nuremberg, 1595, as Threni amorum: der ander Theil lustiger weltlicher Lieder, texts by A. Ratz)
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Tricinia: kurtzweilige teutsche Lieder, 3vv (Nuremberg, 1584) [complete edn. of songs, 3vv]
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46 Ger. songs, 2 madrigals, 2 Lat. odes: 1585[17], 1600[5a], 1600[6], 1602[11], 1609[28], 1610[18], Allerley kurtzweilige teutsche Liedlein (Nuremberg, 1614); 1 song ed. in Cw, li (1938/*R*)
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Schoene Comedie: Speculum vitae humanae, auff teutsch ein Spiegel des menschlichen Lebens genandt (Archduke Ferdinand), 1584, lost; motet, 9vv, ed. in Osthoff (1929)

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29 intabulations, 1583[22]; 1583[24]; 1584[12]; 1584[14]; Lautenbuch ... sampt ausserlesenen deudtschen und polnischen Tentzen, Passamezen, Gaillarden, deudtschen Vilanellen, Neapolitanen und Phantasien, ed. M. Waissel (Frankfurt an der Oder, 1592); Der erste Theil newer lateinischer und deutscher Gesenge ... nebenst nachfolgenden schönen Fantasien, Paduanen und Galliarden, ed. P. Luetkeman (Stettin, 1597)

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WALTER PASS

Regnault, Pierre. *See* SANDRIN.

Regnes, Nicole (*fl* 1530–51). French editor and composer. He worked in Paris as house editor for Nicolas Du Chemin between 1549 and 1551, instructing the printer in the rudiments of music in return for board and a modest salary. Du Chemin also offered him ten golden crowns for several books of his music, including three collections of new chansons and a book of unpublished four-part motets (though there is no evidence that any of this was ever printed). Regnes was succeeded as house editor by Claude Goudimel.

20 of Regnes' compositions survive: all but one are four-voice chansons. The three-voice *Le berger et la bergere*, to judge from the frequency with which it was reprinted, was his best-known work. A few of his chansons – *A tout jamais vous faire humble service*, for example – demonstrate competence in handling the chordal texture of the typical Parisian chanson. Most of the pieces, however, show the composer's woeful lack of contrapuntal skill. His style suffers from a paucity of harmonic and melodic imagination. The great disparity between Regnes' better work and the more incompetent pieces suggests that there may have been more than one composer involved; the music is attributed variously to Regnes, Rene, Renes, Rennes, Renez, Reveré, Revertz and Revez (generally no forename is given), but there is no consistent correlation between one form of the name and any stylistic traits.

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LAWRENCE F. BERNSTEIN

Regnier, Nicolas. *See* RENIER, NICOLAS.

Rego, Pedro Vaz (*b* Campo Maior, Transtagana, bap. 19 March 1673; *d* Évora, 8 April 1736). Portuguese composer. He studied with Diogo Melgaz at Évora Cathedral choir school. After a brief period as deputy *mestre de capela* at Elvas Cathedral, he returned on 12 October 1697 to assist the ailing Melgaz, succeeding him in 1700. Six years later – now rector of the archbishop's college as well as *mestre de capela* at Évora – he published there a *Relação das festas ... 2 de Junho 1706*, composing the music for the festivities himself. His other publications include a defence of Valls's use of unprepared dissonance (undated) and two poems (1733), one praising a *Salve regina* by Domenico Scarlatti's patron and pupil Maria Bárbara, the other containing an extremely useful history of music in the Spanish royal chapel. The latter, entitled *Armonico Lazo*, is dedicated to Torres. During Rego's time as *mestre de capela* of Évora Cathedral a violinist was hired for the first time, in 1723, and in 1731 shawms began to be replaced by oboes.

Among the many masses, psalms, hymns, motets, Lamentations, Passions and vilhancicos credited to him by Barbosa Machado, all that survive are four vilhancicos (*P-EVp*), a four-voice *Missa ad omnem tonum* (*EVc* 8, 1731) and two four-voice psalms, *Beati omnes* and *Credidi* (*EVc* 6). In his mass Rego cited the psalm recitation formula in each of the eight traditional tones, combining all eight in the final virtuoso Agnus (transcribed in Alegria, *História*). Although in Portuguese, his *Amante Deus da minh'alma* (*EVp*) follows the custom much more widespread in Spain of being written a 4th higher than it was to be sung.
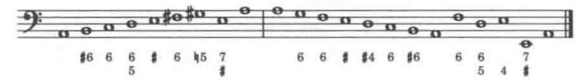
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ROBERT STEVENSON

Regola dell'ottava (It.: 'rule of the octave'). A term used by certain 18th-century figured bass theorists to refer to a simplified system of harmony in which each note of a diatonic scale (ascending and descending an octave) considered as a bass part can be assumed to have its own chord above. The 'rule' is thus a rough and ready guide, and a figuring such as that in ex.1 (Rameau, 1722) is only

Ex.1



one of several possible. The idea is a practical one, and although the phrase itself occurs late (in Campion's *Traité ... selon la Règle des Octaves*, 1716) and although some writers treated it somewhat theoretically (Mattheson, Heinichen, Schröter, Blankenburg), figured bass players had long been accustomed to thinking that certain bass lines probably indicated certain harmony. Many 17th-century theorists and composers had assumed, for example, that a C♯ rising to a D indicated a particular

progression and could be learnt as a formula; such scales as given by Gasparini (*L'armonico pratico*, 1708/R) merely extended and codified the practice.

See also CONTINUO.

PETER WILLIAMS

Regondi, Giulio (*b* Genoa, *c*1822; *d* London, 6 May 1872). Italian guitar and concertina player. He was brought up in Lyons by a foster-father, who recognized and cultivated his musical ability. He was presented in Milan as a child prodigy of the guitar, then in the major capitals of Europe, achieving fame in Paris in 1830 and London in 1831. His family settled in London, the guitar cult being popular there in the 1830s. This gave him the opportunity of meeting Leonhard Schulz the younger, who was publishing Mauro Giuliani's guitar music in London. Here he also met the Polish guitar virtuoso Marek Sokołowski, whose seven-string instrument may have prompted him to go a step further and take up the eight-string guitar. He played this on a concert tour to Vienna, Prague and Leipzig in 1840–41, in the company of the cellist Joseph Lidel. In his maturity Regondi was a distinguished player of the concertina, an invention of Charles Wheatstone's (late 1820s) which he popularized. Bernhard Molique wrote a concerto for concertina and orchestra, op.46 (London, 1853) for him. Regondi himself wrote two such concertos, and about 12 chamber works for concertina and piano, such as the *Introduction and Variations on an Austrian Air* op.1 (1855), and several concert pieces for solo concertina. He also wrote many solo guitar works, including *Reverie nocturne* op.19 and *Fête villageoise* op.20.

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THOMAS F. HECK

Regularis concordia. The book of customs and observances, following Benedictine tradition, for the monasteries of England ('anglicae nationis monachorum sanctimonialiumque') drawn up and approved by the Synod of Winchester in about 970; St Dunstan and St Ethelwold contributed to it. The preface acknowledges an indebtedness to the customs of Fleury and Ghent. Of prime importance in the history of liturgical drama are the detailed instructions for the singing of the dialogue QUEM QUERITIS at Easter Matins, ending with the *Te Deum*.

See also MEDIEVAL DRAMA, §II, 2.

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For further bibliography *see* MEDIEVAL DRAMA.

JOHN STEVENS

Rehfuss, Heinz (Julius) (*b* Frankfurt, 25 May 1917; *d* Buffalo, NY, 27 June 1988). Swiss-Jewish bass-baritone of German birth, later active in the USA and Canada. He was brought up in Neuchâtel, and studied singing with his father, Carl Rehfuss, and operatic production with Otto Erhardt. In 1937–8 he made his début as a choral singer and stage designer at the Städtebundtheater in Biel-Solothurn; he sang in 1938–9 in Lucerne and from 1940 to 1952 at the Zürich Opera House, where he undertook more than 80 roles. With his smooth, mellifluous tone he was also an outstanding lieder and oratorio singer, particularly admired as a sensitive interpreter of Christ in Bach's Passions. From 1952 he sang at many European opera houses, notably as Don Giovanni, Boris Godunov and Golaud, and went on concert tours to America (where he later became a naturalized citizen), Asia and Africa. He also made a point of singing 20th-century music, in such roles as Dr Schön in *Lulu*, and gave the first performances of works by composers including Stravinsky, Milhaud, Britten and Nono. Rehfuss taught singing during courses at Dartington Hall and Darmstadt (1947–64); he became professor of music (head of the singing and opera departments) at the State University of New York at Buffalo in 1965, and visiting professor at the Montreal Conservatory in 1961 and at the Eastman School, Rochester, New York, in 1970. In 1962 the city of Zürich awarded him the Hans Georg Nägeli Medal. Rehfuss made many recordings, including Golaud in *Pelléas et Mélisande* with Ansermet, Martin's *Sechs Monologe aus 'Jedermann'* and *Le vin herbé*, and Creon and the Messenger in *Oedipus rex*, conducted by the composer.

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JÜRG STENZL

Rehim, Gamal. *See* ABDEL-RAHIM, GAMAL.

Rehkemper, Heinrich (*b* Schwerte, 23 May 1894; *d* Munich, 30 Dec 1949). German baritone. He studied in Hagen, Düsseldorf and Munich, making his début in Kálmán's *Die Faschingsfee* at Coburg in 1919. At Stuttgart (1921–4) he sang over 40 roles and in 1925 he joined the Staatsoper in Munich, where he remained until 1943. He was a popular Papageno but also sang dramatic roles such as Macbeth, Rigoletto, Amfortas and Telramund. In 1931 he appeared in the première of Pfitzner's *Das Herz*. He was also much in demand throughout Germany as a recitalist, admired by Richard Strauss, who was his accompanist on a concert tour of Norway. His recordings reveal a somewhat dry voice with limited appeal, though his singing can be tender and intense in feeling. (J. Dennis, D. Brew and R. Jones: 'Heinrich Rehkemper', *Record Collector*, xxii, 1974–5, pp.267–86).

J.B. STEANE

Rehm, Wolfgang (*b* Munich, 3 Sept 1929). German musicologist and editor. From 1948 to 1952 he studied musicology at Freiburg University under Gurlitt and Zenck while also studying the piano and theory at the Hochschule für Musik. In 1952 he took the doctorate with a dissertation on Binchois' chansons. He then became an unpaid assistant at Breitkopf & Härtel in Wiesbaden; in 1954 he was made editor (1954–71) and subsequently chief editor (1971–82) of Bärenreiter in Kassel. He was also active as an administrator: treasurer of the Association Internationale des Bibliothèques Musicales (1959–84) and RISM, a member (1962–74) and later deputy chairman (1974–86) of the editorial board of the Neue Bach-Gesellschaft, a member of the editorial boards of the new collected editions of Berlioz (1965–88) and Gluck

(1960–71), president of the editorial committee for both series of Documenta Musicologica (1973–89), and chairman of the Internationaler Arbeitskreis für Musik (1974–83). Together with Plath, he was chief editor of the new collected edition of Mozart's works (1960–94), to which he contributed several volumes. He was artistic director of the annual Mozartwochen festival in Salzburg (for which he edited the programme notes), and he has edited numerous Festschriften, conference reports and publications of the International Stiftung Mozarteum whose directorship he joined in 1992. He has received a number of awards, including the Silberne Mozart-Medaille in 1980.

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HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Rehnqvist, Karin (*b* Stockholm, 21 Aug 1957). Swedish composer. After graduating as a teacher in 1980 from the Swedish Royal Academy of Music, Stockholm, she spent a further four years studying composition with, among others, Bucht and Ferneyhough. In 1976 she became conductor of the amateur choir Stans Kör and was elected a member of the Society of Swedish Composers in 1985. Her work for string orchestra, *Stråk*, drew considerable critical attention after its first performance (in Reykjavík) in 1982, as did *Davids nimm*, for three women's voices, in 1984. She is particularly noted for her thorough knowledge of the voice, and also for her use of folk material, often boldly transformed, as in *Davids nimm*, *Puksånger-lockrop* and the violin concerto *Skrin*.

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(*selective list*)

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Chbr: Time of Taromir, 11 str, fl/vn, cl/va, 1987; Solsången [Sun Song], female v, spkrs, chbr orch, 1994
Pf: Dans [Dance], 1984
Vocal: Davids nimm, 3 female vv, 1984; Tilt: Drama, mixed chorus unacc., 1985; Sång ur Sagan om Fatumeh [Song from the Saga of Fatumeh], male chorus 12vv, 1988; Här är jag. Var är du? [Here I am. Where are you?], girls' vv, 1989; Puksånger-lockrop [Timpanum Songs-Herding Calls], 2 female vv, perc, 1989; Triumf att finnas till [The Triumph of Being], girls' vv, 1990; Vishetens lov, mixed chorus, 2 children's vv, 1996

EVA ÖHRSTRÖM

Reibel, Guy (*b* Strasbourg, 19 July 1936). French composer. After training as a scientist and pursuing his musical studies with Olivier Messiaen and Serge Nigg, he became a member of the Groupe de Recherches Musicales in 1963. He helped with the writing of Pierre Schaeffer's *Traité des objets musicaux*, and did research into the perception of pitch and duration. At the same time, he taught electro-acoustic music (with Pierre Schaeffer) at the Paris Conservatoire and worked on the incorporation of new technologies into composition. He has been the moving spirit behind many radio broadcasts. He founded the Atelier des Choeurs of Radio France in 1976, and from 1986 to 1990 he directed the Groupe Vocal de France, with which he has given first performances or broadcasts of over a hundred contemporary vocal works. He was the musical adviser to the Cité de la Musique at La Villette (1983–9), and with Patrice Moullet set up the *Corps sonores de la Villette*: multi-coloured instrumental sculptures producing and performing electro-acoustic sounds activated by means of gesture. Reibel has written some 50 works, both electro-acoustic and in vocal, orchestral and mixed genres, and has been professor of composition at the Paris Conservatoire since 1976.

WORKS

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BRUNO GINER

Reibtrommel (Ger.). A FRICTION DRUM. *See* DRUM, §I, 4.

Reich, Steve [Stephen] **(Michael)** (*b* New York, 3 Oct 1936). American composer. One of the first masters of the repetitive music that emerged in New York in the mid-1960s and was soon branded 'minimalism', he has consistently broadened and developed his musical world without compromising the streamlined efficiency and precision of his technique. Repetitive, pulse-driven figures have remained a characteristic, but so have the slips and leaps of a lively mind.

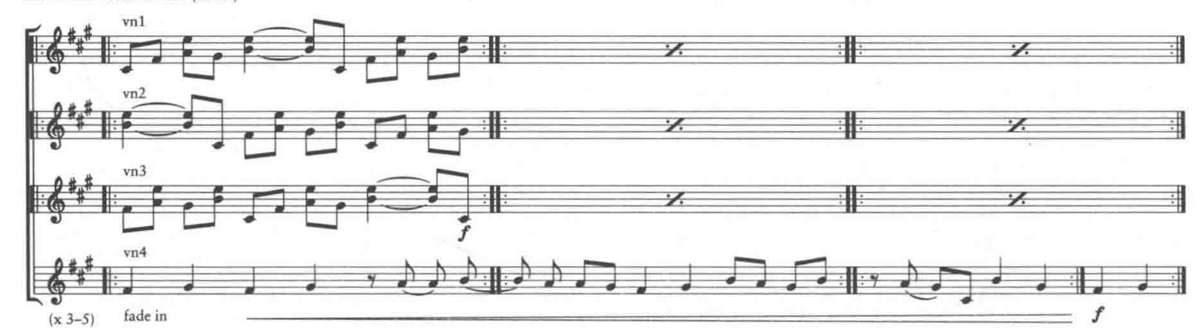
1. To *Drumming*. 2. Orchestras and other ensembles, 1972–87. 3. Speech melody.

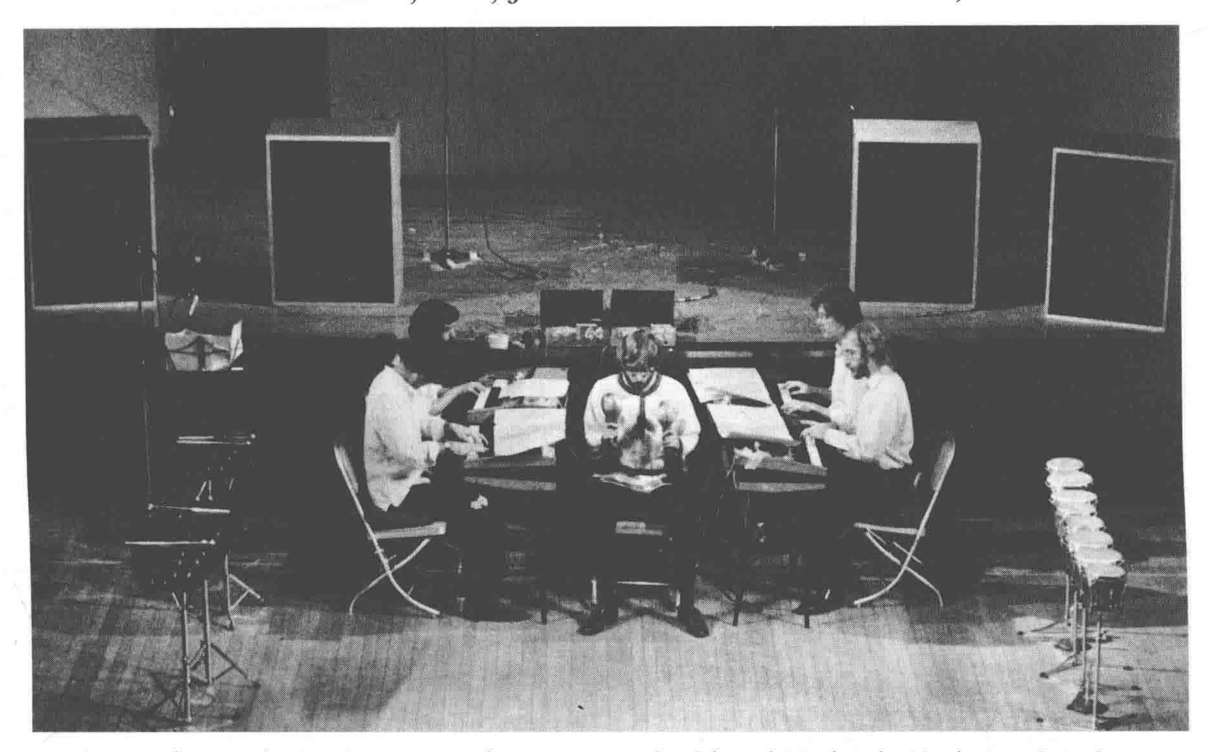
1. TO 'DRUMMING'. Following the divorce of his parents, Reich's childhood was divided between New York and California, involving him in long rail journeys which he recalled much later in *Different Trains*. Boyhood piano lessons left little impression; his musical life took off when, at the age of 14, he began studying drumming with Roland Kohloff. At Cornell University (1953–7) his principal study was philosophy, but he also attended William Austin's music course, where he found a congenial view of the subject that jumped from Bach to the 20th century. On returning to New York he devoted himself to composition studies, first privately with Hall Overton (1957–8) and then at the Juilliard School with Bergsma and Persichetti (1958–61). From there he went to Mills College, California, to study for the master's degree in composition with Berio (1961–3).

He remained in San Francisco, where he made the simple discovery that led to his first acknowledged piece, *It's Gonna Rain* (1965), and provided the seed from which his music would grow: that two machines playing identical loops of recorded speech would slowly move out of synchrony with each other. Performing with Terry Riley in *In C* – as well as listening to recordings of John Coltrane and African drumming (which he had also studied in A.M. Jones's book) – had quickened his interest in harmonic stasis and short repeating patterns; he based *It's Gonna Rain* partly on chopping and rearranging elements in a sequence of speech but much more on the new technique of 'phasing', as he called it (because identical elements move in and out of phase; see ex.1 below). Following a definitive return to New York, he composed another tape piece, *Come Out* (1966), based entirely on phasing.

From there he could have gone in any of a number of directions. The two tape pieces show how words can be at once intensified and dislocated by exception from context, disruption of order, repetition and phased superimposition. The pieces also achieve increasing complexity and confusion as layers of recordings (and tape noise) are added. They could, equally, have led to an interest in the effect of room acoustics on the playback of repetitive material, or to a music of political commitment, since the speakers – a preacher and a murder suspect – are both black. But Reich's immediate concerns were otherwise: to test whether phasing could be done with instruments, to integrate himself into existing traditions of music-making (he has repeatedly expressed his respect for a group of masters that always includes Perotinus, J.S. Bach and Stravinsky) and to create audible processes of gradual change (though not without surprises). These concerns led him on to *Piano Phase* for pianos and *Violin Phase* for violins, both written in 1967 and both performed in the concerts he began giving in New York art galleries in the late 1960s, in a thriving milieu where other minimalists – film makers and visual artists as well as musicians – were active. He and his ensemble, Steve Reich and Musicians, also began making records during this period, starting with *Violin Phase* in 1969. Ex.1, a bar from *Violin Phase*, shows how the phasing process works. Here the phase shifting has reached a point where the second violin is two crotchet beats ahead of the first, and the third violin two beats ahead of the second (therefore two behind the first), while the fourth picks out a resulting pattern. However, from the combination of all four violins the listener may deduce other patterns. These – real and imaginary, blooming and going as the phasing process continues – are responsible for some of the liveliness in Reich's music. Also important, throughout his output, is the metrical ambiguity – often, as here, within a 12/8 frame. If ex.1 is heard as one 12/8 bar, and not as three bars in 4/8, where is the first beat? At other points the uncertainty will also be between three- and fourfold divisions of the bar.

Ex.1 from *Violin Phase* (1969)





1. *Performance of Steve Reich's 'Four Organs', New York University, 1972: (from left to right) Reich, Arthur Murphy, James Preiss, Steve Chambers and Russ Hartenberger*

Similar processes of phasing and pattern enhancement are involved in *Phase Patterns* for four electric organs (1970), while in another work for the same combination, written earlier the same year and called simply *Four Organs*, a different sort of process is allowed to run its course: a nine-note chord, jabbed by the organs, has its notes extended one at a time, so that melodic motifs emerge and are then obscured again as the sustained notes grow to fill all the available time. These pieces were included in a concert Reich gave of his music at the Guggenheim Museum in New York in the spring of 1970, after which he left to study drumming for five weeks at the University of Ghana in Accra. On his return to New York he began *Drumming* (1970–71), a synthesis of the processes of the pieces for four organs and also his first big public statement, both in its 90-minute duration (reduced to an hour at revivals from the late 1980s onwards, when the players found themselves taking fewer repeats) and in its scoring for nine percussionists, playing small tuned drums, marimbas and glockenspiels, with two female voices (singing resultant melodies but with the effect of a backing group) and piccolo. *Drumming* was a summation, and at the same time marked a move to music of breadth and sensuousness, perhaps reflecting the success the composer had come to enjoy. In 1971, while composing it, he had gained his first performance in a large concert venue, when *Four Organs* had been included in a Boston SO programme, and he and his ensemble had made their first European tour. They included it on their second tour the next year (fig.1), and in 1974 they recorded it for Deutsche Grammophon. *Drumming* also provided Reich with the sound world, of rippling multiple keyed percussion, that was to become his home.

2. Orchestras and other ensembles, 1972–87. For the exigencies of touring, Reich created a piece that could be rehearsed in a hotel room and used sounds he was increasingly hearing: *Clapping Music* for two pairs of hands (1972). But his main swerve was, on the contrary, towards larger and richer ensembles, and to developing not so much the dynamism and attack of *Drumming* as its chiming sonorities: hence *Six Pianos* (later made a little more practicable, and gentler, as *Six Marimbas*) and *Music for Mallet Instruments, Voices and Organ* (both 1973). These works are based on a technique of repeating a figure and then building up a duplicate, beat by beat, out of phase with the repetitions. The second score, seductively combining warm notes held by the female vocalists and the organ with lustrous rising melodic patterns on marimbas and glockenspiels, has the psychedelic colour of the period while relating also to the gamelan music of Bali. Characteristically, Reich again went to the source, and studied with Balinese teachers in Seattle later in 1973 and in Berkeley the next year.

But *Music for Mallet Instruments* turned out to be only another moment to pass through. Reich's next project was again on the scale of *Drumming*, and it restored his music's keen edge without losing its new-found lustre: *Music for 18 Musicians* (1974–6). The ensemble is rather similar to that of *Music for Mallet Instruments* but a little larger, comprising percussion, female voices and sustaining instruments (pairs of strings and clarinets). The music, though, is sharper in its attacks and more harmonically driven. Emerging out of pulsations – which are regular but constantly feature new notes and colours coming forward, and which continue throughout – the piece moves smoothly through several sections in which repeating patterns are joined by duplications and counterpoints, but in more complex textures and against the background not only of the pulsations but of grand harmonic progressions. A cycle of 11 chords, played slowly in the

opening section, is played even more slowly in those that follow, providing the scaffolding for less glacial harmonic movements as well as for the contrapuntal inventions that had gradually ousted Reich's simple phasing process while keeping its repetitive frame. Typically these inventions start with a repeating figure, to which other figures are added one by one, each figure, including the first, subject to gradual alteration, so that within a context of constant recycling there is constant change. This was to be Reich's essential technique from then on. The work also defined his essential texture, combining up to three tempos: the *allegro molto* of the restless pulsation, the slower feel of the repeating patterns moving to that pulse, and *adagio* waves of notes and harmonies defined by the length of a breath. What results is a radiant wash of sound around fascinating activity. The first recording, which appeared in 1978, found a large audience.

Hitherto Reich had not been eager to have his music played by other ensembles, though he did eventually publish his early ensemble pieces with Universal Edition in the mid-1970s. After *Music for 18 Musicians*, however, the opportunities of commissions became irresistible, and he acquired a new publisher in Boosey & Hawkes. The commissions allowed him to write a new piece – *Eight Lines* (originally Octet, 1979), for Radio Frankfurt – for an ensemble of the size he was used to but reversing the balance between sustaining instruments and percussion; they also gave him chances to compose for bigger forces in *Music for a Large Ensemble* (1978), for the Holland Festival, and Variations for Winds, Strings and Keyboards (1979), for the San Francisco SO.

These works develop the discoveries of *Music for 18 Musicians*, especially in the layering of tempos, the repetitive but changing figuration and the independent handling of melody and harmony, but they also suggest something waiting to happen. Reich's work with Ghanaian and Balinese musicians had caused him to think about what tradition he belonged to, and the result was a period of study in 1976–7 of Hebrew, of the Torah and of cantillation, for which he went to Israel to hear singers from different eastern Sephardi communities. Out of this finally came *Tehillim* (1981), a setting of psalm verses – his first work since the early tape pieces to incorporate words. What he had heard in Israel went into the background, against which he wrote melodies that give his characteristic regular pulses, ambivalent metres and repetitions a quite original freshness and bounce. Generally the three rhythmic layers comprise a quick one of percussive pulsation and a slow one of wind-string harmony, with an intermediate level of vocal activity, sprung against the pulse and the harmony. To the original version, for four women's voices and ensemble, Reich soon added an alternative, with fuller strings.

Next came his first small-scale piece since *Clapping Music* a decade before: *Vermont Counterpoint* for flute and tape (1982), in which the richer textures of his subsequent music are adapted to solo instrumental performance; this was followed by his largest-scale work to date, *The Desert Music* (1982–4), for which he took lines from William Carlos Williams, and in which, as in *Tehillim*, rather few words, through abundant repetition, support extended stretches of music: playing for three-quarters of an hour, *The Desert Music* was his longest work between *Music for 18 Musicians* and *The Cave*, which fills an evening. There are connections with

Ex.2 from *New York Counterpoint* (1985)

cl (live)

cl 1 (recorded)

cl 2 (recorded)

cl 3 (recorded)

Tehillim, especially in the triple-layered tempos and the use of wide intervals and high registers that help give the vocal parts an instrumental feel, but the choral writing is more homophonic and the harmony darker. The work moves from fast to moderately paced to slow and back again, the central slow movement being much the longest. Here the piece changes its nature, from ebullient cantata on music to solemn warning about the dangers of technological advance. At the opening of the finale, K. Robert Schwarz observed,

> the sustained chords are voiced so as to create an immense six-octave span from double-bass to piccolo. As the bustling counterpoint intertwines within these chords, the visual image that arises is of a solitary human running across a vast desolate plain – a desert at once intimidating and exhilarating.

After this massive undertaking, Reich went back to his roots in works exploiting a small percussion ensemble (Sextet, 1984) and recorded superimpositions (*New York Counterpoint*, 1985). Both pieces continue the darkening of harmony and the introduction of more chromatic modes to create a sombreness far removed from the joy of *Music for 18 Musicians* and *Tehillim*. The imitative and polymetrical texture, however, is similar, and the relative simplicity of *New York Counterpoint*, for clarinet and recorded clarinets, permits a compact illustration (ex.2). Here, close to the start of the three linked short movements, not only is the live clarinet doubling one of the recorded voices at the 10th (or 3rd) below, but the other two taped parts are in canon with the first – rather as in the early phasing pieces, except that the displacements are now harmonic as well as rhythmic. One motif in the recorded parts stays the same (G–C–F), while the other emphasizes a different note on each line, so that there is an ambiguity about whether the tonic is A♭, B♭ or E♭, just as there is about whether the main downbeat comes on the first, sixth or ninth quaver. The positioning of these downbeats also makes it uncertain whether the quavers are grouped in fours (lines 1 and 3) or threes (lines 2 and 3). The repeating frame is springy with different tensions, balances and points of repose.

New York Counterpoint was soon joined by a third such virtuoso sonata, *Electric Counterpoint*, for electric guitar and tape (1987). These two pieces perhaps gave the composer some relief at a time when he was committed to orchestral projects, for after *The Desert Music* were soon to come *Three Movements* (1986) and *The Four Sections* (1987), in both of which (and, in the latter, as implied in the title) a characteristic ensemble of marimbas, metallophones (vibraphones with motors off) and keyboard instruments has equal status with the other orchestral departments. *The Four Sections* makes this equivalence its story. After a string-led Adagio, the percussion group dramatically enters to quicken the pace.
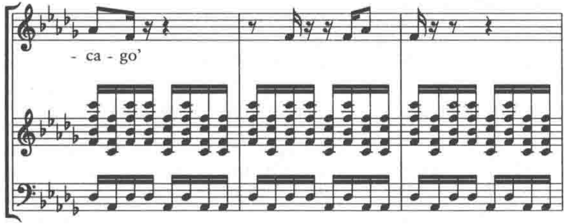


2. Steve Reich, 1985

Then comes a wind-centred invention in the manner of *New York Counterpoint*, followed by a tutti movement in which, nevertheless, the different sections are still on their own trajectories, the strings slow and the others faster. However exuberant the rhythmic activity, the effect is of grim inexorability, and there is a melancholy feel, too, in the modality of the opening movement.

3. Speech melody. The darkening of Reich's music through the 1980s has many possible associations – on the material level with his recovery of modes typical of Jewish song and worship, and expressively with his awareness of some of the decade's principal problems: pollution, AIDS, political cynicism and the Israeli–Arab conflict. Another theme emerged in *Different Trains* (1988), though only as a result of a musical formal idea which he had rejected for *The Desert Music* and which was to prove immensely fruitful: that of using recorded speech, as he had two decades before, but now as a source of melody. The theme was to be the rail journeys he had made as a child, and the different trains that were taking other Jewish children at the time to their deaths in Nazi-occupied Europe. Accordingly, Reich collected recordings of train sounds (rattlings of wheels and carriages, whistling) and spoken testimony from his governess, a retired porter and holocaust survivors. Short excerpts he notated as melodies, to be played by live and recorded string quartets. Often the melodies are introduced by the instruments, so that the taped voices seem to be prompted by the instrumental music, rather than the other way around. Near the start, for instance, a motif is introduced

Ex.3 from *Different Trains* (1988)

str
va (live)
+ voice (recorded)
f
vc (recorded)
'from Chi-
mf
mf



by a recorded cello, then repeated by the live viola, being joined by the governess's voice just on the second repetition (ex.3). One nice feature of the piece is how the train metaphor fits elements long present in Reich's music, sustained chords now doubling recorded train whistles and ostinatos the regular mechanical movement. It is also possible for lines to go off on their own rhythmic tracks, as here, where the 'from Chicago' motif is in 7/8 alongside the prevailing 2/4.

Expanding the speech-music technique of *Different Trains*, Reich moved on to his biggest undertaking so far, *The Cave* (1990–93), for which he chose not to return to the orchestra but to go back further, to the sort of compact ensemble of percussion with voices and sustaining instruments (string quartet in this case) that had been characteristic of his music through the decade from *Drumming* to *Tehillim*. This was his world, and in it he created a kind of cave of listening, where the words of interview subjects – Israelis, Palestinians and Americans – echo among the instruments and voices. Again he had found an apt metaphor, for *The Cave* is a cave about a cave: the cave at Hebron that is by tradition the burial place of Abraham (Ibrahim for the Muslims) and Sarah (Sarai). The work, which he created in collaboration with his wife, the video maker Beryl Korot, is a documentary, but one in which the music is at all levels part of the topic.

After *The Cave* Reich and Korot went on to a similar project, *Three Tales* (begun 1997), a set of technological fables based on the crash of the airship *Hindenburg*, atomic bomb testing in the Pacific and animal cloning. But Reich also took the opportunities of commissions to work on more purely musical problems in smaller pieces. *Proverb* (1995), intended for the Proms and the Utrecht Early Music Festival, profits from the experience he had working on *The Cave* with Paul Hillier and with singers who had formed their style in medieval polyphony: based on one melodic thought, it is music of drones and rhythmically insistent counterpoint, close to Perotinus. *Nagoya Marimbas* (1994) is a further study for bouncing lines of one colour – this time short and playful, and again skimming a foreign modal system, that of Japanese music, having been written for the opening of a new hall at the Nagoya Conservatory. *City Life* (1994), commissioned by three leading new-music ensembles in Europe, is a portrait of the composer's home, formed around seeds of actuality in the manner of *Different Trains* and, from much further back, *Livelihood*, which he had based on fragments of speech and noises picked up in the cab he was driving. This time he used spoken phrases along with the noises of slammed car doors, steam hissing in the street, a pile-driver, a foghorn and a fire emergency, avoiding problems of ensemble-tape synchronization by having the recordings played on sampling keyboards. Triple Quartet (1999) is more fully in the world of *Different Trains*, but uses only interlocking harmonies, metres and tempos, along with canonic imitation, to keep the music on track. It also shows, in its modality, the continuing importance to the composer of his Jewish heritage.

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It's Gonna Rain, tape, 1965; San Francisco Tape Music Center, Jan 1965

Come Out, tape, 1966; New York, Town Hall, April 1966

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Pendulum Music, elec, 1968; Boulder, U. of Colorado, sum. 1968

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Drumming, 9 perc, 2 female vv, pic, 1970–71; New York, Museum of Modern Art, 3 Dec 1971

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Six Pianos, 6 pf, 1973; New York, John Weber Gallery, 16 May 1973; arr. as Six Marimbas, 6 mar, 1986, New York, Alice Tully Hall, 20 April 1987

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Music for a Large Ensemble, 9 wind, 7 perc, 2 pf (4 players), 2 female vv, 8 str, 1978; Amsterdam, Netherlands Wind Ensemble, cond. R. de Leeuw, June 1979

Eight Lines, 2 str qt, 2 pic + fl, 2 cl + b cl, 2 pf, 1979 [as Octet], rev. 1983

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The Four Sections, orch, 1987; San Francisco, Davies Hall, San Francisco SO, cond. M.T. Thomas, 7 Oct 1987

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The Cave (Jewish and Islamic sacred texts, interviews), 2 S, T, Bar, 4 perc, 3 kbd, str qt, 2 wind, videotape, 1990–93; Vienna, Messe Palast, cond. P. Hillier, 16 May 1993

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PAUL GRIFFITHS

Reich, Willi (*b* Vienna, 27 May 1898; *d* Zürich, 1 May 1980). Swiss music critic and musicologist of Austrian birth. He studied musicology with Lach, Orel and Haas at Vienna University, where he took the doctorate in 1934 with a dissertation on Martini; concurrently he took private lessons in music theory and composition with Berg (1927–35) and Webern (1936–8). From 1920 he worked as a music critic for several Viennese and foreign newspapers. Encouraged by Berg, he edited the journal *23 – eine Wiener Musikzeitschrift* (1932–7), which took vehement issue with the defects of Viennese musical life and supported the new music, particularly that of the Second Viennese School. The journal, which in June 1933 had emphatically criticized National Socialism and whose regular authors included Ploderer, Krenek and Adorno as well as Reich, was banned immediately after the Austrian Anschluss. In 1938 Reich moved to Basle, where he worked as a freelance writer. In 1948 he took up a post on the *Neue Zürcher Zeitung*; he also lectured at the federal Technische Hochschule in Zürich (1959–1970; honorary professor 1958, titular professor 1967).

With Adorno, Erwin Stein and others Reich belonged to a small group of music journalists who had personal contact with the composers of the Second Viennese School and who energetically championed their work against an influential press bound to 'tradition', within and beyond Vienna. Reich's two monographs on Berg and his book on Schoenberg are still considered fundamental to scholarship on the two composers. His numerous other books, many of which attempt to characterize the poets and musicians in their own words, include studies of Wagner (1948) and Bartók (1958).

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JÜRG STENZL

Reicha [Rejcha], **Antoine(-Joseph)** [Antonín, Anton] (*b* Prague, 26 Feb 1770; *d* Paris, 28 May 1836). Czech composer, active in France and Austria. Though a prolific composer, he was of particular importance as a theorist and teacher in early 19th-century Paris.

1. 1770–1805. Reicha was only ten months old when his father Simon, an Old Town piper, died at the age of 30. About 1780 he felt that his education was suffering and ran away to his grandfather Václav Rejcha (1717–98) in Klatovy, Bohemia. Then he went to his aunt and uncle, Lucie Certelet and JOSEF REICHA, who adopted him. The fragmentary facts of the first 30 years in the life and works of Reicha often have been confused with those of his uncle, a virtuoso cellist, concert director and composer. Reicha learnt the violin and the piano from his uncle and also received instruction in the flute.

After the family moved to Bonn in 1785, Reicha played the violin and the flute (his main instrument) in the Hofkapelle under his uncle's direction, alongside Beethoven and C.G. Neefe, who may have given both Beethoven and Reicha composition lessons, and introduced them to Bach's keyboard works. At first, he had to study composition secretly, against the wishes of his uncle; he may have read at this time Marpurg's *Abhandlung von der Fuge* and Kirnberger's *Die Kunst des reinen Satzes*. In 1787 he conducted his first symphony and several *scènes italiennes* at Bonn, and in 1789 he entered Bonn University. He met Haydn in the early 1790s at Bonn and again in 1795 in Hamburg (he had moved there at the end of 1794 when the French invaded Bonn). In Hamburg, vowing not to perform any more, he taught the piano, harmony and composition. He also devoted himself to composition, readings in mathematics, philosophy and music, and meditation on the nature of composition and the methods of teaching it. His earliest known opera, *Godefroid de Montfort*, may have received its second private performance in Hamburg in 1796 with the assistance of Pierre Garat and Pierre Rode.

Hoping for operatic success, Reicha went to Paris on 25 September 1799. Despite the well-received performances by his friends (Rode, Garat, Gossec and Devismes) of the symphonies opp.41 and 42 (with thematically connected movements), an overture (probably op.24) and some *scènes italiennes,* Reicha could neither get his Hamburg librettos accepted nor find a suitable new one, even with the influential assistance of Mme St Aubin-Schroeder. On Grétry's recommendation he set Guy's libretto *L'ouragan*, but this met with failure; both the Théâtre Feydeau and the Salle Favart closed in 1801. Distraught, Reicha joined Rode at Montmorency and late that year left for Vienna. His early work had shown the influences of Dalayrac, Grétry and his uncle, Josef Reicha; by op.20, the influences of the Mannheim composers, Gluck, Mozart and Haydn predominated.

In Vienna Reicha first went to visit Haydn, whose recent preoccupation with canons provided common ground for a close friendship. He renewed his friendship with Beethoven and took lessons from Albrechtsberger and Salieri. Prince Lobkowitz had *L'ouragan* performed at his palace *c*1801. Shortly afterwards, Empress Marie Therese commissioned Reicha to write *Argine, regina di Granata*, in which she sang at a private performance at the Imperial Palace. In 1802 Reicha rejected an invitation to become teacher and Kapellmeister to Prince Louis Ferdinand, but during the next two years wrote *L'art de varier* for him. Unified by a large tonal plan, by the common derivation of the 57 variations, and by the occasional recurrence of slightly varied versions of the theme, the work is meant for performance despite its didactic origins.

In Reicha's output some individual works defy classification as purely musical, theoretical or didactic; this resulted, no doubt, from his Hamburg meditations. Like *L'art de varier* and Bach's didactic works, the 36 Fugues (1803, dedicated to Haydn) subsume pedagogical examples within artistic conceptions. No.13 offers modal principles in which cadences are possible on all but the 7th degree of the scale without further alteration; nos.20, 24 and 28 contribute 'combined metre' (e.g. 6/8 + 2/8), while no.30 displays polymetre. Beethoven owned a copy of these fugues; though he wrote of them that 'the fugue is no longer a fugue', changes in his style (e.g. Variations op.35) may derive from Reicha's ideas on variation and fugue. The exchange of ideas between them was probably reciprocal.

The 24 compositions in *Practische Beispiele* (1803) include demonstrations of forms and genres, bitonality and fiendishly difficult sight-reading exercises; the text shows that Reicha foresaw how the art of modulation would pervade the new epoch and it reveals his predilection for mathematics and the philosophy of Kant.

2. 1805–24. In late December 1805 Reicha, acting as interpreter, introduced Baillot and Cherubini (in Napoleon's entourage) to Haydn. Reicha's new cantata *Lenore* could not be performed in occupied Vienna because of Napoleon's censorship of the works of the librettist, Bürger. Reicha therefore went to Leipzig in 1806 to arrange for a performance, stopping en route at Prague to visit his mother for the first time since he had run away. He continued on his way to Leipzig after several days, never to see Prague again. The French army's four-month blockade of Leipzig effectively cancelled his performance. He finally returned to Vienna, but in 1808, when Austria once again prepared for war, he left for Paris, to be welcomed home by Louis Adam and Sébastien Erard.

While in Vienna, Reicha wrote about 50 pieces, mostly chamber works rich in melody and folk elements. Wide-ranging tonal schemes characterize the String Trio in F, while cadentially elided, thematically connected movements shape the String Quartet op.52. The Piano Sonata with violin and cello accompaniment op.47 (1804) approaches the true piano trio (see Newman, 1963); Reicha said of his Six Quartets for flute and strings op.98 (probably before 1815) that they were true quartets, not sonatas or solos for flute with string accompaniment. Haydn's interest in canons and Albrechtsberger's lifelong devotion to writing instrumental fugues apparently reinforced Reicha's predilection, so that many of his chamber works of this period include fugal movements.

Cagliostro (1810) lasted for eight performances, a fate similar to that of Reicha's only other produced operas, *Natalie* (1816) and *Sapho* (1822). The recitatives in *Natalie* and *Sapho* show the influence of Gluck and Spontini. Despite the failure of *Sapho*, Reicha considered it, along with the unproduced *Philoctète*, to be his masterpiece. Berlioz admired a moving duo and several choruses from *Sapho*; Bücken later noted the prominent role of the chorus, the effective orchestration, musical characterization and the use of reminiscence themes, and the well-integrated dances.

Although Reicha's operas failed, his fame increased. By 1817 many of his compositions had been published and were being performed, and the *Traité de mélodie* (1814) was being examined for the Académie by Méhul at the time of his death. Concerned primarily with melodic phraseology, this treatise examines melody apart from its relation to harmony. It distinguishes rhythm from metre, differentiates among cadential goals of unequal strength (using the analogues of 18th-century grammar and rhetoric) and supplies one of the first descriptions of sonata form that emphasizes thematic rather than tonal aspects. Comments on singers' embellishments and the use of national airs to impart local colour round out the treatise.

The Etudes op.97, published several years after the *Traité de mélodie*, are in the 'fugued' genre, and are

preceded by remarks aimed at young composers. With the exception of four of the 34 études, all are fugues, each preceded by a kind of prelude that illustrates in most cases a compositional technique or problem, a form, a texture etc. The prelude to no.3, for example, is a theme and variations in which variations 1, 3, 5 and 7 are in invertible counterpoint, their inversions thus producing variations 2, 4, 6 and 8.

Reicha had had few composition pupils before 1809, but by 1817 the Count de Sèze, recommending Reicha for appointment to the Conservatoire, could point out that eight of Reicha's students – probably his friends Baillot, Bouffil, Dauprat, Garaudé, Guillou, Habeneck, Rode and Vogt – already were professors there. These men, most of them accomplished musicians when they began studying with Reicha, spread his reputation for being precise, logical, efficient and strict. Berlioz recalled that Reicha gave reasons for the rules and that, unlike Cherubini, his respect for tradition was not fetishistic, and that he promptly recognized innovation.

Reicha was appointed professor of counterpoint and fugue at the Conservatoire in 1818. His *Cours de composition musicale, ou Traité ... d'harmonie pratique*, published about 1816–18, replaced Catel's treatise, which had been the official one since 1802. One of the first modern classroom harmony textbooks using examples written expressly for the text, the *Cours de composition* deals with harmony (tempering the proscription against 5ths and octaves), strict and free music, imitation and orchestration. It stresses the point that theory must be justified by practice and that the pupil must learn about contemporary usage, not solely about ancient principles that diametrically opposed what he heard outside the classroom; these 'ancient principles' caused many students to believe wrongly that serious study of composition was useless because free music permitted anything.

On 15 October 1818 Reicha married Virginie Enaust; they had two daughters, Antoinette Virginie (*b* 26 August 1819) and Mathilde Sophie (*b* 13 April 1824). Reicha's autobiography, *Notes sur Antoine Reicha*, perhaps originally dictated about 1824 to his pupil Henri Blanchard, survives in Antoinette Virginie's hand. In these *Notes* Reicha mentioned having had the idea of writing a 'double quartet' (for wind in E minor and strings in G major) which could be played either as two separate works or as an octet. Though mentioned in several lists of works, this understandably seductive idea (which anticipates Milhaud) may never have materialized.

The autobiography comes from a time when Rossini may have become his friend (1823); when Mendelssohn (who had studied with Moscheles, an owner of the 36 Fugues) sought him out (1825); and when Balzac, in *Les employés* (set in 1824), could have one of his characters, Colleville, first clarinettist at the Opéra-Comique, convince a friend to attend a soirée by promising him the excitement of a performance of a new wind quintet by Reicha. Reicha's wind quintets show his refined sense of instrumental colour and have served as models of their genre.

3. 1824–36. The most important of Reicha's treatises, the *Traité de haute composition musicale* (1824–6), was brought out as a sequel to the earlier published treatises and provoked much controversy. For Reicha, counterpoint was almost synonymous with harmony, but it connoted the elevated work of a savant, a profound harmonist, one who was both creator and scientist; 'haute composition', then, extols invertible counterpoint and practical music while belittling simple counterpoint and 'school music'. The text was the first to use the terms exposition and counter-exposition with regard to fugue; it also extended Reicha's earlier modal principles which in turn expanded the tonal frame of the fugue and promoted a periodically phrased fugue. Reicha's 'fugue phrasée' attempts to reconcile polyphonic continuity with homophonic periodicity. The attempt results from his view of history in which the 'incoherent' phraseology of early music progressively evolved to the clear and regular articulations of forms in their mature, Classical state. Fétis claimed that Reicha had unwittingly rediscovered the 17th-century *ricercare di fantasia* by not giving priority to real and tonal fugues on the tonic and dominant, thereby also weakening the tonality. The text presents a more thematically orientated scheme for sonata form than that found in the *Traité de mélodie*, and gives what may be the first clear description of sonata-rondo form. Reicha demonstrated methods for exposing and developing melodic and harmonic ideas and suggested that the study of mathematics helps regulate the feverish imagination. He proposed speaking choruses, quarter-tone notation for declamation and enrichment of the rhythmic language; he formulated a 200-piece orchestra; and included his setting of Kosegarten's *Die Harmonie der Sphären* for string orchestra, double chorus, and four pairs of timpani tuned to eight different pitches.

Baini severely criticized Reicha's approach to counterpoint. The controversy divided the students and faculty of the Conservatoire into adherents of Cherubini, Reicha or Fétis. Antoine Marmontel recalled the courtyard and corridor battles of looks between 'Italy, Bohemia, and the Netherlands' (see Emmanuel, pp.35, 48, 50). Though their criticisms had historical validity, Baini (sometimes labelled an ultra-conservative), Cherubini and Fétis represented the rearguard while Reicha, in this instance at least, seems to have represented the future. Excerpts of this treatise were published in English in 1830. Czerny, in 1832, edited a French–German version of the first three published treatises, entitling them *Vollständiges Lehrbuch*. Within several years English, Italian and Spanish translations of excerpts or complete treatises had appeared in Europe and America.

In 1826 Berlioz and Liszt began studying with Reicha. Berlioz's frequent fugal passages, his reharmonization of melodies on each recurrence, the asymmetric metre of the 'Dance of the Soothsayers' in *L'enfance du Christ*, his general rhythmic flexibility, his concept of the ideal orchestra, his use of the timpani and his emphasis on the wind instruments all reflect Reicha's influence, regardless of Berlioz's silence on that subject. Liszt suggested that his own idiosyncratic use of fugue and his attitudes toward formal and rhythmic experiments might derive from Reicha. Gounod and Onslow also numbered among Reicha's pupils.

Following his naturalization in 1829, Reicha was made a Chevalier of the Légion d'honneur in 1831. In December of that year Chopin, who had wanted to study with Reicha, heard unfavourable comments from some pupils and decided not to work with him. Reicha's health had been failing since about 1828, and a letter to Cherubini from Reicha in July 1832 states that he would welcome his pupils to his home for lessons.

In 1833 *Art du compositeur dramatique*, a manual devoted to the technique of writing opera, appeared. It also describes performing practice at a time when Rossini and Meyerbeer dominated the French musical stage. Typically French, and also typically Czech, is Reicha's attention to declamation. The volume of plates accompanying the manual contains many excerpts in vocal score from *Natalie, Sapho* and *Philoctète*. About 1835 Czerny produced a German translation of this treatise.

Stylistic generalizations about Reicha's late works are difficult to make because the dating of many is not certain; some late Parisian publications with high opus numbers contain works whose manuscripts originate in the Viennese period. But it seems clear that Reicha treated fugue more conservatively in works known to be later ones. The influence of Handel is apparent in large choral works such as *Der neue Psalm* and the *Te Deum*.

Reicha succeeded Boieldieu at the Académie in 1835, one year before his death. In June César Franck became a pupil of Reicha for ten months, a period of study that was to affect Franck's formal and tonal conceptions. Both the brevity of personal contact and the late date at which evidence of Reicha's influence surfaces in Franck's work call into question that influence. Franck's notebook (as well as Antoinette Virginie's) attests to Reicha's thoroughness and speed. Further argument for latent influence lies in the fact that Franck's subsequent teachers, Le Borne and Reicha's friend Benoist, continued to use Reicha's treatises in their instruction. Similarly, Ambroise Thomas's notebook indicates familiarity with Reicha's ideas and texts because he studied with Barbereau, a Reicha student.

Hence Reicha's students and the treatises themselves in their many translations broadcast Reicha's theories beyond Paris and beyond his own time. As early as 1815 Meyerbeer wrote to Gottfried Weber about the *Traité de mélodie*; by 1834 Meyerbeer owned at least two other treatises. Schumann noted that Reicha's 'often peculiar ideas about fugue' should not be ignored; Sechter listed Reicha among the most important theorists of his time; and Smetana knew Reicha's ideas through the Czerny edition used by his teacher Joseph Proksch. Until more is known of Reicha's music the judgment of time on his importance as a composer must tacitly be accepted; his role as a seminal figure, however, seems clear.

For illustrations from *Traité de mélodie*, *see* ANALYSIS, fig.7.

WORKS

Unlocated works mentioned in:
A. Reicha: *Traité de haute composition musicale* (Paris, 1824–6) [H]
A. Reicha: *Art du compositeur dramatique* (Paris, 1833) [A]
J. Vysloužil, ed.: *Zápisky o Antonínu Rejchovi/Notes sur Antoine Reicha* (Brno, 1970) [R]

THEATRICAL

Armide (scene, R. di Calzabigi), *c*1787, lost, mentioned in R, ?scène italienne
Godefroid de Montfort [Godfried von Montfort] (op), ?*c*1794, Hamburg, ?1796, mentioned in *FétisB*
L'ermite dans l'île Formose (Spl, A. von Kotzebue), ?1794–8, lost, mentioned in R
Obaldi, ou Les français en Egypte (op, 2), before 1798, *F-Pc* 12011, 12044
Amor, der Joujou-Spieler (Spl), before *c*1800; Ach! Amor Herzenzieler, aria, *D-Lr*, ed. in Auswahl der besten Compositionen für das Clavier, i/3 (Hanover, *c*1800), no.20; ?by J. Reicha
Rosalia (Spl), ?before 1800, *Rtt*
L'ouragan (op, 3, J.H. Guy), *c*1800, Vienna, Prince Lobkowitz's palace, *c*1801 [in Ger. trans.], *F-Pc* 12016
Télémaque (grand op, ?Devismes), ?1800–01, inc., lost, mentioned in R
Argine, regina di Granata (heroic op, 2, ?Calzabigi), Vienna, Imperial Palace, *c*1802, *Pc* 12034 (autograph), *A-Wn* 9993 (copy)
Cagliostro, ou La séduction (Les illuminés] (oc, 3, J.A. Reveroni de Saint-Cyr and E. Mercier-Dupaty), 1808–10, Paris, Feydau, 27 Nov 1810, *F-Pc* 2509, 12018; Act 1 by V.C.P. Dourlen
Gusman d'Alfarache (oc, 1, E. Scribe, J.H. Dupin), after *c*1809, *Pc* 12017
Bégri ou Le chanteur à Constantinople (oc, 1), after *c*1809, *Pc* 12014
Natalie ou La famille russe (grand op, 3, Guy), *c*1810–12, Paris, Opéra, 30 July 1816, *Pc* 2585 (frag.), *Po* 415 (2 versions), A 447.II–III; excerpts in A ii, 28, 75; ov. and selected scenes (Paris, n.d.)
Olinde et Sophronie (op), *c*1819, inc., mentioned in Emmanuel
Philoctète (grand op, 2, ? after Sophocles), before 1822, lost except for 3 choruses in A ii, 59, 62, 68
Sapho (os [tragédie lyrique], 3, H Cournol, A.J.S. Empis), Paris, Opéra, 16 Dec 1822, *Pc* 12024 (almost complete), *Po* 435, A 468.I–IV; excerpts in A ii, 24, 40, 65, 72; ov. and selected scenes (Paris, *c*1822)
Gioas, re di Giuda (op, Metastasio), before 1826, aria and chorus in H ii, 188, 198; ? never composed as complete op
Venne ed il nostro addio, frag., ? scène italienne, ? from Argine, *A-Wn* 10687–8
Unidentified frag., *F-Pn* fr. 12760, 419–20

CHORAL

with orchestra

Requiem, ?1802–8, ?lost, mentioned in R; ? same as Missa pro defunctis
Lenore (cant., G.A. Bürger), with solo vv, *c*1805, *F-Pc* 10096 (1–2)
Der neue Psalm (cant., A. Mahlmann), with 2 S, A, T, B, 1807, *Pc* 2504
Missa pro defunctis (Requiem), with S, A, T, B, ? after 1809, *Pc* 12023
Hommage à Grétry, cant., with S, 2 T, B, 1814, *Pc* 12010
Choeur dialogué par les instruments à vent, E♭, chorus, fl, ob, cl, bn, hn, vc, db, before 1824, ed. in H i, 74
TeD, with S, A, T, B, org, 1825, *Pc* 6185
Die Harmonie der Sphären ('Horch, wie orgelt') (L.G. Kosegarten), double chorus, str, 8 timp, before 1826, *D-BS* 18176, ed. in H ii, 331
Le peuple saint (C. Ménard), with org, before 1826, *Bsb* 18175, ed. in H ii, 168
2 fugues, D, F; double fugue, e; Cum sanctis tuis in aeternum; Dona nobis pacem, chorus, str: all before 1826, ed. in H ii, 133, 138, 143, 151, 182
Passion orat, with S, A, T, B, pf score in *Rtt*

with keyboard

Urians Reise um die Welt (M. Claudius), unison vv, pf, op.56 (Vienna, ?1804)
Do-do, l'enfant do, S, chorus, pf/hp, ? after 1810 (Paris, n.d.)
Regina coeli, double chorus, org, bc, before 1818, in *Cours de composition musicale*, 217
Fugue, g, 8vv, org, bc, 1822, *A-Wn* 16458, ed. in H ii, 116
Fugue, e, double chorus, org, bc, before 1824, *D-Dl* 4234/G/1, ed. in H i, 80
Prière, chorus, org, ded. Cherubini, before 1826, ed. in A ii, 98
Sonetto: Hymnus an den Karfunkel, 2 S, T, B, chorus, pf, *D-SWl* 4405A

unaccompanied

Das lacedämonische Lied ('Einst fühlen wir') (Plutarch), fugue, 4 male vv, 3 Jan 1805, *BS*
Je prends mon bien partout, canon, 4vv, ed. in *Euterpe vosgienne*, iv (Paris, *c*1823), 41
Duo dans le style rigoureux, E♭, S, A, T, B, before 1824, ed. in H i, 10
2 fugues, 4vv: F, E♭, before 1826, ed. in H ii, 49, 68
Fugue, double chorus, *Dl* B.262.11
Cantique, 4 solo vv, double chorus, mentioned in Emmanuel; ? same as Hommage à Grétry

SOLO VOICES

with orchestra

Donne, donne, chi vi crede (cavatina), S, orch, ?1786–94, *F-Pc* 12021, ? scene italienne

Basta ti credo ... Quanto e fiero (recit and aria, ? P.L. Moline), 1v, orch, ?1800, *Pc* D.14855, arr. 1v, pf (Leipzig, 1807), ? scène italienne
Abschied der Johanna d'Arc (melodrama, F. Schiller), S, musical glasses, orch, 12 March 1806, *Pc* 12045
Aure amiche ah non spirate (scena and aria), S, orch, *c*1810, ? autograph in *D-Rtt*, copy in *Hs*, ? scène italienne
Prelude, T, orch, before 1826, ed. in H ii, 322
Voici le moment favorable (?op frag.), S, T, 3 B, orch, *F-Pc* 13107

without orchestra

Romance nouvelle 'Quel est, hélas! la tourmente que j'endure!, 1v, pf (Paris, ?1800)
Das Andenken (Matthisson), S, pf, ?1801–9 (n.p., n.d.), mentioned in Bücken (1912)
Der Brüder Graürock und die Pilgerin (cant., G.A. Bürger), S, pf, ?1801–9, *Pc* 2503
Die Sehnsucht (C.L. Reissig), 1v, pf, after 1809 (Vienna, ?1817)
Hamlets Monolog ('Sein oder nicht sein'), 1v, pf (Leipzig, *c*1810)
Air, S/ob, pf, before 1818, ed. in *Cours de composition musicale*, 158
Je vais cherchant pour rencontrer un coeur, 1v, pf/hp, ed. *in Euterpe vosgienne*, iii/1 (Paris, *c*1822), 30
Voi sole o luci belle, canon à 2, S, T, bc, before 1824, ed. in H i, 210
Das Grab (Salis), 1v, pf, ed. in *Euterpe vosgienne*, v/2 (Paris, *c*1824), 60
Fra mille vari moti, 2 S, T, B, db ad lib, bc, ed. in *Euterpe vosgienne*, viii/1 (Paris, *c*1827), 90
Circé, cant., S, pf, mentioned in Emmanuel
12 Gesänge, 1v, pf (Brunswick, n.d.)
Liebe und Freundschaft [Láska a přátelství], ed. O. Pulkert, *Písně* (Prague, 1962), 56
Raccolta di [6] arie, di [5] duetti e di [13] terzetti, 2 S, T, pf, *Pc* 10942, ? scènes italiennes [2 terzettos unacc.]
Quatuor vocal, mentioned in Emmanuel [Ger., Fr., It. texts]

ORCHESTRAL

symphonies

Sym., perf. Bonn, 1787, lost, mentioned in R
Sym. à grand orchestre ('First Sym.'), E♭, ?1799–1800, *F-Pc* 13107; op.41 (Leipzig, 1803)
Sym. à grand orchestre, E♭, ?1799–1800, op.42 (Leipzig, 1803)
Sym. no.1, G, completed 13 July 1808, *Pc* 14498 (inc.)
Sym. no.2, ?before 1808, mentioned in Emmanuel
Sym. no.3, F, completed 4 Sept 1808, *Pc* 14499
Grande symphonie no.2, ?1808, mentioned in Borrel
Sinfonie à grand orchestre, D, ?1809, *Pc* 13107 (1st movt)
2/?4 syms. à grand orchestre, no.1, 1809, no.2, 1811, mentioned in Emmanuel and Borrel
Sym., C, before 1824, frag. in H i, 141
Sym., C, before 1824, frag. in H i, 166
Sym./Ov., C, before 1824, frag. in H i, 175
Sym. à petit orchestre, no.1, c, *Pc* 14500
Sym., E♭, *Pn* 9153
Sym., f, *Pc* 14501
Sym., *US-Bp* ** M.403.107
Undated sym. movts and frags., *CH-E* 19.08, *F-Pn* 9152–3, *Pc* 13107

overtures

Ov., C, op.24 (Brunswick, ?*c*1795)
Grand Ov., D, d'un concert ou d'une académie de la musique, *c*1803–23, versions in *Pc* 2511, *Pn* 9154, *Pc* 13107, 12037, *B-Bc* X 8128 [in estimated order of completion]
Ov. en l'honneur de l'Impératrice Marie Thérèse, ?c1805, mentioned in Emmanuel, ? an ov. for Argine; see DOUBTFUL AND SPURIOUS WORKS
Ov., C, before 1810, orig. for Cagliostro, *Pc* 12036
Ov., C, before 1822, orig. for Sapho, *Pc* 12039
Ov., E-e, ? op.34, ? after 1813, *GB-Lbl* RPS loan collection 854
Ov., D, ?1823, *F-Pc* 12038
Ov./Sym., C, before 1824, frag. in H i, 175
Ov., D, ?1824, *Pc* 13107
Ov., E♭, ?1824, *Pc* 12041
Ov., E♭, ?1824, *Pn* 9151
Ov., C, ?1825, mentioned in Emmanuel
Undated ovs. and frags., *Pn* 9152, *Pc* 12040, 12042–3, 13107

concertos etc.

Pf: Conc. ('no.1'), E♭, 1804, *Pc* D.11708(1–2), inc.; Conc., ?1815, mentioned in *MGG1*
Vn Conc., E,? *H-Bn*, mentioned in Bücken (1912), ? by J. Reicha
Va Conc., mentioned in *RiemannL12*
Vc: Conc., ded. de Lamare, ?1803 (?1823), mentioned in Emmanuel; Conc., D, perf. before 1789 or between 1812 and 1814 (Paris, n.d.), ? by J. Reicha; Conc., D♯, *D-Rp*, ? by J. Reicha; Variations on a theme of Dittersdorf, *F-Pc* 12013
Fl: Andante varié, mentioned in Emmanuel, ? for pf
Eng hn: Scène, 22 Jan 1811, *Pc* 2515
Cl Conc., ?1815, mentioned in Emmanuel
Hn: Rondo, ?1820; 2 Solos (no.1, alto horn in G, ?1823): all mentioned in Emmanuel
Musical glasses: Grand solo, 25 June 1806, *Pc* 12019
Pf, vn: Grand duo concertant, *Pc* D.11709
Fl, vn: Concertante, G, *Pc* 13107, inc.
2 vn: Concertante, op.1 (Bonn, n.d.), ? by J. Reicha
2 vc: Concertante, ?1807, mentioned in Emmanuel
Wind qnt: Concertante, mentioned in Emmanuel, but see CHAMBER MUSIC WITHOUT PIANO (wind instruments)

other orchestral

Musique pour célébrer la mémoire des grands hommes, military band, ?1809–15, *Pc* 2495, 8425
Befiehl du deine Wege, str, in *Cäcilia*, ii (1824), 272
Rondo del Sigre A. Reicha, small orch, *CH-E* 19.08
Mesdemoiselles, voulez-vous danser?, air, mentioned in Emmanuel

CHAMBER MUSIC WITHOUT PIANO

wind instruments

op.	
12	Qt, D, 4 fl (Brunswick, ?1796–8)
18	Harmonique imitée ou 3 adagios, 4 fl (Brunswick, ?1796–8)
19	Sonata, 4 fl (Brunswick, ?1796–8)
20	Variations, 2 fl (Brunswick, ?1796–8)
21	Three Romances, e, G, D. 2 fl (Brunswick, ?1796–8)
22	[12] Little Duos, 2 fl (Brunswick, ?1796–8)
25	Eight Duos, 2 fl (Brunswick, ?1796–8)
26	Trios, 3 fl (Brunswick, ?1796–8)
27	Qt, 4 fl (Brunswick, ?1796–8)
—	Sonata, 4 fl, ?c1797, mentioned in Bücken (1912), ? *A-Wgm*, ? op.19
82	Twenty-Four Trios, 3 hn/(2 hn, bn) (Paris, before 1815)
—	Concertante, fl, ob, cl, bn, hn, ?1817, perf. Paris Conservatoire, 13 Jan 1819
—	Two Andantes, Adagio, eng hn, fl, cl, bn, hn, 1817–19, *F-Pc* 12022
88	Six Qnts, e, E♭, G, d, B♭, F, fl, ob/fl, cl, bn, hn, 1811–17 (Paris, 1817)
91	Six Qnts, C, a, D, g, A, c, fl, ob/fl, cl, bn, hn (Paris, ?1817–19)
99	Six Qnts, C, f, F, D, b, G, fl, ob/fl, cl, bn, hn, 1811–19 (Paris, 1819)
100	Six Qnts, F, d, E♭, e, a, B♭, fl, ob/fl, cl, bn, hn, ?1820 (Paris, 1820)
—	Four movts, G, f, G, D, wind qnt, before 1826, ed. in H ii, 263, 274, 293, 312

strings

1	Six Duos, vn, vc (Bonn, (*c*1796), ? by J. Reicha
3	Three Duos, vn, vc (Bonn, ?1796–8), ? by J. Reicha
4	Three Duos, G, D, D, vn, vc (Bonn, ?1798), ? by J. Reicha
90	Six Qts, E♭, G, C, e, F, D, ?1801–8 (Paris, 1819)
94	Three Qts, ?1801–8 (Paris, 1824)
95	Three Qts, ?1801–8 (Paris, 1824)
45	Three Duos, A, D, B♭, 2 vn (Leipzig, 1804)
48	Three Qts, C, G, E♭ (Leipzig, 1804)
49	Three Qts, c, D, B (Leipzig, ?1804–5)
52	Qt, C, *I-Bc* RR 539.1 (Leipzig, ?1804–5)
53	Grand Duo, C, 2 vn (Leipzig, ?1804–5)
58	Qt, A (Leipzig, ?1804–5)
—	Variations on a Russian theme, vc, str qt, 26 Aug 1805, *F-Pc* 12015
—	Six Qnts, *Pc* 12027–31, 12033; nos.1–2 for vc, str qt (no.1, 1805), nos.3–6 for va, str qt (1807)
92	Three Qnts, va, str qt, F, D, E♭, ?1805–7 (Vienna, 1820)
—	La pantomime, fantasia, str qt, 24 April 1806, *Pc* 12020
—	Quatuor scientifique, str qt, ?1806, *Pc* 12020 [incl. nos.3, 4, 7 of 36 Fugues for pf]
—	Qnt, E, vc, str qt, 1807, *Pc* 12026
—	Trio, 3 vc, 15 June 1807, *Pc* 12009

— Fugue on a theme from Les deux journées, str qt, *c*1808, lost, perf. Paris Conservatoire, ?1808–9
— Trio, F, vn, va, vc (Vienna, before 1809)
84 Twelve Duos, vn, vc (Paris, *c*1814)
— Ouverture générale pour les séances des quatuors, str qt, 1816, *Pc* 12035
— Harmonie retrograde à 4 and Marche funèbre, both ? for str qt, before 1824, ed. in H i, 220, 181
— Four fugues and a variation set, str qt, before 1826, ed. in H ii, 73, 92, 127, 223, 305
— Fugue, a/C, à 2 sujets en contrepoint à la 12ième, str qt, before 1826, *Pc* 2518 (4); ed. in H ii, 78
— Canon, vn, va, vc, 22 June 1833, *Pc* w.23, 22 (37–8)
— Armonia al revescio, ? str qt, 11 June 1834, *US-Wcm* ML 96.D44, 29
— Six Duos, 2 vn (? op.1), mentioned in Bücken (1912)
— Five or six str trios, mentioned in Bücken (1912)
— Qt, frag., *F-Pc* 13107

string and wind instruments

51 Eighteen Variations and a Fantasia on a theme of Mozart, G, fl, vn, vc (Leipzig, 1804)
89 Qnt, B♭, cl, str qt, ?before 1809 (Paris, (*c*1820)
93 Twelve Trios, 2 hn, vc, after 1810 (Paris, *c*1820)
— Double Qt, fl, ob, cl, bn, str qt, ?1811, mentioned in R and Emmanuel, ? never written
98 Six Qts, fl, vn, va, vc, *c*1813 (Paris, before 1815)
— Grand Trio, fl, vn, vc (Vienna, before 1815)
96 Octet, E♭, ob/fl, cl, bn, hn, str qt, ?1817 (Paris, 1820)
107 Qnt, F, ob/cl, str qt, ?1821–6 (Paris, 1829) [as cl qnt, in G]
105 Qnt, A, fl, str qt, ?1824–6 (Paris, 1829)
106 Qnt, E, hn, str qt (db ad lib), ?1824–6 (Paris, 1829)
— Grande symphonie de salon, ob, cl, bn, hn, str qt, db, ?1825, mentioned in Emmanuel
— Qnt, bn, str qt, 1826, *Pc* 12032
— Grande symphonie de salon [no.1], fl, ob, cl, bn, hn, str qt, db ?1827, mentioned in Emmanuel
— Grande symphonie de salon no.2, fl, ob, cl, bn, hn, str qt, db ?1827, mentioned in Emmanuel
— Diecetto, A, fl, ob, cl, bn, hn, str qt, db, ?1827–8, mentioned in Emmanuel; ? same as Grande symphonie de salon no.1 or 2
— Qnt [no.4], E♭, fl, cl, bn, hn, va, *A-Wn*
— Two qts, fl, vn, va, vc, ? from op.98, *F-Pc* 9154
— Variations, bn, str qt, *Pc* 12012
— Grand duo concertant, B♭-cl, A-cl, str qt (?db ad lib), mentioned in R and Bücken (1912) [? never written]
— Octet, ob, cl, bn, hn, str qt, db ad lib, mentioned in Emmanuel
— Concertante, *Pc* 13107

CHAMBER MUSIC WITH PIANO

— Rondeau, vn, pf, ?1800, *F-Pc* 2514
47 Sonata, C, vn, vc, pf, ?1800 (Leipzig, 1804)
44 Sonata, C, vn, pf, ?1802–3 (Leipzig, 1804)
54 Sonata, G, fl, pf, ?1802–3 (Leipzig, ?1804–5)
55 Two Sonatas, B♭, E♭, vn, pf, ?1802–3 (Leipzig, ?1804–5)
62 Sonata, A, vn, pf, ?1802–3 (Leipzig, 1808)
— Qnt, 2 vn, va, ?va/vc, musical glasses, ?1806, mentioned in Emmanuel and Bücken (1912)
— Duo, bn, pf, B♭, ?1810–15, *Pc* 2513
— Solo, e, hn, pf, ?1810–15, *Pc* 2500
103 Grand duo concertant, D, fl, pf, ?1818–20 (Paris, 1824)
104 Grand quatuor concertant, E♭, fl/vn, vc, bn/vc, pf (Paris, 1824)
101 Six trios concertants, vn, vc, pf, E♭, d, C, F, D, A, 1824 (Paris, 1824)
— Grand Trio no.6, vn, vc, pf, 1824, *Pc* 12008
— Grand duo concertant, A, vn, pf, 1826, *Pc* 2499
— Pf Qnt, 1826, *Pc* 12025
— Twelve Sonatas, vn, pf, mentioned in *RiemannL12*
— Adagio from a vc conc., arr. for vc, pf (Berlin, n.d.), mentioned in R
— Trio, vn, vc, pf, C 1075

PIANO SOLO

dated

23 Différentes pièces (Brunswick, ?1796–8)
— Rondos, Fantasia (Brunswick, ?1796–8)
— Twelve Fugues, ?1799 (Paris, 1800–01)
30 Etudes ou Exercices (Paris, *c*1800–01) [incl. nos.2, 9, 23–4 of Practische Beispiele: see THEORETICAL WORKS]
31 Etude de transitions et 2 fantaisies (Paris, 1802)
32 Fugue on a theme of D. Scarlatti (Paris, 1802)
— Thirty-Six fugues (Vienna, 1803) [incl. op.32, fantasia from op.31, no.9 from op.30, nos.10 and 22 of Practische Beispiele (see THEORETICAL WORKS) and 12 Fugues, 1799]
40 Sonata, E (Leipzig, 1803)
57 L'art de varier (Leipzig, ?1803–4) [57 variations on an original theme]
43 Sonata, E♭ (Leipzig, 1804)
46 Three Sonatas, G, B♭, E (Leipzig, 1804)
— Sonata, E♭, ?1804–5, *F-Pc* 2497
59 [2] Fantasias, C, F (Leipzig, 1805)
61 Fantasia, e (Leipzig, 1807) [no.13 of Practische Beispiele: see THEORETICAL WORKS]
81 Six Fugues (Paris, 1810)
83 Variations on an original theme (Paris, before 1815)
85 Variations on the air 'Charmante Gabrielle' (Paris, before 1815)
86 La victoire (Allegro brillant) (Paris, before 1815)
87 Variations on a theme of Gluck (Paris, before 1815)
— L'enharmonique, 1815, *Pc* 12069, no. 16 of op.97
97 [34] Etudes dans le genre fugué [La fugue et le contrepoint; 34 études de fugues et contrepoint], ?1815–17 (Paris, n.d.)
— Fugue analysée sous le rapport de l'harmonie, before 1818, in *Cours de composition musicale*, 263
102 Etudes de piano ou 57 variations sur un theme [by Grétry], suivies d'un rondeau (Paris, *c*1820)
— Allegretto, A, 1822, *US-NH*
— Harmonie retrograde, 18 Nov 1825, *F-Pc* w.7(9)
— Fugue à 3 dans le style moderne, before 1826, ed. in H ii, 41

undated

— Air de ballet, *Pc* 12067
— Allegretto, *Pc* 12065
— Andante varié, *Pc* L.13.810
— Andantino, A, *Pn* 3830(2)
— Capriccio, *Pc* 12077
— Fantaisie sur l'harmonie précédente, 5 fantasias, *Pc* 12068
— Fantaisie sur un seul accord, *Pc* 12063
— Fantasia on a theme of Frescobaldi, *Pc* 12062
— La chercheuse d'esprit, arr. of 13 Fr. 16th-cent. ariettas, *Pc* 12066
— L'espiègle, *Pc* 12070
— Marche funèbre, G, *Pc* 2501
— Marche funèbre, *Pc* 2516, ? from Musique pour célébrer, see 'Other orchestral'
— Prelude, E♭, *Pn* 3830(3), inc.
— Three rondos, *Pc* 12064, 2 in *Pc* 12078(1–2)
— Sonate facile (La pastorale), *Pc* 12061
— Sonata, F (Variations on a theme of Mozart), *Pc* 2501
— Six sonatas, C, *Pc* 2498, D, 1st movt and finale ('La folie'), *Pc* 2502, 3 in *Pc* 8458, *Pc* 12072
— Variations, E♭, *Pc* L.13.809
— Untitled pieces, sonata movts, *Pc* 12065, 12069, 12071, 12073–6, 12079(1–7)
— Fugue à 2 sujets en contrepoint à la 12ième, mentioned in Bücken (1912), = Fugue a/C, str qt; see CHAMBER MUSIC WITHOUT PIANO (strings)

ORGAN

— Fugue, A, ed. H.G. Nägeli, *Die Contrapunktisten des 19. Jahrhunderts* (Zürich, n.d.)

OTHER WORKS

Scènes italiennes, 1787, mentioned in R
Canons, 5 Dec 1804, *F-Pc* 2517
Canon à 3 on the air 'Charmante Gabrielle', before 1824, H i, 194
Canon à 6, in *Cäcilia*, ii (1824), after p.272
Fugue à 3 octaves, before 1826, H ii, 177
Ressources harmoniques, 6 Nov 1835, *Pc* w.24.44, p.72
Ariette, mentioned in Emmanuel
Ariettes italiennes, mentioned in R
Canon à 4 voix, ed. M. Pincherle, *Musiciens peints par eux-mêmes* (Paris, 1939), 89
Many sketches and frags. in *Pn* 3828–32

DOUBTFUL AND SPURIOUS WORKS

probably by Josef Reicha

Concertante, 2 vn/?vn, vc, orch, op.1 (Bonn, n.d.)
6 Duos concertants, vn, vc, op.1 (Bonn, ?1796–8)
3 Concertos, vc, op.2 (Offenbach, ?1799)
Sinfonie concertante, 2 vn/vn, vc, orch, op.3 (Bonn, ?1795)
4 Duetti concertanti, vn, vc, ?orch, ?op.3, *CZ-Pnm* xxvi D 306 [nos.1–3]; copy in Tepelského monastery archives
2 vc concs., *D-Mbs* 1268–9
Adagio à la mort de la grande Marie-Thérese, impératrice d'Autriche, vc, mentioned in R, almost certainly by J. Reicha
See also CHAMBER MUSIC WITHOUT PIANO (strings), opp.1, 3, 4; ORCHESTRAL (concertos)

THEORETICAL WORKS, WRITINGS

dated

Practische Beispiele: ein Beitrag zur Geistescultur des Tonsetzers ... begleitet mit philosophisch-practischen Anmerkungen, Vienna, 1803, *F-Pc* 2496, 2510
An Joseph Haydn, poem in preface to 36 Fugues, pf (Vienna, 1803)
Über das neue Fugensystem, foreword for 1805 edn of 36 Fugues, pf
Sur la musique comme art purement sentimental, ?before 1814, *Pc* Rés.F. 1645–6
Traité de mélodie (Paris, 1814); ed. C. Czerny as *Vollständiges Lehrbuch der musikalischen Composition*, ii (Vienna, 1832) [Fr. and Ger. text]
Petit traité d'harmonie pratique à 2 parties, op.84 (Paris, *c*1814)
Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique (Paris, ?1816–18; Eng. trans., 1854/*R*); ed. C. Czerny as *Vollständiges Lehrbuch*, i (Vienna, 1832)
Traité de haute composition musicale (Paris, 1824–6); ed. C. Czerny as *Vollständiges Lehrbuch*, iii–iv (Vienna, 1832)
A messieurs les membres de l'Académie des beaux-arts à l'Institut de France (Paris, 1831)
Art du compositeur dramatique, ou Cours complet de composition vocale (Paris, 1833); ed. C. Czerny as *Die Kunst der dramatischen Composition* (Vienna, 1835)
'Contrepoint', *Encyclopédie des gens du monde*, vi/1 (Paris, 1836), 716

undated

Cours de mélodie, *F-Pc* Rés. 1935
Die Grundsätze der practischen Harmonie, Pc 2512
Haute composition musicale, Pc 8°: C2.244
Kunst der practischen Harmonie, Pc 13376
La musique chez les grecs dans l'antiquité, lost, mentioned in Emmanuel
Notes et exemples musicaux sur la permutation, Pc Rés.F. 1647

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PETER ELIOT STONE

Reicha [Rejcha], **(Matěj) Josef** (*b* Chuděnice, nr Klatovy, 12 Feb 1752; *d* Bonn, 5 March 1795). Czech cellist, composer and conductor, uncle of ANTOINE REICHA. He went to Prague in 1761, became a choirboy there and took cello lessons with Franz Joseph Werner. In 1774 he became first cellist in the Kapelle of Prince (Fürst) Kraft Ernst von Oettingen-Wallerstein in Swabia. The violinist Anton Janitsch also played in this Kapelle, and Reicha went on several concert tours with him, travelling to Frankfurt, Gotha, Leipzig and Vienna among other places. Reicha and Janitsch were guests of Leopold Mozart when they went to Salzburg to give a concert in 1778. Reicha married in 1779; he had no children, but adopted his nephew Antoine and taught him the flute, violin and piano. In 1785 Elector Maximilian Franz of Cologne appointed Reicha director of the court orchestra in Bonn; the members included Beethoven as well as Nikolaus Simrock, who later published several first editions of Reicha's works. Haydn met the Reichas on a visit to Bonn in 1790. From 1789 Reicha was also director of the orchestra of the new national theatre in Bonn, but in 1791 he fell ill with gout and had to give up his musical activities. Leopold Mozart wrote to his son (on 29 January 1778) that Reicha's performance on the cello displayed remarkable facility, sureness of intonation, correct bowing, a fine tone and the highest degree of expression. Another contemporary described him as a 'very good leader of an orchestra'.

Reicha's works, all written in Wallerstein, were influenced by those of his colleagues there: Ignaz von Beecke, Johann Georg Feldmayr, Joseph Fiala, Anton Hutti, Antonio Rosetti and P.A. Wineberger. His virtuoso style makes great demands on the string players, and in writing for the cello he favours difficult passages in high registers. In the letter to his son of 29 January 1778, about one of Reicha's cello concertos, probably op.4 no.1, Leopold Mozart said that it was 'much in your own manner'. Michael Haydn also liked it. Reicha's wind partitas display the pleasant style of the wind music popular in his time. Schiedermair (1925) has cited examples to show that both the partitas and his symphonies influenced Beethoven.

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Doubtful: conc., vc, str, *CZ-Pnm* [probably qnt by A. Reicha]; vc conc., mentioned by Bücken

Chbr: 12 partitas, 6–11 wind insts, *D-Au*; trio, 2 vn, vc, *Mbs*, 9 duos, vn, vc, 6 as op.1 (Bonn, 1795), 3 as op.4 (Bonn, 1802)

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CLAUS REINLÄNDER

Reichard, Heinrich Gottfried (*b* Schleiz, 22 June 1742; *d* Grimma, 22 May 1801). German composer. The son of Johann Georg Reichard, he began his studies in Leipzig in 1761 and graduated in 1768; he was appointed Kantor and *Quartus* in 1769, *Tertius* in 1782 and, in 1799, co-rector of the electoral school of St Augustin at Grimma. In addition to writing numerous literary works, Reichard composed church cantatas (37 survive, two in fragmentary form; some are of considerable proportions), nine Sanctus settings, a secular cantata, an aria and an instrumental symphony (all now in *D-Dl*). The cantatas, of which he wrote the text himself (in free, rhyming verse) show a wide variety of treatment; those composed for the Grimma school festival were celebrated in their time. His music was influenced by that of Johann Friedrich Doles, Kantor of the Thomasschule in Leipzig. Skilful orchestration and elements of the *empfindsamer Stil* on the one hand, and operatic virtuoso and ornamental vocal writing on the other, are the chief characteristics of his somewhat stiff but soundly constructed compositions.

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WOLFRAM STEUDE

Reichard, Johann Georg (*b* Oels [now Oleśnica], Silesia, 1710; *d* Schleiz, 2 June 1782). German composer. He studied law at Leipzig where he matriculated on 5 May 1732, then moved to Schleiz where he held various juridical positions and in 1736 was appointed director of the court chapel of the counts of Reuss (in succession to Gottfried Siegmund Liebich). Seven church cantatas and occasional compositions, in part autographs, are in the music collection of the former electoral school at Grimma (now in *D-Dl*). These are almost the sole surviving testimonies of the early musical life of Schleiz to have survived World War II.

For bibliography *see* REICHARD, HEINRICH GOTTFRIED.

WOLFRAM STEUDE

Reichardt, Bernhard (*b* Wolfersdorf, nr Berga an der Elster, 11 March 1840; *d* Waldenburg, Saxony, 22 Feb 1907). German conductor, composer, teacher and organist. He studied music first with his father, the Kantor Ernst Theodor Reichardt, then in Weimar with Chélard, Montag, Sulze and J.G. Töpfer before becoming teacher, Kantor and organist in Werdau, Elsterberg, Adorf and Hohenstein. From 1872 he was senior lecturer at the Waldenburg seminary, where he was appointed royal music director in 1887. He was also a music historian (an expert on organs and bells), liturgist and hymnologist. He founded the Glauchau Diocesan Society for Church Music.

Reichardt's son Ossian (*b* Waldenburg, 31 Dec 1874; *d* Löbau, 18 Dec 1942) studied at the Waldenburg seminary, where he won early recognition as an organist. He taught in Glauchau and wrote and conducted his own orchestral pieces before studying at the Leipzig Conservatory with Bose, Homeyer, Jadassohn, Kretzschmar and Reinecke. His career as a music lecturer took him to Waldenburg, Grimma, Bischofswerda and finally to Löbau. He was also a proficient practical musician and critic.

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WALTER HÜTTEL

Reichardt, Johann Friedrich (*b* Königsberg [now Kaliningrad], 25 Nov 1752; *d* Giebichenstein, nr Halle, 27 June 1814). German composer, political writer and writer on music.

1. Life. 2. Music. 3. Writings.

1. LIFE. His father Johann (*c*1720–80) belonged to the last generation of outstanding lutenists. Under his tutelage, Johann Friedrich rapidly became a violin prodigy and, at the same time, a good lutenist and singer to his own lute accompaniment; from about the age of ten he began to develop some reputation in nearby cities as a travelling violinist and keyboard player. His early teachers also included J.F. Hartknoch (a young musician from Riga then learning the publishing trade in Königsberg), a local musician named Krüger, the organist C.G. Richter, who introduced Reichardt to the music of C.P.E. and J.S. Bach, and the violinist F.A. Veichtner, a pupil of Franz Benda. But all these teachers somehow failed to give Reichardt a systematic grounding in composition, and he remained handicapped in some aspects of composition technique all his life.

Reichardt's formal education was similarly fragmented, though he made good use of his considerable intellectual gifts and was accepted into the nearby home of the Count and Countess von Keyserling almost as another son. At 15 he enrolled, with difficulty, at Königsberg University, where he led an undistinguished student life for three years. He later wrote that it was Kant's influence there which enabled him to avoid 'the customary degrading path followed by most artists of our time'.

Like other young artists in the 18th century, Reichardt began his career with years of travel. The first of his journeys began in spring 1771 with a performing tour of north German musical and literary centres; he met J.A.P. Schulz, Ramler, Friedrich Nicolai, Franz Benda, J.A. Hiller, J.G. Naumann, C.P.E. Bach, Lessing, Klopstock and Claudius. During this journey he spent two long periods in Berlin, where he attended performances of Graun and Hasse operas at the declining royal opera and oratorios at public concerts, studied briefly with Kirnberger and was deeply impressed by his first substantial hearing of Handel's music. In Leipzig he began, and quickly terminated, a programme of study at the university, attended Hiller's concerts and immersed himself in the composition of vocal music and Singspiele; in Dresden he studied briefly with Homilius, a former pupil of J.S. Bach. At a concert in Prague he had to play a borrowed violin, having pawned his own. He returned to Königsberg in September 1774 with a sheaf of youthful compositions, a monograph on German comic opera and a large collection of travel notes. The monograph was published in that year as *Über die deutsche comische Oper*; a selection from his travel notes, along with letters written at the same time, was published in two volumes in 1774 and 1776 under the title *Briefe eines aufmerksamen Reisenden die Musik betreffend*.

For about a year Reichardt held a post as a government official. In September 1775, having learnt that Frederick the Great was seeking a Kapellmeister for the royal Berlin opera to succeed J.F. Agricola, he wrote to Frederick, boldly recommending himself as a worthy perpetuator of Graun's style and enclosing the score of his opera *Le feste galanti*, composed in imitation of Graun and Hasse during his stays in Berlin. By the end of the year, his 23rd, the important post was his.

Never having intended to continue his youthful imitation of the old styles beyond *Le feste galanti*, Reichardt nonetheless found himself directing operas by Hasse and Graun, occasionally adding to them under the king's close supervision to suit aging, uncooperative singers; his own more progressive operatic creations were ignored. By way of compensation he devoted more of his energies to writing, and to the composition of dramatic works as much unlike the old Italian operas as possible. In 1777 he wrote a melodrama *Cephalus und Prokris* intended for the flourishing new German theatre (although the first performance was in Hamburg). He was able to leave Berlin for long periods, and spent time in Hamburg, Dessau, Weimar and Königsberg. He married Juliane Benda, Franz Benda's daughter, in 1776, and remarried soon after she died in 1783. During these years he avidly pursued friendships with such illustrious contemporaries as C.F. Nicolai, Hamann, Klopstock, Herder, Lavater, Moses Mendelssohn and Goethe. His home was a meeting-place for artists and intellectuals; as a boy Ludwig Tieck was a playmate of his stepson and was strongly influenced by the cultural atmosphere of the Reichardt home.

A journey on operatic business in 1783 led to a personal acquaintanceship with Lavater, and allowed Reichardt to meet Galuppi in Venice, and Gluck and the Emperor Joseph II in Vienna. In Italy he was strongly affected by the newly rediscovered works of Palestrina; in Vienna he listened devotedly to the aging Gluck's personal demonstrations of poetic vocal declamation. In 1783 he founded the Berlin Concert Spirituel in imitation of the Paris institution of that name, featuring his own music and that



1. Johann Friedrich Reichardt: engraving by Riedel, 1814, after a painting by Anton Graff, 1794

of such composers as Haydn and Handel. Another leave of absence in 1785 took him to England and France. In Paris he had begun to compose on commission two operas, *Tamerlan* and *Panthée*, when he had to return to Berlin in October 1785. Further leave was granted, and he returned to Paris in early 1786, finishing *Tamerlan* on the way; but contract difficulties delayed the production, and he soon realized that the fickle Parisians had lost interest in him during his absence. He gave vent to his disappointment and indignation in an indictment addressed 'to the musical public' which went far to earn him a reputation for arrogance.

With the death of Frederick the Great in 1786 the new king, Friedrich Wilhelm II, gave Reichardt full authority as Kapellmeister, raised his salary, hired new musicians, renovated the opera house and allowed Reichardt's music to be heard at last. Reichardt became more closely associated with members of the *Sturm und Drang* movement. He collaborated with Goethe on the Singspiel *Claudine von Villa Bella* (1789); it was the first German opera successfully presented to the Prussian court by its own Kapellmeister, and for Reichardt it represented his dual position as conductor of the Italian court opera and as composer of German Singspiel and lied.

But this era, the highpoint of his career, ended prematurely. During another trip to Italy in the summer of 1790 a substitute Kapellmeister was appointed, and resentment and jealousy broke out among the musicians. At the beginning of 1791, after a serious illness, he was granted a three-year leave of absence, with light duties and a full salary. He acquired a country estate in Giebichenstein, near Halle, and set out early in 1792 on a journey of enquiry through Revolutionary France; on his return he published, under the pseudonym 'J. Frei', a book sympathetic to the Revolution (*Vertraute Briefe über Frankreich*). In 1794, he was denounced to the king as a Republican, and Reichardt was finally dismissed in October of that year without pension. By 1796 he had also alienated both Schiller and Goethe by his criticism of the journal *Die Horen*, which Schiller edited.

From the end of 1794 until the accession of Friedrich Wilhelm III in 1797, Reichardt lived in Hamburg and Giebichenstein, active as a political journalist, and editing the journals *Frankreich* and *Deutschland*. In 1796 he was appointed director of the Halle salt mines, a position which gave him leisure to pursue his own interests. Giebichenstein became a 'hostel of Romanticism' for such artists and intellectuals as von Arnim, the brothers Grimm, Jean Paul, Schleiermacher, Novalis, Schlegel and J.H. Voss. It was a centre of intellectual Republicanism, of lieder and romantic poetry, folksong and folk art.

In 1806 Napoleon's troops occupied parts of Prussia, and also Halle and Giebichenstein. Reichardt and his family fled to north Germany, and returned in October 1807 to find the estate in Giebichenstein in ruins. Within a few months the now destitute Reichardt was brought to Kassel by Jérôme Buonaparte as *Directeur général des théâtres et de son orchestre*. He faced his work there with little enthusiasm, and by autumn 1808 he had once again set out on travels, supposedly to hire new singers for the opera; but he was held in disfavour by his new patron – who offered the post, in vain, to Beethoven at about this time – and never returned to Kassel. He spent several months in Vienna, where he visited the great names of his acquaintance and was entertained as a famous musician. At this time he wrote one of his most substantial travel diaries, the *Vertraute Briefe geschrieben auf einer Reise nach Wien*, an account of Vienna's music at the height of its most celebrated era. Returning to Giebichenstein in July 1809 with barely enough money to support his family, he had to depend on income from writing and composing until 1811, when he was given a small pension. He made several more journeys, to Berlin, Leipzig and Breslau, but his brilliant reputation had gone. He died largely forgotten.

2. Music. In at least two categories Reichardt's abandonment of the typically limited outlook of the German Kapellmeister proved beneficial: his songs departed from the rigid plainness of the 'Berlin School' odes towards the folk styles and dramatic gestures of early Romanticism; and his stage works, instead of centring on older styles of *opera seria*, favoured forward-looking Italian opera, French opera (the works of Gluck), Singspiel and other German theatrical forms.

The songs – he composed about 1500 of them, on texts by some 125 poets – cover a range of styles probably unsurpassed until Schubert, whom he influenced considerably. One extreme of this range is represented by the *Lieder für Kinder aus Campes Kinderbibliothek*, settings of edifying or pious verses by such poets as Gleim, Claudius, Hölty and Kleist. Uniformly strophic, seldom harmonized in more than two or three parts (with the voice doubling the upper part), and with melodies so folklike that some are still sung in German schools, this set shows Reichardt as one of the most sincere and effective composer-propagandists in the early history of modern music education. At the other extreme are songs known as 'declamations', which present free lyrical reflections or dramatic scenes: among his Goethe settings, for instance, *Prometheus* contains declamations against static harmonies, quick-changing dynamic indications

and sudden alterations of tempo; the *Monolog des Tasso* is through-composed like an operatic scena; the rondo-like form of *Johanna Sebus* is determined by alternate representations of a flood and a child's attempt to rescue its mother. (Goethe was to write of Reichardt as 'the first to make my lyrical works known to the general public through music, in a serious and steady manner'.) Reichardt's songs of all sorts show their composer's preference for the song 'as a correct, complete whole, its real value consisting in the unity of the song', and for a style of text-setting whose clarity is probably still unsurpassed, a deference to the spirit and structure of the poem, and an idealistic adherence to the dignified simplicity that he admired in folk art (fig.2).

Reichardt broke away from *opera seria* in 1785–6 with *Tamerlan* and *Panthée*, both composed in imitation of Gluck. *Andromeda* (1787) was a fortunate attempt to combine the best of the French (Gluckian) and Italian styles. Of *Brenno*, performed before the new king with great success in 1789, the composer wrote: 'more than any other [of my operas], it was conceived and worked out according to my own taste, with confidence in my own powers and with faith in a great new epoch of noble musical theatre'. Richly scored and staged, celebrating military heroism with bravura arias and an impressive triumphal procession, and demanding vocal virtuosity in the old bel canto style while prefiguring the pomposity of Spontini, *Brenno* was obviously designed to please the public in general, and the Prussian court in particular. With *Claudine von Villa Bella* (1789, libretto by Goethe) the court gave its approval in principle to opera in German, and Reichardt was confirmed in his belief that the future lay in German works. Goethe still held a high opinion of the work in 1829 but thought that the instrumentation ought to be reinforced. A more successful Reichardt-Goethe collaboration was the Singspiel *Jery und Bätely*, first performed in 1801. Goethe's text was shortened against his will by the composer, who allegedly 'set the naive Goethe verses to several unaltered Swiss and French folk melodies'. Reichardt's aptitude for Singspiel lay in his peculiar ability to evoke folk melody in simple yet not banal songs, though he was equally capable of larger effects (as in the orchestral 'storm scene' of *Die Geisterinsel*, his most successful Singspiel). His invention of the LIEDERSPIEL, a kind of mirror reflection of the vaudeville in which already existing poems are set to new music, proved to be a dead end, as did his experimentation with melodrama. The incidental music for plays fared better; the 'Hexenscenen' for *Macbeth*, very popular until well into the 19th century, sets the outburst of the witches against a large orchestra with rushing string figures and chromatic harmonies, foreshadowing the mood of *Der Freischütz*.

2. *Opening of Reichardt's setting of 'Erlkönig' from 'Göthe's lyrische Gedichte' (Berlin, 1794)*

Although Reichardt was deeply impressed by the newly discovered music of Palestrina and believed with the Cecilians of the 19th century that church music should return to the *a cappella* ideal, his own sacred works were composed mainly for large chorus and orchestra and presented in non-denominational public performances; at times they even adopt operatic style. He remained a relative stranger to fugue and other contrapuntal devices even in the most conservative of these works.

The virtuoso violinist and much admired keyboard player in Reichardt was overshadowed by the *littérateur*. In accordance with the north German Protestant cultural tradition founded on 'the word', he believed that his epoch would produce ever more valid combinations of music and literature, and that pure instrumental music would take second place. His instrumental works suffer in general from flippancy and haste, and in particular from his curiously doctrinaire adherence to the old notion – an inheritance from *Affektenlehre* – that contrasting moods do not belong in a single movement. The Classical principles of contrast, balance, development and restatement remained virtually foreign to him. His symphonies, chamber music and keyboard pieces are mainly retrospective; his concertos are not as progressive as those of C.P.E. Bach.

3. WRITINGS. Reichardt's importance as a writer and a cosmopolitan was probably equal to his importance as a composer. While much of his writing exhibits the worst along with the best characteristics of reportage – ephemeral value and immediacy, disorganization and freedom, vagueness and ardour – he must nevertheless be listed with Burney and Forkel as a pioneer of modern music journalism. His programme notes for the Berlin Concert Spirituel are among the first essays in audience instruction. The *Briefe eines aufmerksamen Reisenden* (intended, at Nicolai's suggestion, to counteract Burney's uncomplimentary remarks on German music in *The Present State of Music in Germany*) show his characteristic eschewal of scholarly pretension: 'Do not look for organization in these letters, but instead take pleasure in the stream from my overflowing heart'. The 'intimate letter' was an ideal vehicle for such communication, one he never abandoned, though some found it offensive: in the *Vertraute Briefe* of 1808–9 the mere pleasure-seeker and flatterer was so much in evidence that the work was called a 'scrawl' by Beethoven and held in contempt by von Arnim, Brentano and Goethe.

In his work as a writer for and editor of journals Reichardt rose to a higher level. The *Musikalisches*

Kunstmagazin, a mixture of aesthetic theory, musicography and newly printed music, is still regarded as an epoch-making work; it was unusual in being addressed to the connoisseur rather than the amateur, and was still being read with interest by Schumann and his generation. It shows Reichardt as one of the journalist creators of the Romantic folk ideal in the lied, and as a music critic devoted to a new objective of the Enlightenment and of the Revolution: the improvement of the public's taste.

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Hänschen und Gretchen, 1771–2 (Operette, 1, J.C. Bock, after M.-J. Sedaine: *Rose et Colas*), unperf., ov. *A-Wgm*, vs (Riga, 1773 [pubd with Amors Guckkasten])

Amors Guckkasten (La lanterne magique de l'amour), 1772 (Operette, 1, J.B. Michaelis), unperf., vs (Riga, 1773 [pubd with Hänschen und Gretchen])

Le feste galanti (La gioja dopo il duolo, ò Le feste superbe) (os, 3, L. de Villati, after Duché de Vancy), Potsdam, Hof, 1775, *D-Bsb*, *F-Pc*

Der Holzhauer, oder Die drei Wünsche, *c*1775 (komische Oper, 1, after Castet and J.F. Guichard: *Le bûcheron*), unperf.

Cephalus und Prokris (Melodram, 1, K.W. Ramler), Hamburg, Gänsemarckt, 7 July 1777, *D-Bsb*, vs (Berlin, 1777)

Ino (musikalisches Drama, 1, J.C. Brandes), Leipzig, 4 Aug 1779, *Bsb*, *DK-Kk*, vs (Leipzig, 1779)

Liebe nur beglückt (Schauspiel mit Zwischenmusik und Gesang, 3, Reichardt), Dessau, Hof, aut. 1781 (Dessau, 1780), *D-Bsb**

Tamerlan, 1786 (tragédie lyrique, 4, E. Morel de Chédeville, after Voltaire: *L'orphelin de la Chine*), unperf.; in Ger., Berlin, Kgl, 16 Oct 1800, *Bsb*, *US-Wc*

Panthée (tragédie lyrique, 4, Berquin), Paris, Opéra, 1786, *F-Pc*

Andromeda (os, 3, A. de' Filistri da Caramondani), Berlin, Kgl, 11 Jan 1788, *D-Bsb*, *Mbs*, *US-Wc*

Protesilao [Act 1] (os, 2, G. Sertor), Berlin, Kgl, 26 Jan 1789, *D-Bsb* [Act 2 by J.G. Naumann]

Claudine von Villa Bella (Spl, 3, J.W. von Goethe), Charlottenburg, Schloss, 29 July 1789, *Bsb*, *WRdn*

Brenno (os, 3, Filistri), Berlin, Kgl, 16 Oct 1789, vs (Berlin, 1789), fs (Berlin, *c*1797)

Jery und Bätely, 1789 (Spl, 1, Goethe), 1789, Berlin, National, 30 March 1801, *A-Wn*, *D-Bsb*, *WRdn*, *US-Wc*, vs (Berlin, *c*1789)

L'olimpiade (dramma per musica, 3, P. Metastasio), Berlin, Kgl, 2 Oct 1791, *D-Bsb*

Lila (Spl, Goethe), 1791, ?unperf., music lost

Erwin und Elmire (Spl, 2, Goethe), Berlin, concert perf., early 1793, *Bsb*, *WRdn*, *US-Wc*, vs (Berlin, 1791)

Macbeth (tragedy, 3, G.A. Bürger), Munich, Hof, spr. 1795

Die Geisterinsel (Spl, 3, J.F.W. Gotter, after W. Shakespeare: *The Tempest*), Berlin, National, 6 July 1798, *D-Bsb*, *WRdn*, vs (Berlin, 1799)

Lieb' und Treue (Lieb' und Frieden) (Liederspiel, 1, Reichardt), Berlin, National, 31 March 1800, *Bsb*, *Dl*, vs (Berlin, 1800)

Der Jubel, oder Juchhei (Liederspiel, 1, Reichardt), Berlin, National, 21 June 1800, *Bsb*, *DT*, vs (Strasbourg, 1805)

Rosmonda (tragedia per musica, 3, Filistri), Berlin, National, 6 Feb 1801, *Bsb*

Das Zauberschloss (Spl, 3, A. von Kotzebue), Berlin, National, 2 Jan 1802, *F-Pc*

Herkules Tod (Melodram, 1, after Sophocles), Berlin, National, 10 April 1802, *D-Bsb*, *US-Wc*

Kunst und Liebe, *c*1803 (Liederspiel, 1, Reichardt), Berlin, National, 30 Nov 1807, vs (Strasbourg, 1805)

L'heureux naufrage (comedy, 1), Kassel, Hof, aut. 1808, *D-Bsb*

Bradamante (4, H.J. von Collin), Vienna, 3 Feb 1809, *Bsb*

Der Taucher (Spl, 2, S.G. Bürde, after F. von Schiller), Berlin, National, 18 March 1811, *Bsb*

Musik zu J.F. Reichardts Liederspielen (Strasbourg, 1804)

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Other: 2 ballets: Orpheus, Trippstrill, 1763–4, lost; Il genio della Russia e il genio della Prussia (Landi), prol to C.H. Graun: Angelica e Medoro, Berlin, 24 July 1776; Ein französischer Prolog von Madame Aurore Bursay: Venez plaisirs charmants, Kassel, Hof, 20 Feb 1808, *LEm* (inc.)

For individual dramatic arias of uncertain origin, see Pröpper, ii, 329ff

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Geistliche Gesänge von Lavater (Winterthur, 1790); Cäcilia, i–iv (Berlin, 1790–95); Göthe's lyrische Gedichte (Berlin, 1794); Deutsche Gesänge beim Clavier von Matthisson (Berlin, 1794); Gesänge der Klage und des Trostes (Berlin, 1797); Lieder der Liebe und der Einsamkeit, acc. hp, kbd, i–ii (Leipzig, 1798, 1804), ed. W. Serauky (Halle, 1951); Wiegenlieder für gute deutsche Mütter (Leipzig, 1798); Lieder für die Jugend, i–ii (Leipzig, 1799); Sonetti e canzoni di Petrarca (Berlin, n.d.); 12 deutsche Lieder (Zerbst, 1800), collab. L. Reichardt

6 Romances, acc. pf/hp (Paris and Berlin, 1805); Romantische Gesänge (Leipzig, 1805); Le troubadour italien, français et allemand, i–xxxvi (Berlin, 1805–6); Göthe's Lieder, Oden, Balladen und Romanzen, i–iv (Leipzig, 1809–11), ed. in EDM, 1st ser., lviii–lix (1964); Schillers lyrische Gedichte (Leipzig, 1810); 3 Lieder von C.L. Reissig (Leipzig, 1812); Lieder von T. Körner, autograph, *D-DÜk*

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Other songs and arias in anthologies and MSS, see *EitnerQ*

CHORAL

Orats: La Passione de Gesù Cristo (P. Metastasio), 1783, *D-Bsb*, *RUS-KA*; Auferstehungs-Oratorium, 4vv, double choir, orch, 1785

Cants.: Gott ist unser Gesang (G.W. Burmann), 4vv, orch, 1778, *D-Bsb* [for birthday of Frederick the Great]; Ariadne auf Naxos (H.W. von Gerstenberg) (Leipzig, 1780); Der May: ein Wettgesang (K.W. Ramler), 2vv, 2 fl, 2 ob, 2 hn, 3 bn, 1780; Die Hirten bei der Krippe (Ramler) (Gotha, 1782); Der Sieg des Messias (H.J. Tode), 1784, *SWl*; Cantata in the Praise of Handel (J. Lockman), S, chorus, orch, 1785; Weihnachts-Cantilene (M. Claudius) (Berlin, 1786)

Cantus lugubris in obitum Friderici Magni borussorum regis, 4vv, chorus, orch, Sept 1786 (Berlin, 1787) [on death of Frederick the Great]; Cantata per giorno natalizio della Principessa Frederica de Prussia, 4vv, 1787; Eine Geisterstimme (A. Iffland), 1787; Miltons Morgensang, 4vv, chorus, orch (Kassel, 1808) [arr. by Reichardt of C. Fasch: Hymne]; Cantate auf die Einweihung der Berliner Universität (C. Brentano), 15 Oct 1810; Cantate auf den Tod der Königin Luise von Preussen (Brentano), 1810

Sacred: Requiem, 6vv, lost; Der Säemann säet den Saamen, *c*1784; Der Mensch lebt und bestehet (M. Claudius), *c*1784; Der 8. Psalm, 4vv, insts, org, ?lost; Der 165. Psalm (trans. M. Mendelssohn), 1784; Der 64. Psalm, 1784; Der 65. Psalm, chorus, orch (trans. Mendelssohn), 1784, *A-Wn*, *B-Bc*, *D-Bsb*, *SWl*; Te Deum laudamus, double choir, orch, 1786, *A-Wn*, *D-Bsb**, *KA* [for coronation of Friedrich Wilhelm II of Prussia]; Te Deum zur Feier des Sieges bei Leipzig 1813, 2vv, double choir, orch, ?lost

Other vocal: An die Musik (Ebeling), 1778, lost; La danza, 2vv (St Petersburg, *c*1788); Il consiglio, 1788; Amor timido, 1788; Musikalische Feier zum Andenken Friedrich's des Grossen (Berlin, 1788); Trauerode auf den Tod der Grossfürstin Helena (Penig and

Leipzig, 1805); Das neue Jahrhundert: eine prophetische Ode von Klopstock, 2vv, double choir, orch, autograph 1814, *Bsb*

INSTRUMENTAL

MSS of unpublished works in *D-Bsb* unless otherwise stated; thematic index in Dennerlein

Concs.: 9 for kbd: 6 concerts ... à l'usage de beau sexe, hpd/pf, op.1 (Amsterdam, 1774), B♭ (Riga, 1773), g, 1774, for Juliane Benda (Leipzig, 1777), G, autograph 1772; Concerto VIII, 2 kbd, 1773; 1 for hpd, vn, autograph *c*1773; 1 for vn (Riga, 1773), ed. in NM, clxxxi (1955)

Other orch: 6 syms.: nos.1 and 2, autograph 1773, e, *c*1774, ?lost, no.6, autograph 1776, D, autograph 1782, Schlachtsymphonie, 1814; Overtura di Vittoria, 1814; 2 ovs., 1776; Trauermarsch, *c*1797

Chbr: 3 qnts, 2 vn/fl/ob, 2 hn, pf (Paris, 1785); Str qt, *c*1774, *D-SWl*; 6 trios, 2, vn, b, 1774 (2 lost, 2 pubd Offenbach), 1 ed. in Collegium musicum, lii (Leipzig, 1926); 6 sonatas, 2 vn, vc, op.1 (Offenbach, 1778); 3 sonatas, vn, va, vc, op.4 (Berlin, 1782); 6 sonatas, vn, b (Berlin, 1778), 2 ed. in NM, lxiv (1930); 6 hpd sonatas, vn acc., op.2 (Amsterdam, 1777); 4 sonatas, hpd/pf, vn acc. (Paris, 1785); 2 sonatas, fl, kbd, D (Berlin, 1787), C, *c*1787, ed. in Collegium musicum, cviii (Wiesbaden, 1957); 100 leichte Übungsstücke, 2hn (Leipzig, ?1810); Vermischte Musicalien (Riga, 1773), [incl. str qt, str trio, vn sonata with vc, 2 vn sonatas with kbd; works for glass harmonica]

Kbd: Sonate der Herzogin ... Annen-Amalien (Berlin, 1772); 2 hpd sonatas in Vermischte Musicalien (Riga, 1773); 6 hpd sonatas (Berlin, 1776); 6 hpd sonatas (Berlin, 1778); 6 sonatas, hpd/pf, op.3 (Berlin, 1782); 6 rondeaux, pf/hpd (Paris, 1785); 4 pf sonatas (Berlin, 1793); 12 variations sur l'air ... de l'opéra Die Geisterinsel, pf (Berlin, *c*1800); Grande sonate, pf (Leipzig, ?1813); 4 kbd sonatas, *RUS-KA*, *D-Bsb*, incl. 2me sonate ... pour Madame la Baronne de Ertmann, autograph 1814; Kleine Klavier und Singestücke (16 works) (Königsberg, 1783); miscellaneous smaller works in anthologies

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For details of correspondence, see Pröpper, ii, 29ff

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EUGENE HELM/GÜNTER HARTUNG

Reichardt, Juliane. *See* BENDA FAMILY, (11).

Reichardt, Louise (*b* Berlin, 11 April 1779; *d* Hamburg, 17 Nov 1826). German composer and singing teacher. The daughter of J.F. Reichardt and his first wife, Juliane (née Benda), Louise Reichardt was virtually self-taught. She acquired an informal education from her father and the philosophers and poets who frequented her home in Giebichenstein (near Halle). Such literary figures of the German Romantic era as the Grimm brothers, Ludwig Tieck, Novalis (F.L. von Hardenberg), Joseph von Eichendorff, Clemens Brentano and Ludwig von Arnim were family friends and admired her singing and song settings. In 1809 she settled in Hamburg, where she supported herself as a singing teacher and composer. She also organized and directed a women's chorus which became the nucleus of the Hamburg Singverein. Reichardt was known for her untiring efforts in the production of Handel choral works; she translated the texts and prepared the choruses for performances conducted by her male colleagues. She composed more than 75 songs and choruses, both sacred and secular, which were popular throughout the 19th century and appear in many anthologies; a number have achieved the status of folksongs. Reichardt's

German songs have unusually graceful and lyrical vocal lines with deliberately unobtrusive piano accompaniments. Among her best – and best-known – songs are *Hoffnung* ('Wenn die Rosen blühen', F.G. Wetzel), *Unruhiger Schlaf* (Arnim), and *Nach Sevilla* (Brentano). Her Italian canzoni, on texts by Metastasio, are eloquent examples of the early 19th-century dramatic Italian song.

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NANCY B. REICH

Reiche, Gottfried (*b* Weissenfels, 5 Feb 1667; *d* Leipzig, 6 Oct 1734). German trumpeter and composer. Nothing is known about his early training, except that he trained as a *Stadtpfeifer* with one Becker, but it should be noted that the Weissenfels court produced many good trumpeters, among them the Altenburgs, father and son, and J.S. Bach's second father-in-law, J.C. Wülcken. Reiche arrived in Leipzig in 1688, as journeyman to the local *Stadtpfeifer*. In 1700 he was named *Kunstgeiger*, in 1706 city piper, and in 1719 senior city piper. Between 1723, the date of J.S. Bach's arrival in Leipzig, and his own death in 1734, Reiche played all Bach's first trumpet parts, and presumably those for horn, cornett and perhaps soprano trombone as well. He was the composer of *Vier und zwantzig neue Quatricinia* (1696; modern edition 1927, rev. 3/1958; ed. H. Eichhorn, 4/forthcoming), as well as many five-part sonatas and other pieces now lost. On his death he left a horn and a slide trumpet.

His importance for the city of Leipzig was such that as early as 1694 the city council paid him a sum of money to prevent him from seeking employment elsewhere during a period of mourning. It was probably on his 60th birthday that the council engaged Elias Gottlob Haussmann, an artist who later painted a portrait of Bach, to do an oil portrait of Reiche; in that year an engraving was made from it by Johann Friedrich Rosbach (see illustration).



Gottfried Reiche: engraving by Johann Friedrich Rosbach after Elias Gottlob Haussmann, 1727

Although Reiche was certainly a great trumpeter, modern scholars have tended to overrate his historical importance, as regards both the coiled trumpet he displays in the portrait and his alleged influence on Bach. Even if it should be shown that Reiche favoured the coiled trumpet in performance, other trumpeters using the natural trumpet in its common long form, notably Heinisch in Vienna, greatly surpassed Reiche in the use of the high register; and Bach had written technically demanding, idiomatic trumpet parts before coming to Leipzig.

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EDWARD H. TARR

Reichenau. Benedictine monastery on the island of the same name in Lake Constance. Founded in 724, it was a prominent centre of intellectual life until the 10th century. According to tradition, Charles Martel made the island over to the missionary Pirmin after defeating the Alemanni in 722. Charlemagne, another early patron, made the monastery independent of the diocese of Konstanz. In 815 Reichenau received the privilege of immunity and freedom to elect its own abbot. From 846 to 849 the connections of the monastery reached as far as St Denis,

Corvey and Fulda in the north and Rome in the south; but by the mid-9th century Reichenau was already beginning to take second place to St Gallen.

The Reichenau monastery school, modelled on that of Tours, was set up under Abbot Waldo (786–806) in accordance with the aims of Carolingian educational reform. Of interest to historians of medieval music theory are a number of liturgical, mathematical and musical writings produced by men associated with this school, including Abbot BERNO OF REICHENAU (1008–48) and his pupil HERMANNUS CONTRACTUS (1013–54), containing important information on the introduction and propagation of Roman plainchant, as well as methods of instruction and performance.

The school ensured the reputation and influence of the monastery, and so also did the library, which was one of the largest of the Carolingian era. The library's organization began under Abbot Petrus (782–6); in 821, 415 volumes were listed, including 58 sacramentaries, 12 lectionaries, 10 antiphoners, 50 psalters and 7 books with special Offices. This stock was considerably increased under Abbot Friedrich von Wartenburg (1427–53); but only about a quarter was still to hand after the secularization of the monastery in 1802–3. A few manuscripts dating from the 10th–15th centuries, some of which certainly belonged to Reichenau, survive in the Staatsbibliothek in Bamberg, the Freiburg archiepiscopal archives, the Universitätsbibliothek in Heidelberg and, above all, the Badische Landesbibliothek in Karlsruhe. Most are fragments of a few pages, although *D-BAs* Lit.5 (written in 1001), containing tropes, sequences, offertory verses and a tonary, is a notable exception. The identification of Reichenau manuscript fragments rests on the presence of festivals of saints whose relics were acquired by Reichenau in the 9th century (Pirmin, Genesius, Valens (Marcus), Januarius, Fortunata, Pelagia and Meinrad) and of the feasts of the Virgin, the feast of the Precious Blood and the feasts of the patron saints of the churches (Peter, Paul, Mark and George).

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KARL-HEINZ SCHLAGER

Reichenberg. *See* LIBEREC.

Reichenberg, David (*b* Cedar Falls, IA, 13 July 1950; *d* London, 10 June 1987). American oboist. After studying with Jerry Sirucek at Indiana University, Reichenberg continued his studies at the Mozarteum in Salzburg. The contact he established with Nikolaus Harnoncourt, and Baroque oboe pioneers Jürg Schaeftlein and Paul Hailperin led to his involvement in the Concentus Musicus, Vienna. In 1977 he formed the Munich-based early music ensemble Florilegium Musicum; subsequently the English Concert invited him to play as first oboist in recordings of Bach's Brandenburg Concertos and Orchestral Suites. He also performed and recorded with the Taverner Players, London Baroque and London Classical Players. He taught at the GSM in London and, from 1986, the Vienna Music Academy. Before his tragically premature death from AIDS-related illnesses, Reichenberg brought a degree of professionalism to Baroque oboe playing which had rarely been encountered before in the 20th century.

GEOFFREY BURGESS

Reicher-Kindermann, Hedwig (*b* Munich, 15 July 1853; *d* Trieste, 2 June 1883). German dramatic soprano. A daughter of the baritone August Kindermann, she studied with her father, and in 1870 sang in the chorus of the Munich Hofoper. The following year she was engaged at Karlsruhe and in 1874 sang in Berlin as Pamina in *Die Zauberflöte* and Agathe in *Der Freischütz*. Returning to Munich, she appeared at the Gärtnerplatztheater as Mlle Lange in Lecocq's *La fille de Mme Angot*, in Offenbach's *Die Schwätzerin von Saragossa* (*Les bavards*) and as Orlofsky in the first Munich performance of *Die Fledermaus* (10 July 1875). She sang Grimgerde, one of the Valkyries, in the first complete *Ring* cycle at Bayreuth in 1876 and took over the part of Erda in *Das Rheingold* and *Siegfried* for the second cycle. In 1877 she sang at Hamburg, making her début there as Orpheus in Gluck's *Orfeo ed Eurydice*, and the following year appeared in Vienna.

Engaged by Angelo Neumann for his company at Leipzig from 1880, she sang Fricka in Neumann's production of the complete *Ring* at the Viktoria-Theater, Berlin (1881), Isolde in the first Leipzig performance of *Tristan und Isolde* (1882), Ortrud in *Lohengrin* and Eglantine in Weber's *Euryanthe*. When Neumann's company gave the first complete performances of the *Ring* in London, at Her Majesty's Theatre in May 1882, she sang Fricka and Waltraute in the first cycle, and Brünnhilde in the second and third. She accompanied Neumann's Wagner tour through Europe, singing Brünnhilde at the opening performances in Breslau during September. Forced to leave the company for a time because of illness, she rejoined it for the Italian part of the tour, which began in Venice in April 1883 with *Das Rheingold*, in which she sang Erda. After performances of the *Ring* in Bologna, Rome and Turin, she sang Leonore in *Fidelio* at Milan and Erda in *Das Rheingold* at Trieste and, though too ill to appear in *Die Walküre* or *Siegfried*, she appeared as Brünnhilde in *Götterdämmerung* on 21 May. 12 days later she died, aged only 29.

Her passionate intensity, dramatic abandon and glorious voice, so Neumann wrote in a letter to Wagner after a performance she had given of Isolde, combined to make her the outstanding operatic artist of her generation. Her untimely death, only a few months after the composer's own, occasioned the remark that 'Wagner has summoned his Valkyrie to Valhalla'.

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ELIZABETH FORBES

Reichert, Georg (Nikolaus) (*b* Šupljaja, 1 Dec 1910; *d* Würzburg, 15 March 1966). German musicologist of Yugoslav birth. After attending German, Hungarian and Yugoslav schools he studied at the Vienna Academy of Music and Performing Arts and with Haas, Lach, Ficker, Orel and Wellesz at Vienna University, where he took the doctorate in 1935 with a dissertation on Viennese settings of the mass in the first half of the 18th century. In 1936 he became musicological assistant to Ernst Fritz Schmid and then Carl Leonhardt (1937) at Tübingen University, where he helped to establish the Swabian music archive and completed his *Habilitation* in 1940 with a study of the Swabian composer Erasmus Widmann. After war service he was a lecturer and assistant professor there (1946–60), and was then appointed to the newly established chair of musicology at the University of Würzburg (1960–66); he also served as acting professor at Tübingen (1951–2, 1958–9) and visiting professor at Munich (1954–6). His research was mainly concerned with sacred music (an interest which led him to consider the relationship between words and music in medieval music), tonality, dance and the music of Swabia.

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□

Reichmann, Theodor (*b* Rostock, 15 March 1849; *d* Marbach, 22 May 1903). German baritone. He studied in Berlin, Prague and with Lamperti in Milan, making his début in 1869 at Magdeburg as Ottokar in *Der Freischütz*. After singing at Rotterdam, Strasbourg and Hamburg, he appeared for the first time in Munich in May 1874 in *Guillaume Tell*, and the following year began a permanent engagement there with Marschner's *Hans Heiling* (1875). He sang Amonasro in *Aida* (1877), the Wanderer in *Siegfried* (1878) and the title role of Nessler's *Der Rattenfänger von Hameln* (1881), all first Munich performances. He sang Amfortas at all 16 performances of *Parsifal* at Bayreuth in 1882, returning to the festival in that role regularly until 1902, as Hans Sachs in 1888–9 and as Wolfram in *Tannhäuser* in 1891. He made his London début in 1882, when he substituted for Emil Scaria as Wotan in the second and third complete *Ring* cycles presented by Angelo Neumann at Her Majesty's Theatre. He first sang at Covent Garden in 1884, appearing as Telramund in *Lohengrin*, as the Dutchman and as Hans Sachs and returned in 1892 to sing Wotan (*Die Walküre* and *Siegfried*) in the *Ring* cycles conducted by Mahler. From 1883 to 1889, and again from 1893 until his death, he was engaged at the Vienna Hofoper, where he sang Iago in the first Vienna performance of Verdi's *Otello* (1888). He made his New York début at the Metropolitan in 1889 as the Dutchman, and during his two seasons there he sang 16 parts, which included Don Giovanni, Count di Luna in *Il trovatore*, Renato in *Un ballo in maschera*, Solomon in *Die Königin von Saba*, Amonasro, Werner in *Der Trompeter von Säckingen*, Nélusko in *L'Africaine* and Escamillo in *Carmen*, as well as his Wagner roles. His final appearance in Munich was at the Prinzregententheater as Hans Sachs on 11 August 1902, when the resonance of his magnificently warm and even voice was said to have been as powerful as at the beginning of his career, 30 years earlier.

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ELIZABETH FORBES

Reichsmusikkammer. German musical organization. Established in November 1933, the Reichsmusikkammer (Reich Music Chamber) was one of the seven sub-chambers of the Reichskulturkammer (Reich Chamber of Culture), founded and operated by Joseph Goebbels. Like the other sub-chambers for theatre, visual arts, film, literature, journalism and radio, the Reichsmusikkammer was the official organization of the Third Reich coordinating all facets of the music industry, with departments for composition, soloists, orchestras, entertainment music, music education, choral music, church music, concert agencies, copyright issues, music and instrument vendors, and financial and legal matters. It set wages for professional musicians, regulated professional certification,

introduced exams and training courses for private music instructors and provided a pension plan for artists. Membership was required of all music professionals, who had to furnish proof of 'Aryan' lineage to join; thus the Reichsmusikkammer served as an effective mechanism to exclude Jews from German musical life. Richard Strauss served as the first president of the Reichsmusikkammer but was compelled to resign with the discovery of his defiance to the regime in insisting on working with the Jewish librettist Stefan Zweig. The first vice-president, the conductor Wilhelm Furtwängler, stepped down following his controversial defence of Hindemith. Strauss was succeeded by the conductor and musicologist Peter Raabe, and Furtwängler was succeeded by the composer Paul Graener.

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PAMELA M. POTTER

Reid, John (*b* Straloch, Perthshire, 13 Feb 1721; *d* London, 6 Feb 1807). Scottish composer, flautist and musical benefactor. He studied law at Edinburgh University and in 1745 joined the British army as a lieutenant; he was active in Scotland in the Jacobite Rebellion (1745–6), in Flanders (1747–8) and in North America (1756–67). In 1770 he retired from the army, intending to settle in New York State, but this plan was upset by the War of Independence; he returned to the army in 1780 and was promoted to the rank of general in his old age.

Reid's flute-playing was renowned in Edinburgh and London salons. He wrote 12 flute sonatas, the melodic invention and security of construction of which are remarkable for a part-time composer. Some are English in style (e.g. no.3 of the 1762 set, which ends with a fast 3/4 air similar to some of Purcell's theatre songs), others Scottish (e.g. no.2 of the same set, the slow movement of which has gapped-scale melodies and Scotch snaps, and which ends with a 6/8 jig). His use of different regional styles was probably learnt from James Oswald, who, as well as being a prominent composer, was Reid's publisher. Reid's marches, dedicated to various army regiments, are vividly coloured by Scottish idioms. The most famous is the *March for the 42nd or Old Highland Regiment*, also known as *In the Garb of Old Gaul* (from its words, by Sir Henry Erskine of Alva).

A splendid painting of Reid was made in about 1803 (reproduced in Purser). His most lasting legacy, however, has been his endowment of the chair of music at Edinburgh University. This came into effect in 1839 after the death of Reid's daughter, and forms the basis of the university's present Faculty of Music.

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16 marches, 2 fl/ob/cl, bn, 2 hn (1778)
19 minuets, 2 vn, 2 hn, bc; 3 marches, 2 ob, 2 hn, bc; Atholl House (slow air), 2 vn, bc (1781)

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DAVID JOHNSON

Reid Orchestra. Orchestra founded in EDINBURGH in 1917.

Reigenlied (Ger.). Medieval round-dance song. It played an important role in the texts of Neidhart von Reuental's summer songs and was also one of the structural constituents of songs by, among others, Gottfried von Neifen and Ulrich von Lichtenstein (known as *tanzwîsen*: 'dance-tunes') in the 13th century.

The Reigenlied is not a form, in the conventional sense of that word, but rather a conceptual mould for performance – a model for oral realization. For this reason it survives only very rarely in direct musical sources. However, the choice of this manner of realization by such authors as der Harder and Michel Beheim for their Meisterlieder makes it possible to establish its characteristics. Musically it is characterized by ternary rhythm, the use of repeated notes and an unusual amount of melodic phrase-repetition. Poetically, its stanzas are marked by the cumulative effect of a single monosyllabic rhyming sound, and by a preference for lines containing four stresses. The result is a uniformity which corresponds appropriately with the regular movement of the round-dance.

How this conceptual mould for performance related to existing practice in the singing of songs remains an open question in view of the scarcity of primary source-material. The cries of 'He' or 'Hei' which occur in *Ich spring an disem ringe* (Lochamer Liederbuch, no.42), for example, and also stamping and clapping, belonged to the actual presentation of a Reigenlied. They reflect its basic function as a means of expressing *joie de vivre* in springtime.

The use of *reien* (*Reigen*) as a model in performance was a test of versatility for authors of Meisterlieder. In a number of songs it clearly relates to the content of the poem. These include songs whose texts celebrate joy at the Redemption, at the Virgin, or even at mortal woman. Particularly instructive is an anonymous Meisterlied *Die dryzehen reyen* in the Colmar Liederhandschrift (Runge, no.57), in which God's plan for salvation is cast as an initial *reien* which is then followed by a series of *reien* from the fall of Lucifer through the Redemption to the Last Judgment. The characteristics listed above are particularly clear in this example.

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CHRISTOPH PETZSCH

Reihe (Ger.). *See* SERIES.

Reihungsform (Ger.). A form that relies on proportion and symmetry. *See* ANALYSIS, §I, 3.

Reil. Dutch firm of organ builders. The firm, based in Heerde, was founded by the German-born Johann Reil (*b* Munich, 6 April 1907; *d* Zwolle, 5 May 1960). Inspired by the *Orgelbewegung* Johann built mainly mechanical organs and undertook the restoration of several old instruments. Subsequently the firm was taken over by Johann's sons, Johann (Han) Ludwig Reil (*b* Heerde, 21 April 1939) and Wicher Albertus (Albert) Reil (*b* Heerde, 16 July 1942).

The celebrations held in Groningen in 1969 on the 250th anniversary of the death of Arp Schnitger caused Han and Albert to rethink entirely their firm's approach to organ building. They resolved to build organs in accordance with historical practice, and set about learning how to do so by making copies of three organs: the 1701 Schnitger organ of Uithuizen (1973, Princess Juliana Church, Scheveningen); the 1734 Bielfeldt organ of Osterholz-Scharmbeck (1979, Tokyo College of Music); and, most importantly, the 1764 Steevens/Hinsch organ of Tzum (1981, Dutch Reform church, Ermelo; an independent pedal was added to the copy, however).

In the light of this experience the firm has undertaken numerous restorations and built many new organs in disparate locations including Canada, Japan, Austria, Germany and Norway. Their most important restorations include the 1634 Butz organ of the Premonstratensian collegiate church at Schlägl (Austria; 1983), the 1643/1814 Bader/Timpe organ of the St Walburgskerk, Zutphen (1996), as well as the Schnitger organ in the Aa-kerk of Groningen (to be completed around 2001). Beyond their seminal contribution to the revival of historically-informed building methods, this firm has also made a significant contribution to the revival of domestic, school and small church organs. In 1995 they absorbed the ailing Leeflang (Keizer) firm.

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ADRI DE GROOT

Reilich, Gabriel (*b* St Georgen [now Sângeorzu-Nou], Bistriţa Năsăud, *c*1640; *d* Hermannstadt [now Sibiu], 12 Nov 1677). Transylvanian composer and organist of Saxon descent. He studied the organ with various Transylvanian teachers at St Georgen and Bistriţa and was organist of Protestant churches at St Georgen (1664–5), Bistriţa (1665) and Hermannstadt (1665–7). He continued to live at Hermannstadt, where he was active as a composer. His fame was assured by the *Geistlich-musicalischer Blum- und Rosenwald*, which appeared in numerous editions. It is in effect a practical demonstration of the art of composition; in the preface Reilich set out his views about the role of the composer in musical life and insisted on the necessity for rigorous technical training. He was primarily a composer of sacred vocal concertos, which are coloured by melodic elements from Transylvanian folk music. Yet they are firmly grounded in more universal Baroque practices and illustrate the distinct stylistic unity of 17th-century Transylvanian church music.

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VIOREL COSMA

Reilly, Edward R(andolph) (*b* Newport News, VA, 10 Sept 1929). American musicologist. He was educated at the University of Michigan, where he studied with Louise Cuyler and Hans David; he took the BM in 1949, the MM in 1952 and the PhD in musicology in 1958. He taught at Converse College from 1957 to 1962. During summer 1962 he was visiting professor at San Francisco State College, and in autumn that year he joined the faculty of the University of Georgia, where he remained until 1972. While working at Georgia he organized and prepared an inventory of the papers of Guido Adler. For the academic year 1970–71 he was a visiting professor at Vassar College; he was appointed professor there in 1972 and has been responsible for the reorganization and cataloguing of the collection of historical instruments at the college.

Reilly's scholarly interests range from 18th-century theory and performing practice to such 19th- and 20th-century figures as Musorgsky, Mahler and Adler. His principal contributions have been the first complete English translation of Quantz's *Versuch* and a companion volume in which he investigates Quantz as a composer, traces the later history of the treatise and considers several of its more neglected or misinterpreted areas.

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PAULA MORGAN

Reilly, Tommy [Thomas] **(Rundle)** (*b* Guelph, ON, 21 Aug 1919). British harmonica player of Canadian birth. He first studied the violin but soon became interested in the harmonica. In 1935 he settled in England and the next year toured both there and abroad. Among the finest harmonica players in the world, he played with many of the leading European orchestras and encouraged composers to write for the instrument: Michael Spivakovsky's Harmonica Concerto (1951) was the first such concerto to be broadcast in England; Reilly also gave the première of Robert Farnon's Prelude and Dance for harmonica and orchestra in Oslo (1966). Other composers to have written works for him include Seiber (Old Scottish Airs for harmonica, strings and harp), Richard Rodney Bennett (Suite for harmonica and piano) and James Moody. In 1967 the world's first silver concert harmonica was made in London to a specification by Reilly. An eminent teacher, he has written books on harmonica playing and has composed short harmonica pieces, incidental music for radio and television and film scores.

IVOR BEYNON/R

Reimann, Aribert (*b* Berlin, 4 March 1936). German composer and pianist. He attended the Berlin Hochschule für Musik, where his father was head of church music and his mother a teacher of singing, studying composition with Blacher, counterpoint with Pepping and the piano with Otto Rausch. In the late 1950s he began to establish a reputation as a distinguished Lieder accompanist, appearing with soloists such as Dietrich Fischer-Dieskau, Ernst Haefliger, Elisabeth Grümmer and Barry McDaniel. He has also served as professor of composition at the Hochschule der Künste, Berlin. His honours include membership in the Academy of the Arts, Berlin (1971), the Bavarian Academy of Fine Arts, Munich (1976) and the Free Academy of the Arts, Hamburg (1965). He was awarded the Grand Cross of Merit of the Verdienstorden, Federal German Republic (1985), the composition prize of the Prince Pierre Foundation, Monaco (1986) and the Frankfurt music prize (1991). In 1993 he was appointed to the German order Pour le Mérite.

Reimann's stylistic language, influenced by the music of Webern, inclines towards complexity, strict organization and tight concentration. Seemingly flexible structures, first present in the song cycle *Engführung* (1967), also appear, created through the use of unmetred segments of material and figurative, ornamental formulations that produce the illusion of spontaneity. Drawn to the music dramas of Wagner and the theatrical works of Weill, Hindemith and Debussy from an early age, he developed his strongest affinity for Berg's stage works. His first opera, *Ein Traumspiel*, was completed in 1965. Later in *Lear* (1978) he contrasted powerful orchestral eruptions, made up of tone clusters, and sonorities and gestures derived from jazz, with 12-note writing for string quartet or delicate instrumental dialogue. In both his vocal and instrumental writing, highly complex lyricism and virtuosity are combined with subtly differentiated tone colours. *Nightpiece* (1992) for soprano and piano juxtaposes tone clusters, plucked notes of a metallic timbre and figurative passages in high registers.

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Troades (1, G. Albrecht and Reimann, after Euripides), 1985, Munich, Staatsoper, 7 July 1986
Das Schloss (2, Reimann, after M. Brod and F. Kafka), 1992, Berlin, Deutsche Oper, 2 Sept 1992

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With pf: 5 Gedichte (Celan), Bar, 1960; Kinderlieder (W. Reinert), S, 1961; Nachtstück (J. von Eichendorff), Bar, 1966; Engführung (Celan), T, 1967; 6 Poems (S. Plath), S, 1975; 3 poemi (Michelangelo), Bar, 1985; 9 sonette (L. Labé), Mez, 1986; Nachträume (R.M. Rilke), S, pf 4 hands, 1988; Shine and Dark (J. Joyce), Bar, pf 1 hand, 1989; Nightpiece (Joyce), S, 1992; Wir, die wir der Strandhafer wahren (Celan), Mez, 1994
With str qt: Unrevealed (Byron), Bar (1980); arrs. of R. Schumann: 6 Gesänge, op.107, S (1994); Schubert: Mignon, S (1995)
Unacc.: Auf verschleierten Schaukeln (cycle, after H. Arp), SATB, 1957; John iii.16, SSAATTBB, 1976; Entsorgt (N. Born), Bar, 1989; Eingedunkelt (P. Celan), A, 1992; Lady Lazarus (S. Plath), S, 1992

INSTRUMENTAL

Orch: Vn Conc. (1959); Pf Conc. no.1 (1961); Rondes, str orch (1967); Loqui (1969); Pf Conc. no.2 (1972); Variationen (1975); Conc., vn, vc, orch (1988–9); 7 Fragmente in memoriam Robert Schumann (1988); 9 Stücke (1993)
Chbr and solo inst: Dialog I, org (1963); Sonata, vc, pf (1963); Nocturnos, vc, hp (1965); Reflexionen, 7 insts (1966); Spektren, pf (1967); Invenzioni, 12 pfmrs (1979); Variations, pf (1979); Solo, vc (1981); Str Trio (1987)

Principal publisher: Schott

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WOLFGANG BURDE

Reimann, Heinrich (*b* Rengersdorf, nr Glatz, Silesia [now Kłodzko, Poland], 14 March 1850; *d* Berlin, 24 May 1906). German organist, teacher, writer on music and composer. He was the son and pupil of Ignaz Reimann (1820–85), a teacher and church musician, and began conducting orchestras and choirs as a schoolboy. At his father's wish he studied classical philology in Breslau from 1870 to 1874, during which period he also studied the organ with Moritz Brosig and directed the choral society Leopoldina. He graduated with the dissertation *Quaestiones metricae* in 1875 and spent the next nine years as a teacher in Strehlen, Wohlau, Ratibor and Berlin, becoming headmaster of the Gleiwitz grammar school in 1885. Following an argument with the authorities he changed both his profession and his religion, and after living privately in Leipzig for a year he went again to Berlin in 1887.

During his first stay in Berlin, Reimann had become well known as a writer (under the pseudonym Erich Reinhardt) in the *Schlesische Zeitung* and other publications, and in Ratibor he had founded a choral society. He now began to expand his musical activities, working as an organist (of the Berlin PO and in solo recitals), composer, music critic of the *Allgemeine Musikzeitung* (until 1895), at the Berlin Königliche Bibliothek, where he was curator from 1893 until his death, and in 1893–4 as organ and theory teacher at the Klindworth-Scharwenka Conservatory. In 1895 he was appointed organist of the newly built Kaiser-Wilhelm-Gedächtnis-Kirche and from 1898 to 1902 he directed the church's choir. From 1896 he gave weekly organ concerts, and in 1898 he founded the Bachverein, whose performances he also conducted. For his many services to the musical life of Berlin, he was awarded the title of professor by the emperor in 1897.

Reimann's musical aesthetics, expanded in his critical and analytical writings (he also wrote programme notes for the Berlin PO's concerts), were strongly influenced by his studies of Bach, but he also supported the music of Wagner, Brahms and Reger. Although most of his writings were intended for the general public, his scholarly ability equipped him to edit a volume in the third edition of Ambros's music history and to produce some valuable work on Byzantine music. He edited a series of monographs on composers (Berühmte Musiker), for which he wrote the volumes on Bach and Brahms. With his best-known edition, a collection of international folksongs, he became the first compiler of such a volume to present the texts in their original language. In his organ teaching he passed on Brosig's approach to the playing of Bach, with its subjective emphasis on musical expression; his most famous pupil was Karl Straube. As a composer he shared with Reger a concentration on formal principles grounded in a thorough study of Bach's music.

WORKS
(*selective list*)

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Other vocal: 4 Lieder, op.1 (Breslau, 1880); 3 duets, female vv, op.2 (Breslau, 1880); 5 Lieder, S, pf, op.3 (Breslau, 1881); 2 ballads, Bar, pf, op.16 (Berlin, 1889); Goldene Zeiten, 8 children's songs, op.21 (Berlin, 1889); Ps cxxvi, A solo, org/pf, op.26 (Berlin, 1897)
Org: Studies, op.8 (Leipzig, 1887); Sonata, d, op.10 (Leipzig, 1887); Suite, E, op.12 (Leipzig, ?1888); Toccata, e, op.23 (Berlin, *c*1890); Wie schön leuchtet der Morgenstern, chorale fantasia, op.25 (Berlin, 1895); Prelude and Triple Fugue, d, op.31 (Leipzig, 1905); Chaconne, f, op.32 (Leipzig, 1905)

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Internationales Volksliederbuch: eine Sammlung ausländischer Volkslieder (Berlin, 1893)
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ed. H. Meisner: *Aus Hans von Bülows Lehrzeit* (Berlin, 2/1909)
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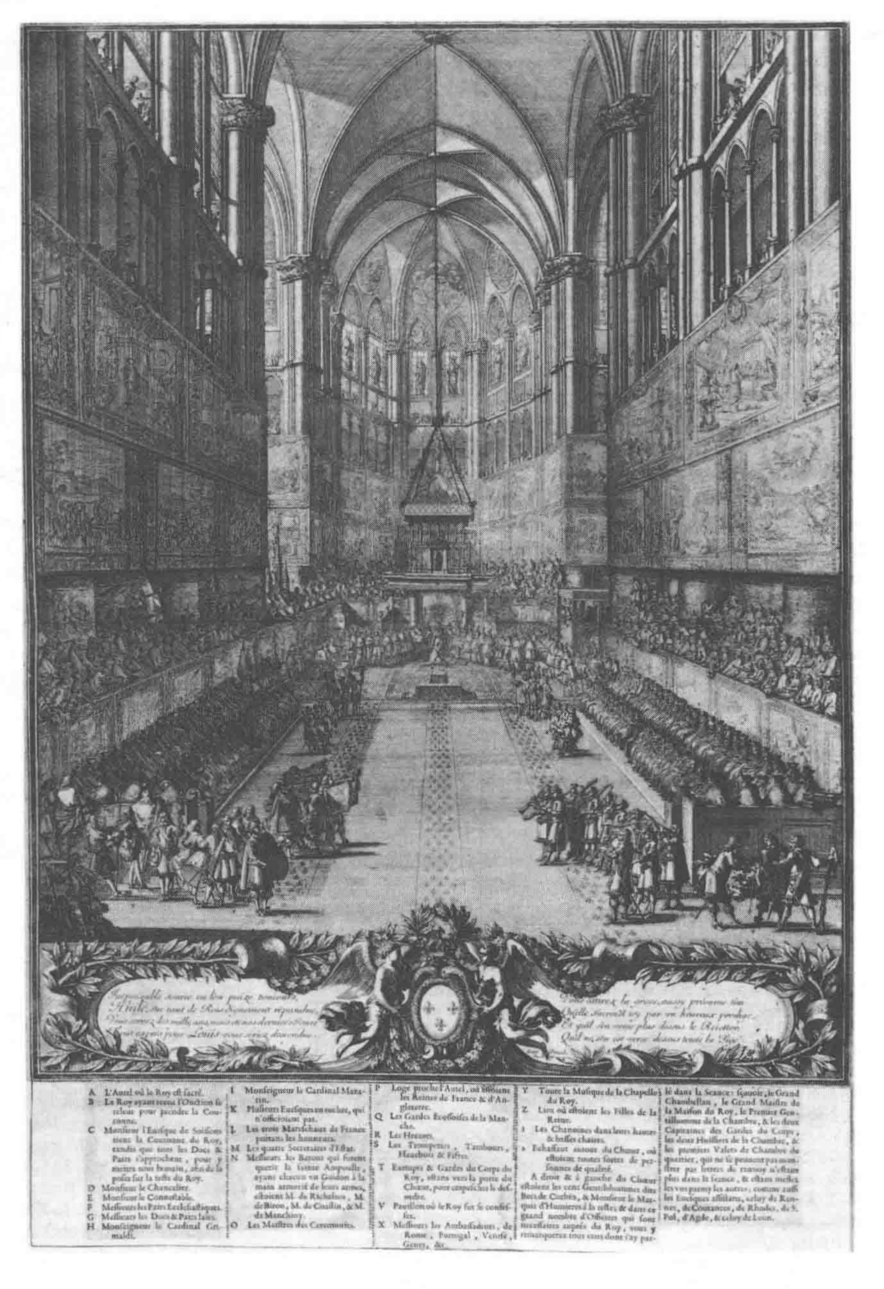
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HORST LEUCHTMANN

Reimann, Matthias. *See* REYMANN, MATTHIAS.

Reimar von Hagenouwe. *See* REINMAR VON HAGENAU.

Reims (Ger. Rheims). City in northern France. It was long France's ecclesiastical capital, and a city of prime political importance while royal power depended heavily on church support. It was less significant musically, probably because it was never a royal residence. Reims achieved episcopal status towards the end of the 3rd century under St Sixtus. It was an event of crucial importance in European history when St Remi (Remigius) baptized the Frankish King Clovis in Reims Cathedral on Christmas Day, 496. The political importance of the city increased steadily in the Carolingian era, and Pope Silvester II (999–1003, formerly



Coronation of Louis XIV in Reims Cathedral, 1654: engraving by Jean Le Pautre

Gerbert d'Aurillac, archbishop of Reims 991–5) published a bull recognizing the right of the archbishops of Reims to crown the kings of France. The sacred ampulla of balm used in this ceremony was kept at the monastery of St Remi and brought to the cathedral for the occasion. The Bibliothèque Municipale in Reims contains many manuscripts concerned with the ceremony. The details of the ceremonial for the coronation of Charles V in 1365 (*F-RSc*, 1489) may be compared with those of a formulary in a British Museum manuscript (Cotton Tiberius B VIII), which bears Charles's own signature (see Dewick). Although it was natural enough that Machaut's rise to fame should culminate in a canonicate at Reims, there is no evidence for the assertion that his *Messe de Nostre Dame* was composed for this coronation. It was probably written for performance each Saturday in honour of the Blessed Virgin Mary at the 'Rouelle' altar of Reims Cathedral (Leech-Wilkinson; Robertson). Another splendid coronation was that of Louis XIV in 1654 (see illustration).

The Carolingian cathedral, built through the zeal and munificence of Hincmar and dedicated in about 860, was destroyed in 1210. Notre Dame Cathedral was built between 1211 and 1311; the chapter took over the choir in 1241. At the time of Gerbert, Reims was the first of the great cosmopolitan medieval schools. Gerbert gave the cathedral an organ in 992, and there was an organ on the screen in the 13th century. In 1469 a larger two-manual instrument was built in the north transept by Etienne Enoque and restored after the fire of 1481 by Oudin Hêtre. Further rebuildings took place in 1570 (Denys Collet of Reims), 1619 (Nicolas Hocquet of Nancy), 1647

and 1765 (Péronard). Between 1845 and 1849 John Abbey built an instrument of 53 stops, with three manuals and pedals. Plans for further rebuilding by Mutin, a pupil of Cavaillé-Coll, were stopped by World War I, and it was not until 1938 that Gonzalez of Châtillon-sous-Bagneux, advised by the cathedral organist L. Lartilleux, Marcel Dupré and Norbert Dufourcq, constructed an 87-stop instrument, with the biggest Pedal organ in France (20 stops).

Although the office may have been established earlier, the first recorded *maître de chapelle* was Jean Petit, who was sent to Cambrai for training in 1465 and made master of the choristers on his return. The Clicquot family of organ builders and Pascal Collasse, Lully's assistant, came from Reims, and Nicolas de Grigny was organist of the cathedral from 1697 to his death in 1703. In 1749 Henri Hardouin, *maître* from that year, formed a music society which performed ballets, symphonies, motets and other works in the Grande Salle Basse of the Hôtel de Ville; in 1752 the society became the Académie de Musique de Reims, and Hardouin directed its activities for nearly 20 years. A Grand Théâtre was opened in 1777. For the coronation of Charles X in 1824 Cherubini composed a setting of the mass for three-part choir and orchestra, a motet, *Confirma hoc Deus*, and a *Marche religieuse* played during the communion. Louis Fanart, *maître de chapelle* of the cathedral, founded the Société Philharmonique in 1833. In 1873 a new Grand Théâtre was built; it was used for opera and operetta, sometimes with stars from the Paris Opéra. In 1902 the new church of Ste Clotilde was made a basilica by Pope Leo XIII, who granted to France a national jubilee and composed for it a Latin 'Ode to France', which inspired Théodore Dubois' oratorio *Le baptême de Clovis*. In 1913 an Ecole Municipale de Musique was founded, which became the Ecole Nationale de Musique de Reims in 1951. The Grand Théâtre, damaged during World War I, was rebuilt in 1931 and has an annual season of opera and operetta.

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A.W. Robertson: 'The Mass of Guillaume de Machaut in the Cathedral of Reims', *Plainsong in the Age of Polyphony*, ed. T.F. Kelly (Cambridge, 1992), 100–39

DAVID HILEY

Rein [Rain], **Conrad** [Cunz] (*b* ?Arnstadt, *c*1475; *d* before 3 Dec 1522). German composer. On 21 September 1502 he became rector of the Lateinschule at the Heilig-Geist-Spital, Nuremberg, where two of his pupils were Hans Sachs and Hektor Poemer, a patrician and trained musician who later became prior of St Lorenz. Rein was in charge of choral and polyphonic music at Heilig-Geist and occasionally helped with the music at the parish churches of St Sebaldus and St Lorenz. On August 1507 he was ordained priest and received a movable prebend, which he resigned in 1511; on 9 October 1513 he was made a life prebend. In 1515 he relinquished his posts. In 1519 he went to Copenhagen where he had obtained the post of bass singer in King Christian II's hofkapelle. He held this post until his death.

About 20 works are now considered to be by Rein, all of them sacred with Latin texts, in the Netherlandish-German tradition. They are transmitted mainly in sources from the Thuringia-Saxon and Nuremberg areas. Perhaps his most important work is the five-voice *Missa 'Accessit'*, whose movements are linked by the tenor cantus firmus and by a head-motif. Unusually, it has two settings of the Sanctus (the second with a Te Deum trope); the Agnus Dei has only four voices and it is possible that a five-voice version has been lost. The alternation of motet-like polyphony and chordal sections, use of number symbolism and theological-didactic 'troping' of the cantus firmus (a respond on Mary Magdalen's washing of Jesus's feet) are all indicative of Rein's engagement with both older traditions and new ideas, also notable in his motets. Ornithoparchus in his *Musicae activae micrologus* (1517/*R*) numbered Rein with Ockeghem, Obrecht, Josquin, La Rue, Isaac, Heinrich Finck and others as a composer whose works realized an 'ideal balance between *sensus* and *ratio*'.

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MASSES, MASS SECTIONS AND MAGNIFICAT SETTINGS

Missa 'Accessit ad pedes Jesu', 4vv, ed. in Cw, cxli (1990)
Missa 'Kyrie paschale', 4vv, *D-Ela* (Kantorenbuch), *Rp* C 99, *Rtt* 76
Missa sine nomine, 4vv, *D-Dl* 1/D/505; ed. in EDM, lxx–lxxiii (forthcoming)

Crucifixus, 2vv, ed. in RRMR, xvi–xvii (1974); Sanctus paschale, 4vv, *D-Ela* (Kantorenbuch); Agnus Dei, 4vv, *D-Ela* (Kantorenbuch); Agnus Dei, 2vv, ed. in RRMR, xvi–xvii (1974)

Magnificat IV toni, 4vv; Magnificat VIII toni, 4vv, *D-Ela* (Kantorenbuch)

OTHER SACRED

Alleluia, Benedictus es Domine, 4vv, *D-Ela* (Kantorenbuch), *Rtt* 76
Alleluia, Dominus dixit a me, 4vv, *D-Ela* (Kantorenbuch)
Alleluia, Pascha nostrum, 3vv, 1539[14], *D-Dl* 1/D/501, *Ela* (Kantorenbuch), *Rtt* 76
Benedicta sit sancta Trinitas, ed. in RRMR, lix (1984), no.22
Confitemini Domino, ed. in Cw, cxli (1990)
Haec dies, 4vv, 1539[14], *D-Dl* 1/D/501, *ERu* 473.4, *H-Bn* Bártfa 20, *PL-WRu* 92
Inclina Domine, 4vv, ed. in Cw, cxli (1990)
In pace in idipsum, 4vv, 1538[7], *D-Rp* A.R.863–70
O Trinitas [Beatam Trinitatem], 4vv, *D-Dl* 1/D/501, *GRu* 640/41, *LEu* 49/50, *Rp* A.R.883–6, *Rtt* 76; 2 arrs. in L. Paminger: *Secundus tomus ecclesiasticarum cantionum* (Nuremberg, 1573)
Puer natus est, 4vv, ed. in RRMR, lix (1984), no.3
Resurrexi et adhuc tecum sum, 4vv, 1539[14], *D-Rtt* 76, *H-Bn* Bártfa 20

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FRANZ KRAUTWURST/CLYTUS GOTTWALD/R

Rein, Walter (*b* Stotternheim, nr Erfurt, 10 Dec 1893; *d* Berlin, 18 June 1955). German composer and teacher. He turned from teaching to composition studies in 1920 with Erwin Lendvai. He was subsequently a pupil of Wetz at Weimar (1922–3) and of von Baussnern at the Berlin Akademie für Kirchen- und Schulmusik (1923–4). While in Berlin Rein became associated with Jöde, and during the 1920s was increasingly involved with the youth movement in music, ultimately emerging as a leading composer of the group. Returning to Weimar in 1925 he assumed responsibilities as director and organizer of the Thüringen Musikantengilde. From 1930 he taught at the Pädagogische Akademien of Kassel, Frankfurt and Weilburg, and from 1935 at the Hochschule für Musik-Erziehung in Berlin. He left teaching in 1945 to devote himself exclusively to composition. Tribute was paid to his pedagogical influence after his death by the founding of Walter Rein choirs in Stotternheim and in Erlangen, where a Walter-Rein-Archiv was also established. A large part of Rein's compositional activity was devoted to folksong arrangements for chorus, many of which were published in Jöde's *Musikant* and in the *Lobeda-Chorbuch*. Even in works not directly dependent upon folksong, its influence can often be detected.

WORKS

for fuller list see Stilz

Venuskränzlein, Bar, female chorus (1921); Die heilige Flamme, male chorus (1928); Erntefeier, Bar, chorus, small orch (1938); Bojen-Ballade, male chorus (1950); Minnelied, male chorus (1953); Mörike-Zyklus, male chorus, 3 horns (1953); Heimat, children's/female/male chorus, wind orch (1954); Wir spielen Zirkus (children's Singspiel, M. Barthel) (1957); Guten Morgen, 12 choral canons; Totentanz, small chorus, fl, str orch, triangle

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JOHN MORGAN

Reina, Sisto (*b* Saronno, nr Milan; *d* ?Modena, after 1664). Italian composer and organist. A Minorite monk, from 1648 until at least 1653 he was organist of the sanctuary of the Madonna dei Miracoli, Saronno. In 1656 he was at S Francesco, Milan, and in 1660 he was *maestro di cappella* of S Francesco, Piacenza. From 1662 he worked at Modena, at first both as organist of S Bartolomeo and as *maestro di cappella* of S Francesco, but from 1664 he retained only the first of these positions. His fairly extensive output of sacred music was no doubt intended for performance at these and the other churches at which he worked: five of his collections – of which op.2 is lost – appeared while he was employed at Saronno. This music is typical of that produced at the time for churches where only small forces were available, and shows that he was isolated from the influence of Assisi and Padua. The sonatas show that, unlike his contemporaries who were writing solo and trio sonatas in a lighter style, he preferred more solid contrapuntal textures and the weightier forces of four violins and continuo.

WORKS

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Marsyae et Apollinis de musices principatu certantibus triumphus quartus, 2–5vv, bc (org) [op.4] (Milan, 1653)
Armonia ecclesiastica, 2–5vv, bc, op.5 (Milan, 1653)
Rose de' concertati odori: germoglio VI [i.e. op.6] (Milan, 1656), inc.
Fiorita corona di melodia celeste, 1–4vv, insts, op.7 (Milan, 1660)
La pace de numeri, pubblicata con l'armonia di 5vv, bc, nel Vespro del Signore, nel Tantum ergo e nell'hinno delle grazie, vns, op.8 (Venice, 1662)
La danza delle voci regolata ne salmi de Terza e di Compieta in un Te Deum, 8vv, altri salmi, 1, 3vv, vns, le 4 antifone, 4vv, e in 2 sonate, 4 vns, 2 sonate, 2 vns, bc, op.9 (Venice, 1664)

NONA PYRON

Reinach, Théodore (*b* St-Germain-en-Laye, 3 July 1860; *d* Paris, 30 Oct 1928). French historian, archaeologist and musicologist. He was educated in Paris and worked as editor-in-chief of the *Revue des études grecques* (1888–1907), director of the *Gazette des beaux-arts* and a professor of numismatics at the Collège de France. In 1928 he was elected president of the Société Française de Musicologie, and he was also a member of the Institut de France. His writings contain virtually all contemporary knowledge of Greek music, and his account of classical music theory and transcriptions in modern notation in *La musique grecque* (1926) have retained their value. In his surveys of Greek notation, modes and the rhythmic relations of Greek poetry and music he emphasized his belief in the moral value of music and its influence on the development of human character, and his view of Athens as a leading centre of art in ancient Greece. His publications include the librettos for Roussel's *La naissance de la lyre* (1922–4, after Sophocles), and Maurice Emmanuel's *Salamine* (1929, after Aeschylus's *Persae*).

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'La musique des hymnes de Delphes', *Bulletin de correspondance hellénique*, xvii (1893), 584–610; see also xviii (1894), 363–89
'La guitare dans l'art grec', *Revue des études grecques*, viii (1895), 371–8
'Deux fragments de musique grecque', *Revue des études grecques*, ix (1896), 186–215
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'Les doléances d'un professeur de musique il y a 2000 ans', *RdM*, vi (1925), 145–7
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Reina Codex (*F-Pn* n.a.fr.6771). *See* SOURCES, MS, §VIII, 2 and SOURCES OF KEYBOARD MUSIC TO 1660, §2(i).

Reinagle. English family of musicians of Austrian descent.

(1) Joseph Reinagle (i) (*b* nr Vienna; *d* after *c*1775). Trumpet player. He is said to have served in the Hungarian army. By the mid-18th century he had settled at

Portsmouth, where most of his children were born. Through the influence of the Earl of Kelly he was appointed trumpeter to the king in 1762, and he appears to have moved to Edinburgh about 1763. In 1774 his daughter was married there to the cellist Johann Schetky.

(2) Alexander Reinagle (*b* Portsmouth, bap. 23 April 1756; *d* Baltimore, 21 Sept 1809). Composer, pianist and teacher, son of (1) Joseph Reinagle (i). He was a pupil of his father and of Raynor Taylor, musical director of the Theatre Royal in Edinburgh where Reinagle made his first known public appearance on 9 April 1770, playing a harpsichord sonata. By 1778 he was teaching the harpsichord in Glasgow, and his interest in keyboard teaching is reflected in his first publications, two sets of 24 'short and easy' pieces. About 1782 he brought out *A Collection of ... Scots Tunes with Variations* for harpsichord. His six sonatas for piano or harpsichord with violin accompaniment (London, 1783), resemble the styles of Clementi and J.C. Bach while occasionally exhibiting surprising originality. Reinagle visited C.P.E. Bach in Hamburg (*c*1784), and a brief correspondence between the two ensued. He accompanied his brother (4) Hugh Reinagle to Portugal, arriving in Lisbon on 23 October 1784 (his memorandum of the journey is in *US-Wc*); on 8 January 1785 he appeared in a public concert and a week later performed for the royal family. After Hugh's death Alexander returned to England and became a member of the Royal Society of Musicians in London.

In late spring 1786 Reinagle arrived in New York, advertising himself as a teacher of the piano, harpsichord and violin; he gave a concert there on 20 July 1786. Two months later he was in Philadelphia, where on 21 September 1786 he took part in a concert given by the cellist Henri Capron. Reinagle settled there and revived the defunct City Concerts with a series of 12 evenings during the 1786–7 season. The programmes listed orchestral works by European composers of the time and works by Reinagle himself. He was in demand as a music teacher to Philadelphia's upper class (George Washington engaged him to teach his adopted daughter, Nelly Custis) and brought out in rapid succession four publications probably intended for use in teaching: a smaller edition of his *Scots Tunes* variations, two collections of song arrangements, and a collection of instrumental pieces arranged for keyboard. He gave many concerts, appearing not only in Philadelphia but also in New York (1788–9), Baltimore (1791) and Boston (1792).

From 1790 or 1791 Reinagle was a partner with the English actor Thomas Wignell (*d* 1803) and Wignell's successors in a theatrical company operating in Philadelphia and Baltimore. The New Company, as it was called, erected theatres in Philadelphia (the New Theatre in Chestnut Street, February 1793) and Baltimore (Holliday Street Theater, September 1794). The company's repertory was divided equally between spoken and musical works, the latter usually English light opera or ballet. In his 15 years with the company Reinagle composed or arranged music for hundreds of productions, the extent of his responsibility ranging from a single incidental song to a completely new score, or the orchestration of an existing score. Nearly all this music perished in the fire that destroyed the Philadelphia New Theatre on 2 April 1820. The largest surviving fragment of any of Reinagle's stage works is a collection of 14 songs from *The Volunteers*, printed in a piano reduction in 1795. Typical of ballad opera numbers, they are mostly strophic and written to a binary pattern framed by an instrumental introduction and coda.

Reinagle's most significant extant works are four piano sonatas written in Philadelphia about 1790, bearing traits of C.P.E. Bach's *empfindsamer Stil*. They have been called 'the finest surviving American instrumental productions of the eighteenth century' (Krohn, *DAB*), and are the first American works composed specifically for the piano. Reinagle's *Scots Tunes* variations were the first solely secular musical publication in the USA, and he was the first in America to replace the harpsichord with the piano in the orchestra pit.

WORKS

printed works published in Philadelphia unless otherwise stated

STAGE

first performed at Philadelphia, New Theatre; music mostly lost, unless otherwise stated

pan – *pantomime*

The Sailor's Landlady, or Jack in Distress (pan), 3 March 1794
Slaves in Algiers, or a Struggle for Freedom (incid music, 3, S.H. Rowson), 30 June 1794
The Volunteers (comic op, 2, Rowson), 21 Jan 1795, vs (1795)
Harlequin's Invasion (speaking pan, 3, D. Garrick), 12 June 1795, ov.; str. parts in *US-PHu*
The Warrior's Welcome Home (pan, W. Francis), 10 Feb 1796
The Witches of the Rock, or Harlequin Everywhere (pan, C. Milbourne and W. Francis), 26 Feb 1796
The Recruit, or Domestic Folly (musical interlude, J.D. Turnbull), Charleston, 12 March 1796
The Shamrock, or St. Patrick's Day in the Morning (pan, W. Francis), 18 March 1796
The Temple of Liberty, or The Warrior's Welcome Home (ballet), 28 March 1796
Pierre de Provence and La Belle Maguelone, or The Rival Knights (ballet, 3), 2 May 1796
Columbus, or The Discovery of America (incid music, 5 in 3, T. Morton), collab. J. Hewitt and P.A. van Hagen, 30 Jan 1797, selection (1797)
The Savoyard, or The Repentent Seducer (musical farce, 2), 12 July 1797
The Gentle Shepherd (pan), 16 April 1798
The Constellation, or A Wreath for American Tars (dramatic sketch), 20 March 1799, selection arr. pf in Mr Francis's Ballroom Assistant (*c*1802)
The Arabs of the Desert, or Harlequin's Flight from Egypt (pan), 13 April 1799
The Secret, or Partnership Dissolved (incid music, 5, E. Morris), 30 Dec 1799
Peru Avenged, or The Death of Pizarro (incid music, 5, A. Murphy, after A. von Kotzebue), collab V. Pelissier, 2 March 1801
Edwy and Elgiva (incid music, 5, C.J. Ingersoll jr), 2 April 1801
Harlequin Restored, or The Gift of the Seasons (pan, from Harlequin's Almanac), 26 Dec 1803
The Sailor's Daughter (incid music, 5, R. Cumberland), 14 Nov 1804
Mary, Queen of Scots (incid music, 5, J. St John), 15 Jan 1806
The Black Castle, or the Spectre of the Forest (melodrama, 2, M.G. Lewis after C.F. Barrett or J.H. Amherst), collab. J. Hewitt, 20 March 1807

Contribs to: Selima and Azor, or The Power of Enchantment, 1787; Macbeth, 1790; Harlequin Shipwreck'd, or The Grateful Lion, 1791; Don Juan, or The Libertine Destroyed, 1792; Robin Hood, or Sherwood Forest, 1793; The Grateful Lion, or Harlequin Shipwreck'd, 1793; St Patrick's Day, or The Scheming Lieutenant, 1794; La forêt noire, or The Robber's Cave, 1794; The Spanish Barber, or The Fruitless Precaution, 1794; The Purse, or The Benevolent Tar, 1795; The Mountaineers, or Love and Madness, 1795; Auld Robin Gray, 1795; The Sicilian Romance, or The Apparition of the Cliffs, 1795; The Lucky Escape, or The Ploughman Turned Sailor, 1796; The Italian Monk, 1798; Castle Spectre, or The Secrets of Conway Castle, 1798; The Stranger, or Misanthropy and Repentence, 1798; The Double Disguise, or The Irish Chambermaid, 1800; Harlequin Freemason, 1800; The Naval Pillar, or The American Sailor's Garland, 1800; Pizarro, or

The Spaniards in Peru, 1800; Joanna of Montfaucon, 1800; Paul and Virginia, 1801; (Boston) The Theatrical Candidates, or The Election, 1801; Il Bondocani, or The Caliph Robber, 1801; The Review, or The Wags of Windsor, 1802; Raymond and Agnes, or The Bleeding Nun, 1802; The Veteran Tar, or American Tars on an English Shore, 1802; The Sixty-Third Letter, 1803; The Voice of Nature, 1803; (New York) A Tale of Mystery, or The Dumb Man of Arpenay, 1803; Harlequin's Almanac, or The Four Seasons, 1803; La Pérouse, or The Desolate Island, 1803; A House to Be Sold, 1803; A Tale of Terror, or A Tale of Pleasure, 1803; The Hero of the North, or Gustavus Vasa, 1804; The Wife of Two Husbands, 1804; Love Laughs at Locksmiths, or The Guardian Outwitted, 1804; The Paragraph, or A Recipe for the Nervous, 1804; Valentine and Orson, 1805; The Lady of the Rock, 1805; Too Many Cooks, 1805; We Fly by Night, or Long Stories, 1806; The Travellers, or Music's Fascination, 1807

OTHER VOCAL

Choral: Chorus Sung before Gen. Washington, 3vv, pf/hpd (1789); Monody on the Death of Washington, 4 solo vv, chorus, ?orch, Philadelphia, 23 Dec 1799, collab. R. Taylor, lost; Masonic Ode, 1803, lost; orat (J. Milton) inc., lost

Songs (1v, pf): A Collection of [22] Favorite Songs, 2 vols. (?1789), partly arr.; A Collection of [32] Favorite Songs, 2 vols (?1789), partly arr.; patriotic, theatrical etc songs (some pubd, some lost), incl. America, Commerce and Freedom, The Bleeding Nun, Claudine, Dear Anna, First Baltimore Hussars, Hunting Song, I Have a Silent Sorrow Here, Notes of the Linnet, Rosa, The Tars of Columbia (Columbia Triumphant; Perry's Victory), Winter; arr. songs by S. Arnold, M. Kelly, C. Dibdin, W. Shield, N. Piccinni, W. Reeve, others, some pubd, some lost

INSTRUMENTAL

Orch (all lost): Pf Conc., 1794; Occasional Ov., 1794; others

Chbr (pf/hpd unless otherwise stated): 24 Short and Easy Pieces, op.1 (London, *c*1780, 2/*c*1815, repr. *c*1823); A Second Set of 24 Short and Easy Lessons, op.2 (London, *c*1781); A Collection of . . . Scots Tunes with Variations (London, *c*1782; abridged 2/1787 as A Selection of the Most Favorite Scots Tunes with Variations); 6 sonatas, pf/hpd, vn (London, 1783); 12 Favorite Pieces (?1789), partly arr.; 4 sonatas, pf, *c*1790, *US-Wc*, ed. R. Hopkins, *Alexander Reinagle: the Philadelphia Sonatas*, *RRAM*, v (Madison, WI, 1978); La Chasse (1794); Preludes, in Three Classes (1794); Mrs Madison's Minuet (*c*1796); Mr Francis's Ballroom Assistant (*c*1802), partly arr.; marches (mostly pubd), incl. Faederal March, Jefferson's March, Madison's March; others, mostly pubd, some lost

(3) **Hugh Reinagle** (*b* Portsmouth, 1759; *d* Lisbon, 19 March 1785). Cellist, son of (1) Joseph Reinagle (i). He was a pupil of his brother-in-law, Johann Schetky, and became a proficient player. After making his London début in 1779, he appeared at increasingly important concerts up until 1784, when he was sent to Portugal for reasons of health, accompanied by his brother (2) Alexander Reinagle. Some of his cello music, often misattributed to (4) Joseph Reinagle (ii), was published posthumously.

(4) **Joseph Reinagle (ii)** (*b* Portsmouth, 1762; *d* Oxford, 12 Nov 1825). String player and composer, son of (1) Joseph Reinagle (i). He was at first intended for the navy; after the family moved to Edinburgh he was apprenticed to a jeweller there, but decided to concentrate on music. He learnt the horn and trumpet from his father and the cello from his brother-in-law, Johann Schetky, becoming a noted player at Edinburgh concerts. He abandoned the cello because he considered his brother (3) Hugh Reinagle to be a more skilful player, though he resumed after Hugh's death. He became a violin and viola player and the leader of the orchestra at St Cecilia's Hall, Edinburgh. Some time before 1784 he went to London, where he played at the Handel Commemoration that year; he then went to Dublin, playing at the concerts there under the patronage of the Earl of Westmorland. He stated in a letter (*GB-Ge*) that he stayed in Ireland for two years; in 1787 he was back in London as a cellist and subsequently played at Salomon's Haydn concerts. He noted that he enjoyed Haydn's intimate acquaintance and 'received many serviceable hints on composition from that great master'. In the 1790s he moved to Oxford where, according to Crotch, 'J[ohn] Mahon was clarinet of the 1st band & Reinagle one of the horns . . . Thus we kept away Bonaparte'. On the advice of Lord Abingdon and other musical amateurs he decided to remain in Oxford.

WORKS

printed works published in London unless otherwise stated

6 Easy Duetts, 2 vc (1795), ed. O. Huttenbach: Moeck's Kammermusik, xlviii-xlix (Celle, *c*1955); 3 Duetts, vn, vc, op.3 (1799); New Grand Medley Overture, pf (1799); March [for the Oxford University Volunteers] (*c*1800); A Concise Introduction to the Art of Playing the Violoncello, [incl.] 30 Progressive Lessons (*c*1800); Sonata, pf, vn acc. (*c*1802); 3 solos, vc, bc (*c*1805); 12 Progressive Duetts, 2 vc, op.2 (*c*1805); 3 Quartetts, 2 vn, va, vc (*c*1805); Duetto, vn, vc (?1806); Duett, vn, vc (*c*1808); Dumfries Races, other tunes, in *Gow's Fifth Collection of Strathspey Reels* (Dunkeld, 1809); A Second Sett of 3 Duetts, vn, vc (*c*1821); vn concs., vc concs., lost

(5) **Alexander Robert Reinagle** (*b* Brighton, 21 Aug 1799; *d* Kidlington, nr Oxford, 6 April 1877). Organist, son of (4) Joseph Reinagle (ii). He studied music with his father at Oxford, where he became a teacher, organist and well-known figure in musical circles. He was organist of the church of St Peter in the East from 1822 to 1853. Under the early influence of the Oxford Movement the church was restored in 1836, the musical conduct of the services substantially reformed, and Reinagle was encouraged to cooperate with the Rev. W.K. Hamilton in compiling and arranging collections of psalms and hymns.

Reinagle composed organ works and other church music, including the enduring hymn tune 'St Peter'. He wrote at least one piano sonata (London, 1825). He also wrote and compiled many teaching manuals for the violin and cello.

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A. McC. Krauss: 'Alexander Reinagle, His Family Background and Early Professional Career', *American Music*, iv/4 (1986), 425–56

R. Hopkins: Preface to *Alexander Reinagle: The Philadelphia Sonatas*, *RRAM*, v (1978)
S.L. Porter: *With an Air Debonair: Musical Theatre in America, 1785–1815* (Washington, 1991)

(6) **Caroline Reinagle** [née Orger] (*b* London, 1818; *d* Tiverton, Devon, 11 March 1892). Pianist and composer, wife of (5) Alexander Robert Reinagle. Daughter of the actor and writer Mary Ann Orger (1788–1849), Reinagle first came to public attention during the 1840s, when she performed her own Piano Concerto at Hanover Square Rooms (1843) and several of her chamber works were performed in London, often at concerts given by the Society of British Musicians. None of these works, including a piano trio, two piano quartets and a cello sonata, appears to have survived. In 1846 she married the organist and teacher Alexander Robert Reinagle and settled in Oxford, where she worked as a piano teacher and continued to compose, publishing piano pieces and songs as well as a pedagogical essay, *A Few Words on Pianoforte Playing* (1855), which was serialized in the *Musical Times* in 1862.

The only work published under her maiden name is a lively and dramatic Tarantella for the pianoforte. Her most substantial surviving work is the Piano Sonata in A major (?1850), a difficult and well-structured work in four movements. Her published songs, including three settings of Adelaide Procter and four of Robert Browning, are fluent and inventive with frequently intricate piano accompaniments. *Brown-StrattonBMB; FullerPG*

WORKS

all printed works published in London

Orch: Pf Conc.
Chbr: Pf Qt, perf. 1844; Pf Trio, perf. 1844; Vc Sonata, G, perf. 1846; Pf Qt no.2, E♭, perf. 1847
Pf: Tarantella (?1850), Sonata, A, op.6 (1855); Volunteer Rifle March (1860)
Songs: The Pilgrims (A. Procter) (1862); A Dead Past (Procter) (1863); A Shadow (Procter) (1864); Would it were I had been false, not you! (R. Browning) (1864); 3 Songs (Browning) (1868); 2 Songs (A. Tennyson and C. Rossetti) (1880)
Pedagogical: A Few Words on Piano Playing (1855)

FRANK KIDSON/R (1), ROBERT HOPKINS (2), FRANK KIDSON/SIMON McVEIGH (3–4), FRANK KIDSON/BERNARR RAINBOW (5), SOPHIE FULLER (6)

Reinberger, Jiří (*b* Brno, 14 April 1914; *d* Prague, 28 May 1977). Czech organist and composer. At the Brno Conservatory he studied the organ with Tregler (graduating in 1932) and composition with Petrželka (graduating in 1938). He continued his composition studies with Novák in Prague (1938–40), and had organ lessons with Wiedermann, and in Leipzig with Ramin and Straube who acquainted him with the traditional style of Bach interpretation. He taught at the Brno Conservatory (1945), then at the Prague Conservatory, and from 1951 at the Academy of Musical Arts in Prague. From 1932 he gave concerts and from 1945 toured in most European countries. As well as Bach, whose works he recorded, he promoted early and contemporary Czech music. He was a member of the juries at international organ competitions, and gave masterclasses in Prague and Zürich. He was also co-designer of organs for Moscow, Leningrad (St Petersburg), Cairo, Beirut and Toronto. Reinberger's playing combined strict German registration and articulation with Czech vigour of expression, intellectual reasoning and an equal measure of feeling and fantasy. He prepared for publication the anthology of organ works *Čeští klasikové* ('Czech Classicists') (MAB, xii, 1953) and the collection *Musica bohemica per organo* (Prague, 1954–7). Reinberger also made a series of recordings using historical organs in Bohemia, Moravia and Slovakia. In 1964 he was named Artist of Merit. The most important of his compositions are three organ concertos (1940, 1956, 1960), two symphonies (1938, 1958) and a cello concerto (1962).

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ALENA NĚMCOVÁ

Reincken [Reinken, Reinkinck, Reincke, Reinicke, Reinike], **Johann Adam** [Jan Adams, Jean Adam] (*b* Deventer, bap. ?10 Dec 1643; *d* Hamburg, 24 Nov 1722). Dutch composer and organist of German descent.

1. Life. On the title-page of his *Hortus musicus* Reincken gave his birthplace as the Dutch Hanseatic city of Deventer, but no entry in the Deventer church registers has been found to support the date, 27 April 1623, given by Mattheson (1722) for Reincken's birth. The year 1623 does not accord well with other events in Reincken's life, for example his beginning his musical training only in 1650 at the age of 27. A certain 'Jan Reinse' was baptized in Deventer on 10 December 1643. This date, too, is problematic, but it is at least consistent with the baptismal records of Adam Reincken's other children in 1639, 1640 and 1641. Reincken's real first name was Jan; the later addition of 'Adams' simply indicates, as was traditional in the Netherlands, that he was the son of Adam. Through German usage the double first name came about, and this persisted in later generations. It is by no means certain that the 1643 baptismal register refers to the Reincken who was later organist of the Catherinenkirche in Hamburg (indeed by making him younger by 20 years it raises numerous other questions), but there are various reasons for believing that Reincken belongs to the Buxtehude generation rather than to that of Weckmann and Bernhard.

Reincken's parents, Adam Reincken and Anneken Tijmonsen, can be traced in Deventer from 12 August 1637, when the landlord 'Adam Reincken van Wilshuisen' was entered in the burgesses' register. The much discussed question of whether 'Wilshuisen' refers to Wilshausen in Alsace or to Wildeshausen near Bremen can be resolved in favour of the latter town, where the Reincken family can be traced. In Deventer the young Jan Adams was trained in vocal and instrumental music from 1650 to 1654 by Lucas van Lennick, organist of the Grotekerk (Lebuinuskerk). His lessons were paid for from an endowment from the Boedeker family. On 12 November 1654 Reincken went to study in Hamburg with Heinrich Scheidemann, remaining there for almost three years. In 1657 he returned to Deventer to take up an appointment as town musician and organist at the Bergkerk on 11 March. According to his own account, he returned to the Catharinenkirche in Hamburg late in 1658 to become Heinrich Scheidemann's assistant. When Scheidemann died, on 26 September 1663, Reincken was appointed his

successor as organist and church clerk, but received a full organist's salary only from the Easter quartet of 1665.

On 23 June 1665 Reincken's name was entered in the burgesses' register in Hamburg, and on the following day he married one of the Scheidemann's daughters. On 5 April 1668 their only child, Margaretha-Maria, was born; she married Andreas Kneller, organist of the Hamburg Petrikirche, in 1686. In 1666 Reincken gave up the duties of church clerk, since this was not his 'chosen profession'. Instead of a reduction in salary, as might be expected, he managed to secure an increase to 1445 marks, a considerable sum. The fact that Reincken could make these demands shows that he was already held in high esteem. In 1671 he supervised a substantial rebuilding of the organ in the Catharinenkirche which took three years, during which both the 32′ registers (Principal and Posaune) later praised by J.S. Bach were built by Friedrich Besser of Brunswick. Reincken's expertise in organ building and maintenance (which, as he often emphasized, he was able to pass on to his successor H. Uthmöller) enabled him to preserve the instrument in good condition almost to the end of his life. Like his teacher Scheidemann, Reincken was often called upon as an organ expert, and together with Buxtehude was known as an authority on the instrument during the last third of the 17th century and the beginning of the 18th. An oil painting by Johannes Voorhout shows the two men together in 1674.

Early in 1678 Reincken, together with the city fathers Gerhard Schott and J. Lütjens, founded the Hamburg opera, which divided the church authorities into two factions. Among its supporters was Reincken's colleague at the Catharinenkirche, Pastor Heinrich Elmenhorst, who wrote a book on the opera, *Dramatologia antiquo-hodierna* (Hamburg, 1688) and was also librettist for the opera. Reincken was involved in the management of the opera only during its initial period (1678–85), but he maintained a lively interest in it after that. In 1694 Schott guaranteed him two free seats for life.

On 1 January 1685, three years and three months after the death of his first wife, Reincken married Anna Wagener; she died on 30 September 1713. On 17 April 1705 some of the church elders wanted to appoint Johann Mattheson as Reincken's successor, but he successfully defended himself against this move. (Here and at several other times there is evidence of antagonism between Reincken and Mattheson, which the latter may have instigated by frequent unflattering and untrue remarks about Reincken.) In 1718 Reincken approached the church fathers at the Catharinenkirche to suggest the appointment of his pupil Uthmöller as his deputy. A dispute with the church about who should pay Uthmöller's salary led to Reincken's altering his will of 1720, in which he had left his large estate to the church as sole beneficiary. In his will of 1722 everything went to the niece of his second wife. In contrast with most of his organist colleagues, he died a rich man. On 7 December 1722 he was buried in the Catharinenkirche, where in 1707 he had bought a grave and presented an oil painting of the Resurrection. Both the tombstone and the painting survive.

2. WORKS. Despite his fame and longevity, only a few of Reincken's compositions survive. The number of works specifically for the organ (two chorale settings) is particularly surprising, and no vocal music seems to survive (the cantata attributed to Reincken, *Es erhub sich ein Streit*, is of doubtful authenticity; see Krummacher, 1965, p.407), although the accounts at the Catharinenkirche show that Reincken wrote some small sacred concertos for performance 'on the organ' (so-called *Organistenmusik*). The foreword to *Hortus musicus* suggests that Reincken was not really interested in publicizing his works. Apart from *Hortus musicus*, keyboard music forms the largest part of his output; except for an unauthorised print by Roger, this is entirely in manuscript, and almost entirely in Scandinavian and central German sources (there are none in north Germany!). Eight suites and three variation sets are clearly intended for the harpsichord; the two toccatas and the fugues are usually played on the organ, but some of them seem better suited to the harpsichord. Reincken was also active as a theorist; his writings cover the whole range of speculative music from elementary treatises to the most complicated techniques of multiple counterpoint.

It is no coincidence that both of Reincken's surviving choral settings take the form of the chorale fantasia, which developed at the beginning of the 17th century as an important genre for composers with an interest in developing the profession of organist. Here, the link with the liturgy – as in cycles of chorale settings – could be broken. Reincken was also the first to make the transition from church servant to artistic personality when, in 1666, he declined the additional duty of church clerk in Hamburg in order to concentrate on his real 'profession' as an organist. In this context he referred to himself (on the title-page of *Hortus musicus*) as 'Directore organi', making a conscious comparison with the 'Director musices', or city Kantor. With his setting of the chorale *An Wasser Flüssen Babylon* Reincken also demonstrated musically, not only to the 'Amsterdam' doubter (*WaltherL*, 'Scheidemann'), that this self-confidence was justified by his exceptional compositional ability. He described this work as his portrait, a kind of musical 'self-portrait of the artist'. To demonstrate his artistic skill he chose not the type of chorale setting closely tied to a cantus firmus verse by verse, but the 'true north German large form "on" a cantus firmus', the chorale fantasia (Breig, 1967). In the other fantasia, on *Was kann uns kommen an für Noth*, Reincken tried even harder to use every facet of his compositional ability, resulting in the longest known chorale fantasia (327 bars, lasting about 20 minutes). Both works show Reincken to have been a pupil of Scheidemann, particularly in the way that the cadences of individual sections are emphasized by increasing the number of voices, with the assistance of double pedals. Bach seems to have known Reincken's *An Wasser Flüssen Babylon* well, and his improvisation on the chorale in the style of the Hamburg organists in 1720 greatly impressed Reincken and exceeded the duration of its model. In both the chorale fantasias many compositional and contrapuntal techniques are used which are found again in Reincken's own works or in works he copied out. As well as imitative passages, he placed particular emphasis on virtuoso solo passages in the *stylus fantasticus* in *An Wasser Flüssen Babylon* and, through the interchange of these styles, a charming contrast is achieved between contrapuntal strength and playful virtuosity.

We can conclude from Reincken's Latin foreword to *Hortus musicus* that he wanted to make an example of his critics with his first work by showing them proof of

his high artistic prowess, holding it up as a mirror (*speculum proposui*) to reflect their own inabilities. He wanted to drive bad composers out of the sacred garden of music ('divinae Musices horto'). This garden and other items described in the foreword are shown as allegories on the lavish and costly title-page, and links can be perceived between the arrangement of the garden and that of movements in the individual sonatas and suites. With some small divergences, these follow the same basic plan: sonata (slow introduction, fugue, violin solo, viola da gamba solo) and suite (allemande, courante, sarabande, gigue). A clear analogy can be made between a monumental building with a crowning 'Soli Deo Gloria' on top and the well-constructed fugues of the sonatas; both are based on the proportions of *trias harmonica* (unison, 1:1; octave 2:1; 5th 3:2; see Grapenthin, 1991). The permutation fugues in particular, with their two themes worked out in double counterpoint and without episodes, seem to have pleased Bach, who arranged three of the fugues and a few other movements for harpsichord (BWV954, 965 and 966). The gigues in *Hortus musicus* are also permutation fugues with sometimes one, sometimes two themes which appear in the second part in invertible counterpoint. In the gigue fugues with two themes Reincken varied the second part by inverting the second theme or inventing a new one, or through free counterpoint.

Reincken's eight harpsichord suites follow without exception the classical order of movements. In this and other ways they are similar to the suites in *Hortus musicus*. The usual harmonic and melodic connections can be seen between allemande and courante, and sometimes between other movements also. In addition, in both the *Hortus* and the harpsichord suites Reincken occasionally used the less common technique of bass variations, described in the second part of F.E. Niedt's *Musicalische Handleitung* (Hamburg, 1706) as the derivation of a melodic structure from the bass line of the previous movement (see Hill). A further homogeneous group of works is the three sets of harpsichord variations, of which *Schweiget mir vom Weibernehmen* is the most notable, not just because of its large scope. Reincken wrote twice as many variations as Froberger had written in his piece of the same title in 1649, and this, together with other details, shows that he knew Froberger's work well. Reincken's variations (Bach owned a manuscript copy and his elder brother Johann Christoph copied them into the so-called *Andreas Bach Buch*) had a distinct influence, together with Buxtehude's variations on *La Capricciosa*, on Bach's Goldberg Variations. In all three sets Reincken frequently used dance models as a basis for individual variations, as did Froberger in his last three variations on *Schweiget*.

The most problematic of Reincken's keyboard works, because of the small number surviving, are the two toccatas and the Fugue in G minor. The Toccata in G major fits into the overall picture of his works without any problem, but there is some doubt as to the authenticity of the other two works. While the fugues in the second and fourth sections of the G major piece are in many ways similar to those in *Hortus musicus* and the harpsichord suites, the two toccatas show little in common in their structural layout and fugal treatment. Despite that, there are reasons not to discount Reincken's authorship of the G minor toccata. The G minor Fugue shows certain features typical of Reincken, including a long theme in running semiquavers, but also some unusual episodes and modulations. These do not, however, necessarily point to another composer. Reincken might in fact have developed these features further, but there are no comparable pieces on which to base a judgment.

WORKS

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Johann Adam Reincken: Sämtliche Orgelwerke, ed. K. Beckmann (Wiesbaden, 1974) [B]
Johann Adam Reincken: Sämtliche Werke fur Klavier/Cembalo, ed. K. Beckmann (Wiesbaden, 1992) [C]

Chorale fantasias: An Wasser Flüssen Babylon, 2 hpd, org, *D-Bhm*, A, B, ed. U. Grapenthin (Wilhelmshaven, 1999); Was kann uns kommen an für Noth, org, *Bsb*, A, B
2 toccatas, hpd/org: G, *LEm*, A, B, C; g, *B-Br* (19th-century copy), ed. K. Beckmann, *Drei Unika norddeutecher Orgelmeister* (Moos am Bodensee, 1994)
Fuga, g, hpd/org, lost (formerly *D-DS*), A, B
8 suites, hpd: C, *S-N*, C; C, *N*, C; C, *N*, C; C, *D-Bsb*, *S-N*, A, C; e, *Uu*, A, C; F, *N*, C; G, *D-Bsb*, B, C; B♭, *S-N*, C
Variations, hpd: Holländische Nachtigahl in VI Suittes, divers airs avec leurs variations (Amsterdam, *c*1710), C; Ballet, *D-LEm*, A, C; Partite diverse sopra l'Aria: Schweiget mir von Weibernehmen, altrimente chiamata la Meyerin in VI Suittes, divers airs avec leurs variations (Amsterdam, *c*1710), A, C
Lost: Musicalischer Clavierschatz del J.A. Reincken (? Hamburg, 1702); Fuga, e, hpd/org, formerly *D-DS*
Doubtful: Suite, d, hpd, *Bsb*; Toccata, A, ? by J.S. Bach (BWV A178) or H. Purcell, attrib. Reincken by Dirksen

OTHER INSTRUMENTAL

Hortus musicus recentibus aliquot Flosculis: Sonaten, Allemanden, Couranten, Sar[a]banden et Giguen (6 sonatas and suites, a, B♭, C, d, e, A), 2 vn, va da gamba, bc (Hamburg, 1688), ed. J.C.M. van Riemsdijk (Amsterdam, 1888)
Lost: Sonaten, Concertaten, Allemanden, Correnten, Sarabanden und Chiguen, 2 vn, hpd (Hamburg, 1704)

CANONS

Was Gott thut, das ist wohl getan, canon 2 in 4, *D-Bsb*
Canon a 3 voci in Hypodiapason per Augmentationem, *Bsb*

THEORETICAL WORKS

all autograph in D-Hs

Musica-amicus
Erste Unterrichtung zur Compesition
Ein tractaet worin Vierleley ahrten siendt zu finden so zur Composition seer Nützlich und Nöthich, 1670, ed. U. Grapenthin, *Jan Pieterszoon Sweelinck Opera omnia*, Composition Regeln, viii (forthcoming)
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F. Krummacher: *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965)
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U. Grapethin: *Johann Adam Reincken: Leben und Werk* (diss., U. of Hamburg, forthcoming)

ULF GRAPENTHIN

Reindl, Constantin (*b* Jettenhofen, Upper Palatinate, 29 June 1738; *d* Lucerne, 25 March 1799). German composer, active in Switzerland. The son of an official in the service of the Prince-Bishop of Eichstätt, he entered the novitiate of the Jesuit order in Landsberg in 1756. He studied philosophy and theology in Ingolstadt, Dillingen and Freiburg and was ordained priest in 1769. In 1770 he became a teacher at the college in Freiburg, and in 1772 was transferred to a teaching post at the Gymnasium in Lucerne; he succeeded Abbé Joseph Bullinger (known for his association with the Mozart family) as the city's director of music (*Musikpräfekt*). Reindl continued in these posts even after the dissolution of the Jesuit order in 1773. From 1775 to 1777 he also worked at the seminary in St Urban. The peak of Reindl's creative output consists of stage works – Singspiele and comic operettas in a light *buffo* style (generally without overtures) – which became the characteristic repertory of the Lucerne school theatre in its heyday.

WORKS

Stage (mostly Spl., first perf. in Lucerne): Die Sempacherschlacht, 1779, *CH-Lz*; Der Dorfschulmeister, 1784, *Lz*; Das Donnerwetter, oder Der Bettelstudent, 1787, *Lmg, Lz*; Der Dorfhirt, 1789, *Lmg, Lz*; Arlequino in verschiedenen Ständen (pantomime), 1790, *Lz*; Der betrogene Dieb, 1791, *Lz*; Der eingebildete Kranke, 1792, *Lz*; Lebet wohl, 1795, *Lz*; Das neugierige Frauenzimmer, 1796, *Lmg*; Abraham und Isaack, frag. *Lmg*; Pantomimische Oper, *Lz*; 9 others, lost

Vocal: 3 masses, *E, EN, Lmg*; Laudate Dominum, *E*; 8 other sacred works, *E, SAf*

Inst: 1 symphonie concertante, 1794, *Lmg*; 1 sym., *Lmg*; 1 sym., *E*; Divertimento, *Lmg*; 12 Menuette (? n.p., n.d.), lost; 6 str qts (Lyons, n.d.), lost; 26 str qts, Turkish music (orch), Vn Conc., all lost

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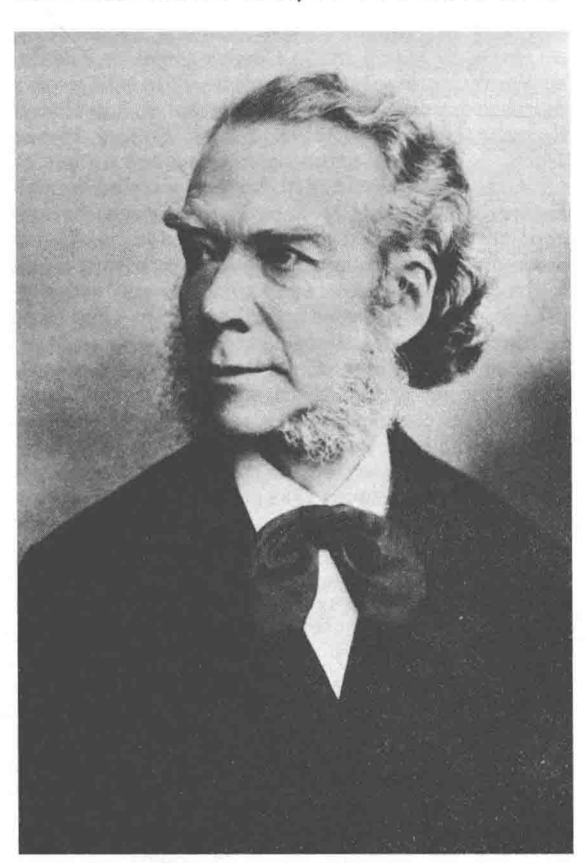
WILHELM JERGER

Reinecke, Carl (Heinrich Carsten) (*b* Altona, 23 June 1824; *d* Leipzig, 10 March 1910). German composer, teacher, administrator, pianist and conductor. He was given a thorough musical education by his father, J.P. Rudolf Reinecke (*b* Hamburg, 22 Nov 1795; *d* Segeberg, 14 Aug 1883), a respected music theoretician and author of several textbooks. From 1845 Reinecke travelled through Europe, from Danzig to Riga; in Copenhagen he was appointed court pianist in 1846, where his duties included accompanying the violinist H.W. Ernst as well as giving solo recitals. He was given a particularly friendly reception in Leipzig by Mendelssohn and the Schumanns, and Liszt, whose daughter was later taught by Reinecke in Paris, spoke of his 'beautiful, gentle, legato and lyrical touch'. In 1851 he moved to Cologne, where he taught counterpoint and the piano at Hiller's conservatory. He also gave concerts with Hiller, who recommended him to Barmen. There as musical director and the conductor of several musical societies between 1854 and 1859, he significantly raised the standard of the town's musical life. He then spent ten months in Breslau as director of music at the university and conductor of the Singakademie.

By 1860 his growing reputation brought him an appointment to teach at the Leipzig Conservatory, where he became the director in 1897. By selecting capable teachers who shared his conservative views and by improving the facilities and the syllabus, Reinecke transformed the conservatory into one of the most renowned in Europe. Grieg, Kretzschmar, Kwast, Muck, Riemann, Sinding, Svendsen, Sullivan and Weingartner were all pupils there; and to this distinguished list could be added many other names of equal repute, showing how exaggerated was the reproach, made particularly in north Germany, that Leipzig was a hotbed of reaction (although

this criticism had some justification after 1880). But it cannot be denied that Reinecke considered it his responsibility as director to perpetuate the example of the Classical composers; he was very conscious of his position as a representative and guardian of tradition, and also made it his business to foster the music of the pre-Classical composers, particularly Bach, even exploring as far back as Palestrina. He was a sympathetic teacher who firmly believed in the necessity of a thorough grounding. In Leipzig, he was also the conductor of the Gewandhaus Orchestra until 1895 (when Nikisch succeeded him); a stern disciplinarian, he achieved a high standard of virtuosity from his players by his insistence on clarity of execution. Reinecke became a member of the Berlin Academy in 1875, received the honorary doctorate in 1884 and became a professor in 1885. He retired in 1902, though his creative work continued until the end of his life.

As a composer Reinecke was best known for his numerous piano compositions, representing virtually every musical form of the time and, despite being influenced by Mendelssohn's melodic style, was stylistically nearer to Schumann. The exercises for young pianists and the piano sonatinas have become classics because of their charming melodies, as have the canons and nursery rhymes which are highly inventive and totally free from bourgeois sentimentality. Reinecke was a master of the so-called 'Hausmusik' and of the simpler forms popular at the time. His chamber music is distinguished and, in the later works in particular, attains a Brahmsian majesty and warmth within a variety of forms. His sonata for flute and piano, *Undine*, is his most frequently performed work. His most successful concertos are those for flute and for harp, and the first and third for piano, which well display his pleasant melodic sense and his admirable ear for orchestration; the piano concertos avoid grand soloistic mannerisms, and his own style of playing, with hands still and fingers curved, reflected his belief in classical practice. Of his three symphonies, the first employs small forces, while the second is a cyclically organized work on a grand scale. His operas, despite their Wagnerian trappings, were not successful; his better-known musical fairy tales, based in part on his own texts (written under the name Heinrich Carsten), were composed in a tasteful folk-style. Gifted in many fields, he was also a talented painter and poet. His lucidly written books and essays contain many observations still of interest.



Carl Reinecke: photograph by Georg Brokesch

WORKS

printed works published in Leipzig unless otherwise stated

STAGE

Der vierjährige Posten (operetta, 1, after T. Körner), op.45, Barmen, 1855, vs (1856)

König Manfred (grosse Oper, 5, F. Röber), op.93, Wiesbaden, 26 July 1867 (?1870)

Kathleen und Charlie (Liederspiel, H. Grans), Leipzig, 12 Nov 1870; rev. as Ein Abenteuer Händels, oder Die Macht des Liedes (Spl, 1, W. te Grove), op.104, Schwerin, 18 March 1874 (1874)

Glückskind und Pechvogel (Märchenoper für Kinder, 2, H. Carsten and R. Leander), op.117, unperf. (1883)

Auf hohen Befehl (komische Oper), op.184, Hamburg, Stadt, 1 Oct 1886, vs (*c*1886)

Der Gouverneur von Tours (komische Oper, 3, E. Bormann), Schwerin, 22 Nov 1891 (1891)

Incid music to Schiller's Wilhelm Tell, op.102 (1871)

VOCAL

6 musical fairy tales, incl. Schneewittchen (Grove), S, A, female vv, pf, reciter, op.133 (1876); Dornröschen (Carsten), S, A, Bar, female vv, pf, reciter, op.139 (1876); Aschenbrödel (Carsten), S, Mez, female vv, pf, reciter, op.150 (1878)

Other works, incl. Ein geistliches Abendlied, T, chorus, orch, op.50 (*c*1857); Belsazar (orat, Röber), solo vv, chorus, orch, op.73 (?1865); Almansor, aria (H. Heine), Bar, orch, op.124 (1874); Die Flucht der heiligen Familie (J. von Eichendorff), male vv, orch, op.131 (1874); Hakon Jarl (cant., Carsten), A, T, B, male vv, orch, op.142 (1877); Das Hindumädchen, aria (Carsten), A/Mez, orch, op.151 (1879); Sommertagsbilder, chorus, orch, op.161 (1881); other works for male, female or mixed chorus, pf acc. or a cappella; songs

ORCHESTRAL

Syms.: no.1, A, op.79 (?1870); no.2 'Hakon Jarl', c, op.134 (1875); no.3, g, op.227 (*c*1895)

Ovs.: Dame Kobold, op.51 (*c*1857); Alladin, op.70 (*c*1865); Friedensfeier, op.105 (1871); Fest-Ouvertüre, op.148 (1878); Zur Jubelfeier, op.166 (1882); Zur Reformationsfeier, op.191 (1887) [variations on Luther's Ein' feste Burg]; Zenobia, op.193 (1887); Ov., op.218 (*c*1892); Prologus solemnis, op.223 (*c*1895)

Pf concs.: e, op.120 (1873); C, op.144 (1878); f♯, op.72 (1879); b, op.254 (*c*1900)

Other concs.: vc, d, op.82 (Mainz, 1866); vn, g, op.141 (1877); hp, e, op.182 (1885); fl, D, op.283 (*c*1908)

Other works, incl. In memoriam: Introduktion und Fuge mit Choral, op.128 (1874); Trauermarsch auf den Tod des Kaisers Wilhelm I, op.200 (*c*1890)

CHAMBER

Pf, wind: Trio, A, pf, ob, hn, op.188 (1887); Undine, sonata, fl, pf, op.167 (1882) [also arr. vn/cl, pf]; Trio, B♭, pf, cl, hn, op.274 (*c*1905)

Ww: Octet, op.216 (*c*1892); Sextet, op.271 (*c*1905)

Pf, str: Qt, E♭, op.34 (Brunswick, 1853): Trio, D, op.38 (*c*1854); Sonata, A, vc, pf, op.42 (*c*1855); Qnt, A, op.83 (*c*1866); Sonata, D, vc, pf, op.89 (*c*1869); Sonata, e, vn, pf, op.116 (1872); 3 Sonatinen, vn, pf, op.108 (*c*1873); 2 Serenaden, pf, vn, vc, op.126

(1874); Trio, c, op.230 (*c*1895); Sonata, G, vc, pf, op.238 (*c*1896); Qt, D, op.272 (*c*1905)
Str: 5 qts: E♭, op.16 (*c*1850), F, op.30 (*c*1852), C, op.132 (1874), D, op.211 (1891), g, op.287 (?1891); Trio, E♭, op.249 (*c*1898)
Trio, pf, cl, va, op.264 (*c*1903)

OTHER WORKS

Pf works, incl. sonatas; sonatinas; variations on themes by Bach, Handel, Gluck and others; studies; pieces for pf 4 hands, org, hmn; cadenzas to concs. by Mozart and others
Numerous arrs./edns., incl. Die Schule der Technik (1870); Klavier-Konzerte alter und neuer Zeit, op.37 (*c*1877–90); Beethoven: sonatas for pf (1886), for vn, pf (1891); Bach: '48' (1892)

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Aphorismen über 'Die Kunst, zum Gesang zu begleiten' (Leipzig, 1890)
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REINHOLD SIETZ/R

Reiner, Adam. *See* RENER, ADAM.

Reiner, Ambrosius (*b* Altdorf, nr Weingarten, Württemberg, bap. 7 Dec 1604; *d* Innsbruck, 4 July 1672). German composer and organist. The son of Jacob Reiner, he was given a trial appointment in the archducal Kapelle at Innsbruck on 15 July 1630 and was confirmed as second court organist and teacher of the choirboys there in 1631. In 1635 he was promoted to first court organist. On 1 July 1648 he was appointed court Kapellmeister in succession to Stadlmayr (whose daughter Maria Katharina had become his second wife in 1642). Reiner became imperial director of music at Innsbruck in 1666, following the disbandment of the archducal Kapelle in 1665; he held the post until his death. His works consist exclusively of sacred vocal music. They have not yet been studied in detail, but they appear to show the influence of Stadlmayr. (*SennMT*)

WORKS
published in Innsbruck

Sacrae cantiones, bk 1, 2–4vv (1643)
Sacrarum cantionum, bk 2, 4–6vv, 2 vn, vle (1647)
Sacrarum cantionum, bk 3, 8vv (1648)
Psalmi vespertini pro dominica BMV et Magnificat, bk 4, 8vv, 2 vn (1651)
[5] Missae, bk 5, 5vv, 3 insts obbl., 3 insts ad lib (1655)
Litaniae BMV, bk 6, 5–6vv, 2 insts ad lib, 3 insts obbl., cum antiphonis, 1–5vv, insts (1656)
4 sacred odes, 1638[2]

HELLMUT FEDERHOFER

Reiner [Reinert], **Felix.** *See* RHEINER, FELIX.

Reiner, Fritz (*b* Budapest, 19 Dec 1888; *d* New York, 15 Nov 1963). American conductor of Hungarian birth. Even before he had completed his musical training at the Liszt Academy, Budapest (where he studied the piano with Bartók), Reiner worked as répétiteur at the Vigopera, where he made his conducting début in *Carmen* at the age of 19. He conducted opera in Laibach (now Ljubljana) and at the Népopera in Budapest (1910–14) until his engagement as one of two principal Kapellmeister at the Hofoper (later Staatsoper) in Dresden (1914–21). There he formed a lifelong friendship with Richard Strauss, who was, together with Nikisch, an important artistic influence. While at Dresden he conducted the first German production of *Die Frau ohne Schatten* in 1919. With the Cincinnati SO (1922–31), the Pittsburgh SO (1938–48) and the Chicago SO (1953–63), Reiner developed a formidable reputation as an orchestra builder. Under him the Chicago SO became, in Stravinsky's opinion, 'the most precise and flexible orchestra in the world'. He appeared frequently as a guest conductor with the New York Philharmonic SO and the Philadelphia Orchestra; his guest appearances in Europe included Budapest, Stockholm, Vienna and several orchestras in Italy. He was also guest conductor of opera in Halle (1921), Rome (1921), Barcelona (1922), Buenos Aires and Budapest (1926), Philadelphia (1931–2), Covent Garden (1936–7), San Francisco (1936–8) and Vienna (1955). He was engaged at the Metropolitan Opera from 1948 to 1953, and conducted the first American production of *The Rake's Progress* there in 1953; he was preparing his return to the Metropolitan with *Götterdämmerung* when he died. He taught conducting at the Curtis Institute of Music in Philadelphia (1931–41) where his pupils included Bernstein and Lukas Foss.

In an obituary in the *New York Times* Harold C. Schonberg wrote: 'As a musical intellect, as an incomparable technician, as a possessor of an ear virtually unparalleled in his field, Reiner held a unique spot in 20th-century musical life and thought'. Like Nikisch, Reiner conducted with great economy and precision, balancing expressivity with fidelity to the score; both were renowned for 'conducting with their eyes'. He embraced a wide orchestral and operatic repertory, ranging from Bach, Haydn and Mozart to Bartók, Stravinsky and Webern; although grounded in the Austro-German tradition he was especially effective in the French and Russian repertory, and was noted for his dedication to contemporary music, including that of his adopted homeland. But unlike Nikisch, Reiner was an ill-tempered and demanding taskmaster with his players, imposing strict discipline on their performance.

Reiner's posthumous celebrity has been enhanced by the brilliant series of recordings he made in Chicago for RCA Victor (1954–63), which reproduce the sound of his great orchestra vividly and confirm his artistic intellect, exceptionally keen ear for detail and penetrating musicianship. Particularly memorable are his interpretations of Bartók's Concerto for Orchestra and Music for Strings, Percussion and Celesta, Spanish-influenced music by Debussy and Ravel, Rimsky-Korsakov's *Sheherazade* and

Ravel's orchestration of *Pictures at an Exhibition*. With less impressive sound but covering a broader repertory are a variety of 'underground' recordings from radio broadcasts with the NBC SO (including Copland's Clarinet Concerto with Benny Goodman), Chicago SO, New York PO and Metropolitan Opera; his 1936 Covent Garden *Tristan und Isolde* with Flagstad (in her London début) and Melchior has also been issued on CD.

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H. Stoddard: 'Fritz Reiner', *Symphony Conductors of the U.S.A.* (New York, 1957), 171

H.C. Schonberg: *The Great Conductors* (New York, 1967/R), 335ff

I. Stravinsky: 'On Conductors and Conducting', *Themes and Conclusions* (London, 1972), 223ff

F. Bónis: 'Fritz Reiner: an Early Bartók Conductor', *New Hungarian Quarterly*, no.63 (1976), 218

R.R. Potter: *Fritz Reiner, Conductor, Teacher, Musical Innovator* (diss., Northwestern U., 1980)

P. Hart: *Fritz Reiner: a Biography* (Evanston, IL, 1994, repr. with rev. discography, 1997)

P. Hart: *Fritz Reiner: a Comprehensive Annotated Discography* (in preparation)

PHILIP HART

Reiner [Rainer], **Jacob** (*b* Altdorf, nr Weingarten, Württemberg, before 1560; *d* Weingarten, 12 Aug 1606). German composer. According to the dedication of his *Liber cantionum sacrarum* (1579) he was educated as a boy at the abbey of Weingarten. He continued his studies under Lassus in Munich in 1574–5, and on completing them returned to the abbey, where he spent the rest of his life, without, however, taking holy orders. Here he enjoyed high esteem as Kapellmeister, teacher of music and composer.

His numerous workmanlike compositions, nearly all of them sacred, became known beyond the immediate vicinity of Weingarten. They show the influence of Lassus and also of Venetian composers; with the more important Leonhard Lechner and Eccard, Reiner belongs to the German school of Lassus. Compared with Lassus's penitential psalms, his three-part settings of the same texts have a positively ascetic simplicity. Expressive restraint of this and similar kinds, such as the avoidance of chromaticism, is probably connected with the greater liturgical severity practised at the abbey after a visitation in 1579. But Reiner did use secular models in some of his masses. His secular German songs, compounded of elements of madrigal, villanella and chanson, are weaker examples of the products of the Lassus circle.

WORKS

Liber cantionum sacrarum, 5–6vv (Munich, 1579); ed. O. Dressler (Stuttgart, 1875); ed. in Eitner

Schöne newe teutsche Lieder, 4–5vv, sambt 2 … lateinischen Liedlein (Munich, 1581)

Cantionum piarum septem psalmi poenitentiales, 3vv, 6 mutetae (Munich, 1586)

Christliche Gesänge, teutsche Psalmen, 3vv (Dillingen, 1589)

Selectae piaeque cantiones, 6–10vv (Munich, 1591)

Cantica sive mutetae ex sacris desumptae, Magnificat, 4–5vv (Konstanz, 1595)

Liber mottetarum sive cantionum sacrarum, 6–8vv (Munich, 1600)

Liber motetarum sive cantionum sacrarum, 6vv (Dillingen, 1603, 2/1606)

Sacrarum missarum, liber 1, 6vv (Dillingen, 1604)

Gloriosissimae virginis … Magnificat, antiphona, Salve regina, 8vv (Frankfurt, 1604)

Missae tres cum litaniis de SS sanguine Christi, liber 1, 8vv (Dillingen, 1604)

Missae aliquot sacrae cum officio BMV et antiphonis ejusdem, 3–4vv (Dillingen, 1608)

Over 100 hymns, mostly Latin, some from the pubd collections, in *D-As*, *Bsb*, *Lr*, *Mbs*, *Rp*, *SI*; *GB-Lbl*; *PL-GD*, *WRu*, Legnica (Bibliotheca Rudolfina); *RUS-KA*

Lost works include three Passions, according to Mark, Luke and John, which O. Dressler (1873) demonstrated were in 5 parts

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R. Eitner: 'Das deutsche Lied des XV. und XVI. Jahrhunderts', *MMg*, viii (1876), suppl., 1–169, esp. 29–31

A. Kriessmann: *Jacob Reiner: Beiträge zur Geschichte der Musik an den oberschwäbischen Klöstern im XVI. Jahrhundert* (Kassel, 1927)

S. Schulze: *Die Tonarten in Lassos Busspsalmen: mit einem Vergleich von Alexander Utendals und Jacob Reiners Busspsalmen* (Neuhausen-Stuttgart, 1984)

G. Haberkamp: 'Die "vershollenen" Passionen von Jacob Reiner (vor 1560–1606)', *Quaestiones in musica: Festschrift für Franz Krautwurst*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1989), 167–221

E. Tremmel: 'Zeugnisse der Musikpflege im ausgehenden 16. und frühen 17. Jahrhundert im Kloster St. Mang in Füssen', *Neues musikwissenschaftliches Jb*, i (1992), 27–68

HELLMUT FEDERHOFER

Reiner, Karel (*b* Žatec, 27 June 1910; *d* Prague, 17 Oct 1979). Czech composer, pianist and administrator. He first studied music with his father, cantor of Žatec, then law at the German University, Prague, where he graduated in 1933, and musicology at Prague University. He also attended the conservatory as a student in Suk's master classes (1931) and in A. Hába's microtone department (1934–5). During the years 1934–8 he was active as a pianist and composer in Burian's theatre D 34 and for the Esta gramophone company. After imprisonment in concentration camps during the German occupation he returned to Prague to prepare the first Czech performance of Hába's opera *Matka* ('The Mother') at the Grand Opera of the Fifth of May (1945–7). From 1931 he had been active in promoting new music as a pianist, and after World War II he took part in organizing a new pattern of musical life in Prague. He contributed articles to *Rytmus* (1935–8, 1945–7) and to foreign periodicals. As a composer he closely identified himself at first with Hába, but later he followed a more independent path. In the 1960s he achieved a successful combination of ideas taken from Hába with new post-war techniques.

WORKS

(*selective list*)

Dramatic: Zakletá píseň [Enchanted Song] (op, K. Beneš), 1949, Prague, 5 Feb 1951; film scores, incid music

Orch: Pf Conc., 1932; Conc., nonet, 1933; Předehra [Overture], Tanec [Dance], 1935; Vn Conc., 1937; Koncertantní suita, wind, perc, 1947; Sym., 1960; Conc., b cl, str, perc, 1965; Concertino, bn, wind, perc, 1969; Promluvy [Utterances], chbr orch, 1975; Music for str, 1976; Diptych, 1977

Chbr and solo inst: Pf sonata no.1, 1931; Str Qt no.1, 1931; Pf Sonata no.2, 1942; Str Qt no.2, 1947; Str Qt no.3, 1951; Pf Sonata no.3, 1961; Sonata, perc, 1967; over 250 other chbr pieces

Political and mass songs

Principal publishers: Český hudební fond, Panton, Státní hudební vydavatelství

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M. Kuna: 'Z nové sborové tvorby Karla Reinera', *Lidová tvořivost*, viii (1958), 8–9

M. Kuna: 'Zrání umělce současnosti: k tvůrčí cestě Karla Reinera', *HRo*, xv (1962), 97–102

R. Budiš: 'Reinerův koncert pro basklarinet', *HRo*, xxi (1968), 117–18

P. Kaňka: 'Kompozice v pojetí Karla Reinera', *HV*, xxi/3 (1984) 231–50

JOSEF BEK

Reingot, Gilles (*fl* early 16th century). South Netherlandish singer and composer. He was a member of the chapel of Philip the Handsome in the early 16th century; his name first appears in a payment list of 11 October 1506 in which Queen Juana of Castille (Philip's widow) authorized payment to the singers who had accompanied her husband to Spain. In 1509 Reingot was a singer in the chapel of Philip's and Juana's son, Charles (later Emperor Charles V) and he remained in that organization until at least 1530. He composed a four-voice *Salve Regina* setting (*D-Mbs* 34) and made a contribution to the complex of over 30 pieces that draw on Ockeghem's rondeau *Fors seulement*; the superius of the Ockeghem chanson is used as the tenor in Reingot's four-voice setting (1504[3]), surrounded by three fast-moving contrapuntal voices.

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O. Gombosi: *Jacob Obrecht: eine stilkritische Studie* (Leipzig, 1925/*R*), 27

H. Hewitt: 'Fors seulement and the Cantus Firmus Technique of the Fifteenth Century', *Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 91–126

RICHARD SHERR

Reinhard, Andreas (*b* ?Schneeberg, nr Zwickau; *d* before 1614). German theorist, composer and organist. He is known to have lived at Schneeberg. He is mentioned by Abraham Bartolus in 1614 as being already dead. In his *Monochordum* he described a clavichord with 36 keys and 12 pairs of strings. To this instrument he applied a tuning system whose semitones are derived from the just intervals by means of arithmetical division. His use of these intervals in terms of string lengths based on 48 units makes him the first post-Renaissance writer to exploit fully these developments derived from the monochord. His tuning was used by Bartolus a decade later.

WRITINGS

Monochordum (Leipzig, 1604)

Musica sive Guidonis Aretini De usu et constitutione monochordi dialogus (Leipzig, 1604)

De harmoniae limbo, 1610, and *Methodus de arte musica perconcinne suis numeris et notis elaborata*, 1610, both lost (according to Adlung in the Barfüsserkirche Bibliothek, Erfurt, but the library no longer exists)

WORKS

Osculetur me osculo, 8vv (n.p., n.d.)

Uns hat geboren ein Kindlein, 4vv, dated 1596, *D-Z*

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WaltherML

J. Adlung: *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/*R*, 2/1783)

C.D. Adkins: *The Theory and Practice of the Monochord* (diss., U. of Iowa, 1963), 269ff

CECIL ADKINS

Reinhard, Kurt (*b* Giessen, 27 Aug 1914; *d* Giessen, 18 July 1979). German ethnomusicologist and composer. He studied musicology and composition (under Hermann Unger) at Cologne (1933–5) and musicology and ethnology at Leipzig under Husmann and subsequently at Munich under Ficker, Kurt Huber and Heinrich Ubbelohde-Doering (1935–8). In 1938 he took his doctorate at Munich with a dissertation on Burmese music. From 1939 to 1945 he worked for the Staatliche Musikinstrumentensammlung, Berlin and from 1948 to 1968 he was director of the Berliner Phonogramm-Archiv, which became part of the ethnomusicology department of the Museum für Völkerkunde in 1963. He was also made head of the department of private music teaching at the Petersen Conservatory (1947–52). In 1948 he obtained a teaching post at the Free University, Berlin, where he completed his *Habilitation* on musical instruments in 1950; he was subsequently (1957) appointed professor and head of the department of comparative musicology. His chief interests were organology, the traditional music of China and Turkey and ethnomusicology in music education; he also composed songs, chamber and orchestral music under the pseudonym Georg Beydemüller. He was senior editor of Beiträge zur Ethnomusikologie and in charge of a recording series for the Museum für Völkerkunde, Berlin. In 1973 Reinhard was honoured by the Turkish government for his outstanding academic contributions.

WRITINGS

Die Musik Birmas (diss., U. of Munich, 1938; Würzburg, 1939)

Musikinstrumente und Musikkulturkreise (Habilitationsschrift, Free U. of Berlin, 1950)

Die Musik exotischer Völker (Berlin, 1951)

'Die Musik des mexikanischen Fliegerspiels', *Zeitschrift für Ethnologie*, lxxix (1954), 59–74

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'Beitrag zu einer neuen Systematik der Musikinstrumente', *Mf*, xiii (1960), 160–64

Türkische Musik (Berlin, 1962)

'Die gegenwärtige Praxis des Epengesanges in der Türkei', *Beiträge zur Kenntnis Südosteuropas und des Nahen Orients*, ii (Munich, 1967), 83–96

'Die Quellensituation der türkischen Kunstmusik: Gedanken zur Frage mündlicher und schriftlicher Tradition und zum Problem Improvisation-Komposition', *Festschrift Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 578–83

Einführung in die Musikethnologie (Wolfenbüttel, 1968)

with U. Reinhard: *Auf der Fiedel mein: Volkslieder von der osttürkischen Schwarzmeerküste* (Berlin, 1968)

with U. Reinhard: *Turquie* (Paris, 1969)

'Grundlagen und Ergebnisse der Erforschung türkischer Musik', *AcM*, xliv (1972), 266–80

'Zwanzig Jahre Wiederaufbau des Berliner Phonogrammarchivs', *Jb für musikalische Volks- und Völkerkunde*, vi (1972), 65–76

'Die Türkei im 19. Jahrhundert', *Musikkulturen Asiens, Afrikas und Ozeaniens im 19 Jahrhundert*, ed. R. Günther (Regensburg, 1973), 21–48 [see also introduction]

'Lieder der Waika', *Mahekodotedi: Monographie eines Dorfes der Waika-Indianer (Yanoama) am Oberen Orinoco (Venezuela)*, ed. O. Zerries and M. Schuster (Munich, 1974), 95–125 [Port. trans. in *Boletim da sociedade brasileira de musicologia*, ii (1986–7)]

'Über die Denaturierungstendenz der Musik', *Festschrift zum zehnjährigen Bestand der Hochschule für Musik und darstellende Kunst in Graz*, ed. O. Kolleritsch and F. Körner (Vienna, 1974), 204–15

'Bemerkungen zu den Asik, den Volkssaengern der Tuerkei', *Asian Music*, vi (1975), 189–206

'Zur Systematik von Tonsystemen und Gebrauchsleitern', *Mf*, xxviii (1975), 173–88

ed., with P. Baumann and R.M. Brandl: *Neue ethnomusikologische Forschungen: Festschrift Felix Hoerburger* (Laaber, 1977) [incl. 'Gedanken zur Statik in der Musik', 237–48]

'Turkish Miniatures as Sources of Music History', *Music East and West: Essays in Honor of Walter Kaufmann*, ed. T. Noblitt (New York, 1981), 143–66

'Das Na't des Itrî und seine Versionen', *Jb für musikalische Volks- und Völkerkunde*, x (1984), 9–30

with U. Reinhard: *Musik der Türkei*, i: *Kunstmusik*, ii: *Volksmusik* (Wilhelmshaven, 1984)

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HANS HEINRICH EGGEBRECHT

Reinhardt [Rheinhardt, Reinhard]. Austrian family of musicians.

(1) **Kilian Reinhardt** (*b* 1653–4; *d* Vienna, 25 March 1729). Musical administrator. He does not seem to have been a practical musician, and was never employed in that capacity. In 1683 he was given the job of librarian and copyist to the imperial court orchestra in Vienna. Since the musicians tended to treat him as a servant, he petitioned Leopold I for an official title; his request was granted in 1699, and he was thenceforward known as 'Konzertmeister'. In 1712 Charles VI recognized his long service by including him on a commission to consider the reform of the court chapel. He married twice, the second time comparatively late in life.

In 1727 Reinhardt wrote a treatise on the musical customs of the court chapel, *Rubriche generali per le funzioni ecclesiastiche musicali di tutto l'anno, con un appendice in fine dell'essenziale ad uso, e servizio dell'Augustissima Imperiale Capella* (*A-Wn*). It is a valuable source of information on the history of the chapel music in the late 17th and early 18th centuries, dealing particularly with liturgical customs (especially the relative importance of different Sundays and feast days, and the kind of music appropriate for them), and also containing information on performing practice.

(2) **Johann Georg Reinhardt** (*b* 1676–7; *d* Vienna, 6 Jan 1742). Organist and composer, nephew of (1) Kilian Reinhardt. By his uncle's intercession he obtained a post in the imperial chapel. In October 1701 he was appointed assistant to the organists. From 1710 to 1712 he himself was organist, though after the reorganization of the chapel music in 1712 he took second place to the elder Georg Reutter. He became first organist on the latter's retirement in 1728, and also worked as Kapellmeister at the Stephansdom from 1727 to 1742. Church music was not his only interest, however, for he was involved with the production of Fux's *Costanza e Fortezza* in 1723, and in 1734 he was appointed court composer with special responsibility for serenades and ballets. He had a number of pupils, though none achieved any great fame, and was a member of the council of the Caecilienbrüderschaft, founded in 1725.

He was an extremely prolific composer, and though the bulk of his output consists of church music – after Fux and Caldara he was the most significant composer of church music in Vienna at the time – he also produced operas and oratorios. His masses, vesper psalms and litanies are almost all for four voices and orchestra, while the antiphons and motets are for various combinations of solo voices and orchestra. His style resembles that of Fux. His church music was extremely popular, being performed not only in Vienna, but also in parish churches and monasteries all over Austria and Bohemia and at the Saxon court at Dresden, and continuing in use until long after his death. He also wrote a number of motets in the polyphonic style taught by Fux, and some German arias whose melodic lines show the influence of German folksong.

WORKS

OPERAS

all performed in Vienna for imperial name days

La più bella (P. Pariati), 1715, *A-Wn, D-MEIr*
L'eroe immortale (Pariati), 1717, *A-Wgm, Wn*
Il giudicio di Enone (Pariati), 1721, *Wgm, Wn*

SACRED MUSIC

4voices, insts, unless otherwise stated

Il divino imeneo di S Catterina, orat, 1716, *A-Wn*
Per crucem Jesu sit desperanti vitae restitutio, orat, Olomouc, 1726, lost, lib pubd
22 masses, incl. 3 for 4vv a cappella, 1 elsewhere attrib. J. Fux, *A-GÖ, Wn, WIL, CZ-Bm, Pnm, D-Dl*, 4 lost; 4 requiem, 1 in *CZ-Bm*, 3 lost
12 Vespers, incl. 1 for 4vv a cappella, *A-GÖ, Wn, WAIp, CZ-Pnm*; 1 Compline, 4vv a cappella, *A-Wn*
7 Mag, *GÖ, Wn, WIL, D-Dl*; 19 Marian ant, incl. 1 for 4vv a cappella, 10 for 1–2 solo vv, insts, *A-GÖ, KN, Wgm, WIL, CZ-Bm, Pnm*, 4 lost
7 Miserere, *A-GÖ, KR, Wn, CZ-Bm*; 2 Te Deum, *A-GÖ, KN, CZ-Bm*; 21 lit, incl. 1 for 4vv a cappella, 1 elsewhere attrib. Fux, *A-GÖ, SE, Wgm, WIL, CZ-Bm, Pnm*, 4 lost
17 ps, incl. 1 elsewhere attrib. Caldara, *A-GÖ, H, Wn*, 2 lost
4 hymns, incl. 1 for 4vv a cappella, 3 for 1–3 solo vv, 2 vn, bc, *Wgm, Wn*; 32 motets, incl. 10 for 4vv a cappella, 6 for 1–3 solo vv, insts, *GÖ, SE, Wgm, Wn, WIL, CZ-Bm, Pnm*, 7 lost
9 Ger. arias, incl. 1 for B, vn, org, *A-GÖ, WIL*, 6 lost
Miscellaneous works: *GÖ, Wgm, Wn*

(3) **Joseph Franz Reinhardt** (*b* 1684–5; *d* Vienna, 27 Sept 1727). Violinist, son of (1) Kilian Reinhardt by his first marriage. He was a violinist in the court orchestra, which he joined in 1706, and at the Stephansdom. His reputation as a violinist was very high (Fux described him as a 'distinguished virtuoso') and he seems also to have been a good teacher. It is not likely that he was a composer; though there exists a *Salve regina* ascribed to him, it is more probably by his cousin (2) Johann Georg Reinhardt.

(4) **Karl Mathias Reinhardt** (*b* Vienna, 1710–11; *d* Vienna, 31 Jan 1767). Organist and composer, son of (1) Kilian Reinhardt by his second marriage. He was a pupil of his cousin and guardian (2) Johann Georg Reinhardt. He became court organist on 6 February 1739, retaining the post until his retirement in 1762. He was active as a composer as well as an organist; though only two compositions can be definitely ascribed to him, a litany and a requiem (both in *A-KR*), it is possible that some of the works signed merely 'Rheinhardt', ascribed to his cousin, may in fact be by him. His litany and requiem are in a smooth melodious style characteristic of much mid-18th-century Viennese church music.

(5) **Johann Franz Reinhardt** (*b* Vienna, 1713–14; *d* Vienna, 21 April 1761). Violinist, son and pupil of (3) Joseph Franz Reinhardt. He was a sufficiently good violinist to be given a place in the court orchestra in 1730; in 1740 he added to this the position of violinist at the Stephansdom. Dittersdorf was much impressed by his virtuosity as a soloist.

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G. Reichert: 'Mozarts "Credo-Messen" und ihre Vorläufer', *MJb 1955*, 117–20

ELIZABETH ROCHE

Reinhardt, Delia (*b* Elberfeld, 27 April 1892; *d* Arlesheim, 3 Oct 1974). German soprano. She studied in Frankfurt with Strakosch and Hedwig Schako and made her début at Breslau in 1913. Three years later she was engaged by the Munich Hofoper, where she remained until 1923, being especially admired in the Mozart repertory. From Munich she went to the Berlin Staatsoper, where she appeared regularly until 1938, singing more than 60 roles

including Octavian, the Empress (*Die Frau ohne Schatten*), the Composer, Christine (*Intermezzo*), Elsa, Elisabeth (*Tannhäuser*) and Eva, as well as roles in works by Milhaud, Schreker and Weill. She appeared at Covent Garden between 1924 and 1929 and sang Octavian in the famous performances of *Der Rosenkavalier* under Bruno Walter, with Lotte Lehmann, Elisabeth Schumann and Richard Mayr. In London she also sang Cherubino, Freia, Gutrune, Micaëla, Mimì and Butterfly. She appeared at the Metropolitan Opera for two seasons, 1922–4. Recordings of her best roles show her to have been an ardent interpreter with a warm, lyrical tone.

HAROLD ROSENTHAL/ALAN BLYTH

Reinhardt, Django [Jean Baptiste] (*b* Liberchies, nr Luttre, Belgium, 23 Jan 1910; *d* Fontainebleau, 16 May 1953). French jazz guitarist. The son of a travelling entertainer, he grew up in a Gypsy settlement outside Paris. He first played the violin and later took up the guitar, and began working professionally in 1922 with the accordionist Guérino. In 1928 he was badly burnt in a caravan fire; the resulting mutilation of his left hand, which deprived him of the use of two fingers, led him to devise a unique fingering method to overcome his handicap. After a period of convalescence he worked in cafés in Paris and in a duo with the singer Jean Sablon. In 1934 he was a founding member, with Stephane Grappelli, of the ensemble that became known as the Quintette du Hot Club de France; in the years before World War II the group gained considerable renown through its numerous recordings, and Reinhardt became an international celebrity. He appeared throughout Europe and recorded with many important American musicians who visited the Continent. During the war, while Grappelli lived in Britain, Reinhardt remained in France. He led a big band, then achieved considerable success as the leader of a new quintet in which the clarinettist Hubert Rostaing took Grappelli's place; he also became interested in composition and, with André Hodeir, arranged the music for the film *Le village de la colère* (1946). In 1946 he visited England and Switzerland, toured the USA as a soloist with Duke Ellington's band (playing an amplified guitar for the first time) and worked in New York. After his return to France he lived in Samois and toured and recorded with his quintet, which sometimes again included Grappelli.

Reinhardt's grasp of harmony, remarkable technique and trenchant rhythmic sense made him an excellent accompanist; his incisive support is heard to advantage on *Stardust* (1935, HMV), recorded with Coleman Hawkins. He later developed into a soloist of unique character, creating a deeply personal style out of his own cultural patrimony. By 1937, when he recorded *Chicago* for the Swing label with the Quintette, he was established as the first outstanding European jazz musician, a stylist with great melodic resourcefulness and a mastery of inflection. He was a gifted composer of short evocative pieces and had a flair for pacing a performance so that the maximum variety could be wrung from it without compromising its homogeneity; an excellent example is *St Louis Blues* (1937, Swing). Endowed with remarkable sensitivity, Reinhardt could work with visiting American performers without forsaking his own essentially romantic style. In the 1940s he changed to the electric guitar, but without coarsening his playing, as he used its power with discretion. The rhythmic content of his work became more varied, as in *Minor Swing* (1947, Swing), and his improvised lines more flexible. The asymmetrical, occasionally violent playing heard in some of his later performances shows the continual widening of his expressive scope.

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MICHAEL JAMES

Reinhardt, Heinrich (*b* Pressburg [now Bratislava], 13 April 1865; *d* Vienna, 31 Jan 1922). Austrian composer. The son of a jeweller, he went to Vienna to study at the conservatory of the Gesellschaft der Musikfreunde where he was one of Bruckner's pupils. He became an accomplished pianist and organist, and his familiarity with several other instruments later served him well as orchestrator of his own works and those of others. Between 1890 and 1900 he published numerous songs, piano and salon pieces, as well as an opera *Die Minnekönigin* (1895). He also wrote music reports for the *Neue freie Presse*, *Neues Wiener Journal* and *Die Zeit*, but abandoned this after the tremendous success of his first operetta *Das süsse Mädel* (Carltheater, 25 October 1901). It opened a new phase for Viennese operetta, being more overtly in the song and dance musical comedy style. However, Reinhardt's dozen later works were eclipsed by those of Eysler, Lehár, Straus and Fall. For list of operettas see *GroveO*.

ANDREW LAMB

Reinhardt [Goldmann], **Max** (*b* Baden bei Wien, 9 Sept 1873; *d* New York, 31 Oct 1943). Austrian director. He began as an actor in Salzburg, but by 1903 he was devoting himself exclusively to production, responding with enthusiasm and taste to the new theatrical ideas and methods then evolving. He is generally associated with stage spectacle, having effectively mounted many scenic extravaganzas with huge casts, such as *Oedipus rex* (1910) in a Vienna circus, *The Miracle* at Olympia, London (1911), and the annual Salzburg Festival presentations of the morality *Jedermann* in the Domplatz. Like Diaghilev he was a remarkable entrepreneur with a talent

for choosing the ideal actors, designers, choreographers and musicians for each production. Music played a substantial part in all his productions, and he supervised the choice of music. He carefully stage-managed musicians, concealing them, costuming them to mix with actors, or leaving them in the orchestra pit, as required. He worked closely with the composers he commissioned, who included Humperdinck for *The Miracle* and *Twelfth Night*; Weill for Werfel's *The Eternal Road*; Leo Blech for *The Taming of the Shrew*; Pfitzner for Kleist's *Kätchen von Heilbronn*; and Einar Nilson, his musical director and staff composer for over 15 years.

One of Reinhardt's most popular productions was *Orphée aux enfers*, which he first staged with singing actors at the Neues Theater, Berlin, in 1906; Klemperer, then a student, was first choirmaster and then conductor. In 1911 he produced Offenbach's *La belle Hélène* in Venice, and in 1930 the first of several revivals of *Die Fledermaus*. He is best remembered on the opera stage, however, for directing the première of *Der Rosenkavalier*, with sets and costumes by Alfred Roller (1911, Dresden); he also staged the première of the original version of *Ariadne auf Naxos* in Stuttgart (1912), with designs by Ernst Stern. His influence on Strauss and Hofmannsthal was considerable; both *Salome* and *Elektra* were directly inspired by his productions of dramatic versions. In 1920 Strauss, Hofmannsthal and Reinhardt united to create the Salzburg Festival. The idea for the festival, its location and its emphases (Mozart and the Austrian dramatic tradition) were his, and he remained active in it until forced into exile in America in 1937. Among his accomplishments there were the annual productions of *Jedermann* and *Faust*, and his last new opera production, Offenbach's *Les contes d'Hoffmann* (1931). His letters and other writings were published as *Ausgewählte Briefe, Reden, Schriften und Szenen aus Regiebüchern* (ed. F. Hadamowsky; Vienna, 1963) and *Leben für das Theater: Briefe, Reden, Aufsätze, Interviews, Gespräche, Auszüge aus Regiebüchern* (ed. H. Fetting; Berlin, 1989).

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PAUL SHEREN

Reinhold, Frederick Charles (*b* London, 11 Feb 1741; *d* Somers Town, London, 28 Sept 1815). English bass and organist, son of HENRY THEODORE REINHOLD. He was a boy chorister at St Paul's under William Savage, and as 'Master Reinhold' he sang on stage from 1752, creating Oberon in J.C. Smith's *The Fairies* in February 1755. He was a bass in the chorus for the Foundling Hospital *Messiah* in 1758 and that summer scored a success at Marylebone Gardens in an English version of Pergolesi's *La serva padrona*, also playing an organ concerto at his benefit. For two years he had small roles at Drury Lane and returned to Marylebone in the summer to sing in burletta operas. He went with the Gardens burletta company to Norwich in autumn 1760, and that November became organist of St Peter's Church, Colchester, advertising himself as a teacher of harpsichord, guitar, violin and singing. He performed in the summer season at the Haymarket Theatre, London, in 1761, but then sang only occasionally in the capital before he was engaged at Covent Garden in 1769. There he sang traditional bass parts such as Hecate in *Macbeth*, but also Hawthorn in Arne's pasticcio *Love in a Village* and Giles in *The Maid of the Mill*, with music arranged by Samuel Arnold. His performance of the traitor Artabarnes in Arne's *Artaxerxes* was much admired. He sang in oratorios in London and the provinces and was a principal bass in the 1784 Handel Commemoration concerts. Boaden called him 'a fine manly singer and excellent musician' and Dibdin wrote that he was 'really possessed of a voice' but felt that he spoiled it by too much falsetto. Reinhold became organist of St George the Martyr, Bloomsbury, in 1783 and left the Covent Garden company the following year. He continued to sing in oratorio concerts until March 1798, when 'The trumpet shall sound' was his final solo.

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OLIVE BALDWIN, THELMA WILSON

Reinhold, Henry Theodore (*d* London, 14 May 1751). English bass of German descent. His origins are obscure; he named his second son Theodore Chriestlieb and may well have been related to the Dresden organist and composer Theodor Christlieb Reinhold. He was second bass in Handel's *Atalanta* in May 1736 and the sole bass the following season, when he sang in the premières of *Arminio*, *Giustino* and *Berenice*. Later in 1737 he created the comic role of the Dragon in Lampe's *The Dragon of Wantley*, which received 68 performances in its first season. His other English stage roles included Sir Trusty in Arne's *Rosamond* and the Lion in Lampe's *Pyramus and Thisbe*. In Handel's two seasons at Lincoln's Inn Fields Theatre (1739–41) he sang Polyphemus in *Acis and Galatea* ('O ruddier than the cherry' became a song he performed at theatre benefits) and created the bass parts in *L'Allegro* and Handel's last two operas, *Imeneo* and *Deidamia*. While continuing to sing English stage music, he became the composer's principal oratorio bass from 1743, when he created the role of Harapha in *Samson* and sang in the first London performance of *Messiah*. Between 1744 and Reinhold's death Handel wrote parts for him in *Semele*, *Joseph and his Brethren*, *Hercules*, *Belshazzar*, the *Occasional Oratorio*, *Judas Maccabaeus*, *Joshua*, *Alexander Balus*, *Susanna*, *Solomon* and *Theodora*. He was one of the 'good Set of Singers' Handel wrote of having for *Belshazzar*, and the composer entrusted him with substantial roles and a wide range of characterizations. The compass of most of his oratorio parts is from G to *e*′.

Reinhold died between the two Foundling Hospital performances of *Messiah* in 1751, and Drury Lane put on a benefit for his 'Wife and four small Children in great

Distress'. His first name has sometimes been given as Thomas, but he is Theodore Reinhold in the records of the Royal Society of Musicians, of which he was a founder member, and his name appears in his children's baptismal records as Henry or Henry Theodore.

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OLIVE BALDWIN, THELMA WILSON

Reinhold, Theodor Christlieb (*b* Eppendorf, Saxony, 13 Sept 1682; *d* Dresden, 24 March 1755). German organist and composer. He came from an old family of clergy, and was registered in the third class of the Dresden Kreuzschule on 20 May 1694. In 1706 he became organist of the Dresden Annenkirche and 'schoolmaster of the girls at Wilssdorf gate'. He was Kantor of the Dreikönigskirche from 1707 until 1720 when he was appointed Kantor of the Kreuzkirche, a post he held until his death. In the same year Reinhold also took over direction of music at the Sophienkirche, Dresden's civic church, and was appointed fifth teacher at the Kreuzschule. As a result of his promotion to fourth teacher at the Kreuzschule on 28 April 1725 Reinhold took charge of sacred music at the new Frauenkirche, writing cantatas to mark the laying of the foundation stone of the church (1726) and its consecration (1734); like most of his works, they are now lost. In 1741 he took over the direction of a newly founded collegium musicum, mainly for the performance of cantatas and serenades; he had earlier been concerned with a collegium musicum connected with the Kreuzkirche. He was promoted to third teacher at the Kreuzschule on 5 May 1752. His successor was Bach's pupil G.A. Homilius.

Reinhold was Kantor of the Dresden Kreuzkirche at the time that Bach was Kantor of the Thomaskirche in Leipzig. Reinhold's choir comprised 34 pupils and at least 22 'Kurrendaner' (members who were engaged for special occasions). He also recruited volunteer singers to reinforce the choir for performances of his large-scale festive cantatas. At the service consecrating the new Silbermann organ in the Frauenkirche in 1736 Reinhold was the first to employ the effect, subsequently used repeatedly, of positioning choral groups in different places so as to cause a 'well-composed echo to [resound] from the uppermost dome of the church'. He was the leader of the German forces that resisted the increasing foreign influence in Dresden musical life, especially during the Hasse period; he was also an outstanding bass singer. Of his many pupils, J.A. Hiller, C.G. Tag and Christian Wolf later became well known. Hiller is particularly important; he dedicated his *Abhandlung über die Nachahmung der Natur in der Musik* (reprinted in Marpurg's *Historisch-kritische Beyträge*, i, 1754) to Reinhold, and printed two four-part motets by him, Reinhold's only surviving works.

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DIETER HÄRTWIG/HANS JOHN

Reinicke [Reinike], **Johann Adam.** *See* REINCKEN, JOHANN ADAM.

Reining, Maria (*b* Vienna, 7 Aug 1903; *d* Vienna, 11 March 1991). Austrian soprano. She studied in Vienna, making her début in 1931 at the Staatsoper as a soubrette and remaining for two seasons. After appearances in Darmstadt (1933–5) she joined the Staatsoper in Munich. She returned to Vienna in 1937, singing there with distinction until 1958. She appeared at Salzburg from 1937 to 1941, as Eva, Euryanthe, Elisabeth (*Tannhäuser*), Countess Almaviva and Pamina, and returned as Arabella (1947) and the Marschallin (1949 and 1953). In 1938 she sang Elsa to acclaim at Covent Garden and Eva and Butterfly at Chicago; in 1949, the Marschallin at the Paris Opéra and the Marschallin and Ariadne at the New York City Opera. She had a radiant, well-schooled voice and an elegant and aristocratic stage presence. There remain complete recordings of her Marschallin in Erich Kleiber's notable account of 1954, Ariadne (1944, Vienna) and Arabella (1947, Salzburg), as well as extracts from other roles and operetta. All evince her lovely tone and careful characterization.

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HAROLD ROSENTHAL/ALAN BLYTH

Reinitz, Béla (*b* Budapest, 15 Nov 1878; *d* Budapest, 27 Oct 1943). Hungarian composer, critic and administrator. In accordance with his parents' wishes he studied law in Kolozsvár and Budapest, taking his diploma in 1907. He never attended a music college, though he took piano lessons with Ödön Farkas in Kolozsvár and was a composition pupil of A. Siklós in Budapest. His careers as critic and composer began almost simultaneously: in 1908 he published his first criticism in the Budapest newspaper *Népszava*, and his first compositions were settings of Endre Ady's *Vér és arany* ('Blood and Gold'), published in the same year. He worked for *Népszava* until 1914 and then for *Világ* (1917–19) and he was one of the first to recognize the value of the work of Bartók and Kodály. Nonetheless, his most important contribution was his own songs: he worked almost exclusively in that genre, producing more than 500. His songs were first heard at literary gatherings in cafés during the period 1910–20. There he associated with Ady, and Reinitz's songs were partly responsible for bringing Ady's poetry to a wider audience. However, after the first publications (1910–11) a conflict broke out between poet and composer and

Reinitz published no more Ady songs until after the poet's death in 1919. His settings of Ady have an improvisatory quality, with the declamatory vocal part taking the leading role, reflecting Ady's manner of delivery. The accompaniments are ill suited to piano or orchestra but, as Kodály suggested, Reinitz's songs were perhaps a necessary step on the way to those of Bartók, who dedicated his own Ady set to Reinitz. During the same period Reinitz wrote cabaret songs for the first Hungarian cabaret theatre, opened in 1907.

Reinitz had always been politically active, and he took a leading part in musical life at the time of the 1919 proletarian revolution. On the fall of the new republic he was forced into exile and lived in Vienna and Germany until 1931. He continued to compose songs to poetry by Ady and others, and from 1925 he was also active in producing left-wing political numbers to texts by Brecht, Mühsam, Herwegh and Tucholsky; his workers' songs had a great impact on their intended audience. In 1931 he returned to Hungary. A Béla Reinitz evening was held on 13 February 1932: the first occasion on which his songs were performed in a concert hall by professional musicians. He gained wider acceptance than he had had before World War I, but he was unable to find again the stimulating atmosphere of those times. Increasingly isolated, he died in an almshouse.

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(selective list)

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MELINDA BERLÁSZ

Reinken [Reinkinck], **Johann Adam.** *See* REINCKEN, JOHANN ADAM.

Reinmann, Matthias. *See* REYMANN, MATTHIAS.

Reinmar [Wochinz], **Hans** (*b* Vienna, 11 April 1895; *d* Berlin, 7 Feb 1961). Austrian baritone. He studied in Vienna and Milan, making his début at Olomouc in 1919. Nuremberg, Zürich, Dresden and Hamburg claimed him in turn, until in 1928 he sang at the Staatsoper in Berlin where, apart from a break in the 1940s, he remained until 1944, joining the Komische Oper in 1952 and singing there for the last time in Kurka's *The Good Soldier Schweik* two days before his death. At Bayreuth his roles included Gunther and Amfortas, and at Salzburg in 1942 he sang an admired Mandryka. He was also a guest artist at La Scala and in Vienna, Paris and Rome. His Italian training helped him to play a leading part in the Verdi revivals, such as those of *Simon Boccanegra* and *Don Carlos* in Berlin. The crowning achievement of his career was his Boris Godunov, sung in the original version at Berlin and Munich. His many recordings cover both the Italian and the German parts of his repertory, showing a voice of considerable power and beauty, used expressively and with care for evenness of production.

J.B. STEANE

Reinmar von Brennenberg [der Brenneberger, der Brannenburger, der Bremberger] (*d* Regensburg, ? before 1276). German Minnesinger. His identity is uncertain, but it is possible that he came from a Bavarian noble family and was in the service of the Bishop of Regensburg. He died in a local feud at Regensburg; his posthumous fame was enhanced by the rumour that he had paid for an act of courtly homage to a lady with his life. In terms of content and form his Minnelieder and *Sprüche* (*see* SPRUCH), rich in imagery and fantasy, belong among the work of those 13th-century Minnesinger connected with the courtly traditions. His work is close to that of Ulrich von Singenberg, REINMAR VON HAGENAU, HEINRICH VON MORUNGEN and WALTHER VON DER VOGELWEIDE. His output includes four *Kanzonen* (*see* BAR FORM) as well as the *Spruchton* (*Ton* IV) with at least 12 strophes. The *Spruchton* was used by other Minnesinger in the 13th century and was also used in the 14th century for Latin *cantiones*. The manuscript tradition for his poems is unconvincing and contains several errors of form as well as a stylistic diversity that casts doubt on some of the ascriptions. There is no evidence to support his authorship for the 'Brennenberger' Ton in Meistergesang sources, but one melody in the Colmar manuscript (*D-Mbs* Cgm 4997, f.672) has the name 'In dem Brannenberger' and may be his even though it survives only with a later text, *In dyser zyt*; the correct text is probably *Wol mich des tages*.

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For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG/LORENZ WELKER

Reinmar [Reimar] **(der Alte) von Hagenau** [Hagenouwe] (*fl* 1185–1205; *d* *c*1205). German Minnesinger. He was

possibly a member of the family of imperial ministerial rank from Hagenau in Alsace, but it is not known whether 'von Hagenau' is a reference to a place (of birth or of activity) or is simply a family name. He is not attested in documents of the time: the manuscripts refer to him as 'Reinmar' or 'Reinmar der Alte', and Gotfrid von Strassburg described him as 'die nahtegal von Hagenouwe'. He may have participated in Leopold VI's crusade of 1197–8. Reinmar was one of the leading representatives of Hoher Minnesang, the form of which he raised to classic perfection. It was presumably he who brought this art form from his western homeland to Austria, where he was possibly employed in the Babenberg court in 1195. The character of his poetry is original and reveals hardly any influences of Friedrich von Hûsen's Rhenish school of poetry, which was orientated towards the Provençal lyric; all that can be discerned is the adoption of motifs and themes from the Danube school.

Reinmar's virtuosity had a far-reaching effect on contemporary poetry and poets, such as Ulrich von Lichtenstein, Neidhart von Reuental, and above all Walther von der Vogelweide, who may have been his pupil but was later his rival. The Meistersinger later regarded him as one of the 12 *alte Meister*. The characteristic features of his style are sensitivity, veiled circumlocutions and affected turns of phrase. His poetry combines themes of glorification of chivalrous virtue and of the lady of courtly society with reflection, self-analysis and autobiographical remarks.

Reinmar's considerable influence on other poets and a problematic manuscript tradition make it difficult to separate the authentic strophes from the inauthentic. Von Kraus and others believed that only about half of the 60 'Reinmar' poems were by the poet, but current thought considers all of them to be authentic. About 86 *Töne* with 340 strophes are transmitted in the manuscripts. It is possible to construct some kind of chronological order for his poems from the literary dispute between Reinmar and Walther von der Vogelweide (which is documented in several poems by both men) and from references made in his own poems.

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POEMS SURVIVING WITH MUSIC

Daz eime wol getzogenen man tzer werl, *D-MÜsa* VII, 51 [melody and text fragmentary but ascribed 'Meister Reymar'; *Ton* not otherwise known among Reinmar's poetry, so text and music are normally considered unauthentic]; ed. R. Molitor, 'Die Lieder des Münsterischen Fragmentes', *SIMG*, xii (1910–11), 475–500, esp. 500, with facsimile on the facing page

Sage, daz ich dirs iemer lône, MF 177.10, *Mbs* Clm 4660 (Codex Buranus) [with staffless neumes]

Solde ab ich mit sorgen iemer leben, MF 185.27, *Mbs* Clm 4660 [preceded by Latin poem in same form with staffless neumes]

Ze niuwen fröiden stât mîn muot, MF 203.10, *Mbs* Clm 4660 [with inc. staffless neumes]

POEMS FOR WHICH MUSIC CAN BE RECONSTRUCTED FROM CONTRAFACTA

Der winter waere mir ein zît, MF 35.16, ?contrafactum of Bernart de Ventadorn, 'Quan vei la lauzeta mover' PC 70.43 [cf Hân ich iht vriunt]; ed. in U. Aarburg: *Singweisen zur Liebeslyrik der deutschen Frühe* (Düsseldorf, 1956), 39

Hân ich iht vriunt, die wünschen ir, MF 103.3 (pupil of Reinmar, though ascribed in MSS to Heinrich von Rugge): ?contrafactum of Bernart de Ventadorn, 'Quan vei la lauzeta mover' PC 70.43 [cf previous song]; ed. in Aarburg: *Singweisen zur Liebeslyrik der deutschen Frühe* (Düsseldorf, 1956), 32

Mîn ougen wurden liebes alse vol, MF 194.18: ?contrafactum of Gaucelm Faidit, 'Mon cor e mi e mas bonas chansos' PC 167.37

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For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG/LORENZ WELKER

Reinmar von Zweter [Reymar von Zwetel, Reymar von Zweten, Römer von Zwickau, Ehrenbote] (*b c*1200; *d c*1260). German poet. The only biographical clues are contained in his poetry, according to which he was born of a noble family from Rhenish Franconia and was an itinerant musician. He grew up in Austria and spent time during his later travels at the courts of the Babenbergs in Vienna and of King Wenceslas I in Prague; he also spent periods in Cologne, Mainz and probably in Meissen. He composed *Sprüche* (*see* SPRUCH) with a variety of themes – religious, instructive, ethical and political.

Together with Bruder Wernher, Reinmar von Zweter is the most important *Spruch* poet of the later, less talented generation of poets after Walther von der Vogelweide. The content, style and form of his poetry is based on that of Walther. Nevertheless he is mentioned in the dedication of the Wartburgkrieg, and the later Meistersinger honoured him as one of the 12 old masters, perhaps on the basis of his 'Frauen-Ehren-Ton' for which he himself wrote over 200 *Spruch* stanzas and which formed the basis of many Meistersinger poems until the time of Hans Sachs. His surviving poetry comprises one *Leich* with 234 lines, several *spruch*-like lieder on courtly-love themes, and almost 300 authentic *Spruch* stanzas. The surviving musical evidence is small and confusing. The famous 'Frauen-Ehren-Ton' appears with three different melodies: one is in the Colmar and Donaueschingen manuscripts (ed. in Runge, 155; Taylor, i, 71 with facs.), another is in the lost manuscript of Adam Puschman (ed. in Münzer, no.69) and yet another is in *D-Bsb* ms.fol.25. His one *Leich*, entitled *Got unt dîn eben êwikeit*, appears with music only in the Wiener Leichhandschrift (*A-Wn* 2701, ed. in Rietsch, 62; Taylor, i, 72). There is considerable doubt about the authenticity of the 'Sangweise' (*D-DO* 120, ed. in Runge, 184), the 'Schallweise' (*D-Mbs* Cgm 4997, ed. in Runge, 184 and Taylor, i, 148) and the 'Spiegelweise' (*D-Mbs* Cgm 4997,

ed. in Runge, 161 and Taylor, i, 72; a different melody is in *D-Bsb* ms.fol.25).

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BURKHARD KIPPENBERG/LORENZ WELKER

Reinoso [Reynoso], **Joseph María** (*b* Seville, ?1740s–50s; *d* Salamanca, 23 May 1802). Spanish tenor and composer. In 1765, after competing with ten other candidates, and as a result of his exceptional quality as a tenor soloist, he was awarded a prebend at Salamanca Cathedral; he had previously sung at Seville Cathedral. Although his appointment did not involve compositional duties, it seems that he was made responsible for the Latin liturgical compositions in the last years during which Juan Martín was *maestro de capilla* (he retired in 1781) and the early period of his successor, M.J. Doyagüe. Most of Reinoso's compositions are written in concertato style with obbligato instruments, though he also wrote some interesting pieces which are *a cappella* or with continuo accompaniment. His three *Magnificat* settings show original harmonic experimentation that was quite uncommon in Spain at that time, and which is absent in his compositions for larger ensembles. (J. Artero: 'Oposiciones al magisterio de capilla en España durante el siglo XVIII', *AnM*, ii, 1947, pp.191–202)

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Lat. works: 12 masses; 48 motets, 1 in *E-Sc*; 19 ants; 3 Mag, ed. J. Artero, *TSM*, xxxviii (1955), music suppl., 9–17; 18 pss; 2 hymns; 2 Lamentations; 1 off; 1 Response for the Dead; 5 seqs
Sp. works: 10 cants. and arias; 3 villancicos; 6 liturgical compositions

ÁLVARO TORRENTE

Reinspeck, Michael. *See* KEINSPECK, MICHAEL.

Reinthaler, Karl (Martin) (*b* Erfurt, 13 Oct 1822; *d* Bremen, 13 Feb 1896). German conductor and composer. He had early training in music from A.G. Ritter and then studied theology in Berlin, but after passing his state examination devoted himself entirely to music and studied with A.B. Marx. His first attempts at composition attracted the attention of Friedrich Wilhelm IV and procured him a travelling grant. He visited Paris, Milan, Rome and Naples, taking singing lessons from Geraldi and Bordogni. On his return to Germany in 1853 he obtained a post at the Cologne Conservatory and in 1858 became organist in Bremen Cathedral and conductor of the Singakademie. He had already composed an oratorio, *Jephtha* (performed in London in 1856 by Hullah), and in 1875 his opera *Edda* was successfully produced at Bremen, Hanover and elsewhere. His *Bismarckhymne* obtained the prize at Dortmund, and he composed a symphony and a large number of part-songs. His cantata *In der Wüste* was highly successful and his opera *Käthchen von Heilbronn*, based on Kleist's drama, was chosen by competition for the opening in 1881 of the new opera house at Frankfurt. Reinthaler was a member of the Berlin Academy from 1882 and became Royal Professor in 1888. He retired from the Singakademie in 1890.

Reinthaler is today remembered for his friendship with Brahms; in 1868 he and the Singakademie prepared the first performance of the *German Requiem*, which was conducted by Brahms himself on 10 April. As a composer Reinthaler wrote in a lucid, moderately Romantic style modelled on Mendelssohn and Moritz Hauptmann, concentrating on sacred vocal music.

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FRANZ GEHRING/BERND WIECHERT

Reis, Jakub. *See* REYS, JAKUB.

Reisch, Gregor [Reischius, Georgium] (*b* Balingen, nr Tübingen, *c*1465–70; *d* Freiburg, 9 May 1525). German scholar and music theorist. He studied at Freiburg University, becoming *magister* in 1489, and at Ingolstadt University, and then entered the Carthusian order. He was prior of the monasteries of Klein-Basel (1500–02) and Freiburg (1503–25). He was in close contact with the best humanists of his time, was one of Johannes Eck's teachers, and was considered one of Germany's most learned men; Erasmus referred to him as an 'oracle' among the Germans.

Reisch's *Margarita philosophica* (Freiburg, 1503) was an enormously popular Latin dialogue textbook and was frequently reissued; its last edition appeared in 1600. (It is unlikely that there was an edition produced at Heidelberg in 1496; contrary to *MGG1*, the textbook is not the same as S. Hawes's *The Passetime of Pleasure*, London, 1509.) The fifth book is divided into two parts, concerning the 'principles' and 'practice' of music, and cites such authorities as Pythagoras, Plato, Augustine, Boethius and al-Fārābī. On the whole it is a typical Renaissance didactic treatise, dealing with definitions and origins of music, divisions into *musica mundana*, *humana* and *instrumentalis*, classification of consonances and dissonances, use of the monochord, medieval church modes and hexachord solmization. Of special interest are the relatively extensive music examples, which in the first

edition are written in *Hufnagelschrift*. The 1512 edition incorporates a part of Nicolaus Wollick's *Opus aureum musicae* (1501) to serve as a section on *musica figurata*.

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T. HERMAN KEAHEY

Reise, Jay (*b* New York, 9 Feb 1950). American composer. He studied at Hamilton College and McGill University before completing the MA degree at the University of Pennsylvania, where his teachers included Crumb and Wernick. He has taught at Hamilton and Kirkland colleges and at the University of Pennsylvania. His honours include awards from the Fromm, Guggenheim and Rockefeller foundations.

Reise's two-act opera *Rasputin*, commissioned by the New York City Opera, is imaginatively scored for large orchestra. Although predominantly atonal, the music for the Romanovs employs a lush, early 20th-century tonal style. Such a juxtaposition of lyricism and dissonance is characteristic of many of Reise's works. Later projects include a choreographic tone poem based on Oscar Wilde's *The Selfish Giant*, commissioned by the Philharmonia Orchestra, and a film based on Raymond Radiguet's *Le diable du corps*, commissioned by Operamovies Ltd., London. Deeply influenced by Carnatic and world music rhythms, Reise has also developed his own rhythmic system, a signature element of his music after 1990. The chamber concerto *Chesapeake Rhythms* and the *Six Preludes for Piano* have been recorded.

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(*selective list*)

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Principal publisher: Presser

JAMES FREEMAN

Reisen, Mark. *See* REYZEN, MARK.

Reisenauer, Alfred (*b* Königsberg, 1 Nov 1863; *d* Libau, 3 Oct 1907). German pianist and composer. A child prodigy, he studied music first with his mother and then with L. Köhler. When he was 12 his parents took him to Weimar for an audition with Liszt, whose favourite pupil he soon became and with whom he made his début at Rome in 1881. After a period spent studying law in Leipzig, and after playing in London and throughout much of Germany, he undertook extended tours of Russia, Siberia and China; he settled in 1900 as a teacher at the Leipzig Conservatory. Among his pupils were Sergei Bortkiewicz, Bruno Hinze-Reinhold and Sigfrid Karg-Elert. He continued to give concerts (over 2000 altogether), and died during another Russian tour. His piano playing was highly praised by Niemann, especially his interpretation of Romantic music; as a composer he was noted for many fine songs and the *Reisebilder* op.14 for piano.

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CHARLES HOPKINS

Reisenberg (Sherman), Nadia (*b* Vilnius, 14 July 1904; *d* New York, 10 June 1983). American pianist of Russian birth. She studied with Leonid Nikolayev at the St Petersburg (later Petrograd) Conservatory. Leaving the USSR in 1920, she toured in Poland, Latvia, Lithuania and Germany before going to the USA, where, after further studies with Alexander Lambert and Hofmann, she made her New York début in 1922, playing Paderewski's *Fantaisie polonaise* in the composer's presence. She made international tours as a soloist and recitalist in the 1930s and played chamber music with the Budapest Quartet. In 1939 she performed a Mozart concerto cycle on radio conducted by Wallenstein. She gave the American premières of works by Shostakovich, Stravinsky, Schoenberg and several young Soviet composers. Reisenberg taught at the Curtis Institute, the Mannes College, Queens College, CUNY and the Juilliard School; her students included Richard Goode and Myung-Whun Chung. Reisenberg's facile technique and strong musical values made her popular among her professional colleagues as well as with audiences. Her sister was the theremin player Clara Rockmore (*b* Vilnius, 9 March 1911; *d* New York, 10 May 1998).

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SUSAN FEDER

Reisinger, Barbara. *See* GERL family.

Reiss, Józef (Władysław) [Dembina, Jan] (*b* Dębica, 4 Aug 1879; *d* Kraków, 22 Feb 1956). Polish musicologist. He studied history at Kraków University and musicology with Adler at Vienna University. In addition to his activities as a secondary school teacher, from 1901 he lectured on theoretical subjects at the Kraków Conservatory. In 1910 he took the doctorate in Vienna with a dissertation on Gomółka's psalm tunes (1580) and in 1922 he completed the *Habilitation* at Kraków with a work on the Polish polyphonic hymn in the 16th century; he worked in the musicology department until 1939. After the war he resumed his post at Kraków; he was appointed professor in 1949, and retired as professor emeritus in 1953.

Reiss united scholarly interests with activities as a popularizer. He published a series of valuable articles on the history of early Polish music as well as discussions of aesthetic and sociological questions, books on acoustics and instruments, monographs on Beethoven and Wieniawski, and numerous popular articles on Polish and

foreign composers of the 19th and 20th centuries. He also wrote textbooks on harmony, music history and musical forms for music schools. His publications played a great part in promoting general music education in Poland.

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ZOFIA HELMAN

Reiss, Thelma (*b* Plymouth, 2 July 1906; *d* Aldeburgh, 17 Sept 1991). English cellist. She studied with Ivor James at the RCM and made her London début at the Wigmore Hall with the pianist Joan Black in 1930, after which Sir Henry Wood invited her to play the Elgar Cello Concerto at a Promenade Concert. From this time she pursued an international career and was recognized as one of the foremost British cellists of the day. She appeared with most of the world's leading orchestras and conductors, gave many recitals with Myra Hess and broadcast frequently for the BBC. She gave the première of George Dyson's Fantasy at the 1936 Three Choirs Festival in Hereford. In 1936 and 1938 she toured Poland and the Baltic states, and during World War II gave concerts at factories and hospitals throughout the United Kingdom. From 1945 she appeared in a number of the National Gallery concerts with Myra Hess. Her repertory ranged from Bach to Debussy, and included all the standard concertos. Reiss's playing was stylish and brilliantly executed, but it was her expressive warmth which captivated her audiences. A debilitating illness forced her to retire from the concert platform in 1955.

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M. Campbell: Obituary, *The Strad*, ciii (1992), 254–7

MARGARET CAMPBELL

Reissiger, Carl Gottlieb (*b* Belzig, 31 Jan 1798; *d* Dresden, 7 Nov 1859). German composer, conductor and teacher. He was the eldest son of Christian Gottlieb Reissiger, organist and choirmaster at Belzig, and had his first violin and piano lessons from his father. At the age of ten he was giving public piano recitals and accompanying community hymn-singing on the organ. From 1811 to 1818 he was a pupil at the Thomasschule in Leipzig, where he studied the piano and composition with Schicht, the musical director, as well as taking classes in the violin, viola and singing. He began studying theology at the University of Leipzig; in the same year Schicht advised him to abandon these studies in favour of a musical career, and two years later awarded him a bursary to further his musical studies elsewhere. In 1821 Reissiger left Leipzig for Vienna, where he took theory lessons from Salieri, and in 1822 he moved to Munich to study composition and singing with Winter. By that time his songs and piano pieces were gaining public favour, though he failed in his attempts to gain municipal posts at Leipzig in 1822 and Dresden in 1824. However, his first performed opera, *Didone abbandonata*, was given in Dresden in 1824 under the direction of Weber with moderate success, and Reissiger was given 500 thalers by the King of Prussia to study the methods of musical education in France and Italy and to advise on its reorganization in Berlin. In Rome he studied the music of the old masters with Baini, the greatest authority of his time on Palestrina. On his return to Berlin in 1825 he taught composition until invited in the following year to succeed Weber as director of the Hofoper in Dresden. As a champion of German opera, he was at first harassed by pro-Italian factions, but his excellent performances of *Oberon* and *Euryanthe* won him approval, and in 1828 he was appointed Hofkapellmeister with responsibility for sacred music, chamber music and the music for the court theatre, a post he held until his death. Besides his activities as Kapellmeister, his contract also obliged him to compose a mass annually for no extra fee. The records show that in all he composed 12 Latin masses and a Requiem during his term of office in Dresden. Under his direction the Dresden Opera became acknowledged as the best in Germany; in 1842 he gave the first performance of Wagner's *Rienzi* and in 1843 welcomed its composer as second Kapellmeister. Relations between the two men deteriorated when Reissiger declined to set Wagner's libretto *Die hohe Braut*, after which Wagner portrayed him, apparently quite falsely, as a philistine opponent of his progressive artistic views. Wagner was probably entirely responsible for this deterioration in the relationship between the two musicians; in fact in 1852, three

years after Wagner's flight from Dresden, Reissiger was planning to revive *Tannhäuser* there. Moreover, a textual analysis of Reissiger's sole oratorio, *David*, has revealed that the Bible texts were altered to form a tribute to the King of Saxony – something guaranteed to set the revolutionary Wagner against Reissiger. Reissiger was noted as a gifted conductor – in 1851 he was appointed principal Kapellmeister in recognition of his achievements, and in 1854 Berlioz wrote of the high standard of the Dresden orchestra – and he was also regularly called upon to direct music festivals, adjudicate at competitions and advise on musical education. Clara Schumann was one of his theory pupils, and Gustav Merkel and Joachim Raff also studied with him.

Although Reissiger was extremely busy not only as musical director of the Opera, the symphony concerts and church music for the Catholic Hofkirche, but also as a coach and as a pianist at the society soirées of Dresden, he wrote a surprisingly large number of compositions. Two autograph dates show how fast he worked: the Kyrie of the eighth Mass in B minor (now in *D-Mbs*), is dated 30 May 1848, and the Gloria from the same mass (in *D-Dl*) was completed on 8 June in the same year; both the Kyrie and the Gloria are fully scored (for soloists, chorus and orchestra). Although Reissiger must have written most of his works for use in Dresden, his operas were performed in Prague, Copenhagen, Leipzig and Weimar; his overtures were widely played, and his masses were sung in Erfurt and Vienna. The *Allgemeine Wiener Musikzeitung* mentions performances of the fifth and third masses in Vienna in 1843. His other works include 80 or so published piano solos and 70 or 80 collections of songs and duets. It is noteworthy that, independently of the development of the genre by Schubert and his circle of friends in Vienna, Reissiger too composed chamber music songs with an obbligato melodic instrument in addition to the singing voice and the piano; in all he wrote six works for voice, horn and piano, as well as a song for soprano, horn and harp, obviously inspired by his great admiration for Louis Spohr, whose wife was a harpist. Besides his 12 masses, he wrote around 90 sacred shorter choral works, some with orchestra, some *a cappella* (for up to eight voices), as well as works with only organ accompaniment (German figural masses, interesting in respect of the history of the liturgy) or *a cappella* with extra wind band accompaniment added later (for the song festival of the Ost-Erzgebirge Männergesangverein in Annaberg in 1949). His compositions also include 27 piano trios and other chamber music, and eight operas, of which only *Die Felsenmühle* (1831) was successful outside Dresden. His melodrama *Yelva* (1827) enjoyed widespread popularity, as did the fifth of his *Danses brillantes pour le pianoforte* (1822), known as 'Webers letzter Gedanke'. He wrote several male-voice choruses for the Liedertafel.

Despite the considerable war damage to Dresden, by far the largest part of Reissiger's work has been preserved. However, only a tiny fragment (from the Credo) survives from the Mass he dedicated to the Leipzig town council in 1819. Research has led to the conclusion that he gave away many of his works, to A.F. Santini in Rome, Fétis in Brussels, Berlioz in Paris and Aloys Fuchs in Vienna. There are some 90 printed works in the Bayerische Staatsbibliothek, Munich, about 150 in the Österreichische Nationalbibliothek, Vienna, and a smaller number in the Staatsbibliothek Preussischer Kulturbesitz, Berlin.

Reissiger embodied the dying tradition of the Kapellmeister-composer, and despite sound craftsmanship (Schumann described the construction of his piano trios as 'exemplary') his music has largely been forgotten, no doubt because of lack of individuality. His chamber music, like that of Spohr and Onslow, remains within the limits of the tradition of Mozart and Beethoven; his solo and choral songs recall those of Weber and Marschner, and his piano music is indebted to the 'brilliant' style of Herz and Hünten. Weak librettos, insufficient dramatic tension and his proximity to Weber have consigned his operas to oblivion. Probably Reissiger's most rewarding music lies in the masses and the oratorio *David*, which although often retrospective in style (especially in their frequent recourse to strict counterpoint) often reveal considerable harmonic imagination.

Reissiger's younger brother Friedrich August (*b* Belzig, 26 July 1809; *d* Fredrikshald, Norway, 2 March 1883) was also intended for a theological career but turned to music, settled in Christiania (now Oslo) and gained a modest reputation there as a conductor, military bandmaster, composer and teacher; his works include lieder, sacred works, choral and piano pieces and four operas.

WORKS

STAGE

first performed at the Hofoper, Dresden, unless otherwise stated

Das Rockenweibchen (op), 1821, unperf., ov. pubd
Nero (incid music), 1822, ov. pubd
Didone abbandonata (os, 2, P. Metastasio), 31 Jan 1824
Der Ahnenschatz (op, G. Döring), 1825, inc., unperf.
Yelva (melodrama, 2, T. Hell, after E. Scribe), 21 Oct 1828
Libella (grosse Oper, 2, Theophania), 4 Jan 1829
Die Felsenmühle zu Etalières (romantische Oper, 2, B. von Miltitz), 10 April 1831
Turandot (grosse Oper, 2, C. Gozzi), 22 Jan 1835
Adèle de Foix (grosse Oper, 4, R. Blum), 26 Nov 1841
Der Schiffbruch der Medusa (op, 4, after Brothers Cogniard), 16 Aug 1846

VOCAL

David (orat), 1v, chorus, orch
Requiem, 12 masses, 6 Ger. masses, motets, hymns, pss, grads, offs, Miserere settings, chorale settings, sacred songs
8 bks of Liedertafel songs, male vv; other partsongs, 1 bk for mixed chorus, 1 bk for male vv; *c*10 bks of duets, 2vv, pf; *c*60 bks of songs, 1v, pf; 1 bk of songs, 1v, hn, pf; individual partsongs and solo songs

INSTRUMENTAL

Orch: Sym.; many ovs.; Fl Concertino; Cl Concertino; Fantasia, cl, orch; Elegie and Rondo, hn, orch
Chbr: 3 pf qnts; Qnt, 2 vn, va, 2 vc; 7 pf qts; 8 str qts; 27 pf trios; 5 sonatas, vn, pf; 2 sonatas, vc, pf; other works: vn solo; vn, pf; vc, pf; cl, pf; hn, pf; v, hn, pf; S, hn, hp
Pf solo: numerous rondos; sonatas, variation sets, marches, ovs., other works

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K. Kreiser: *Carl Gottlieb Reissiger: sein Leben nebst einigen Beiträgen zur Geschichte des Konzertwesens in Dresden* (Dresden, 1918)
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JOHN RUTTER/MANFRED FENSTERER

Reissmann, August (Friedrich Wilhelm) (*b* Frankenstein, Silesia, 14 Nov 1825; *d* Berlin, 13 July 1903). German writer on music and composer. In Breslau from 1843 he studied principally with Mosewius and E.L. Richter. In 1850 he settled in Weimar, and from 1863 to 1880 lived in Berlin, where he remained (apart from short stays in Wiesbaden and Leipzig) for the rest of his life, teaching at the Stern Conservatory from 1866 to 1874. As a conservatively biassed writer on music he was especially active between 1861 and 1893, but most of his work consists of superficial essays. In his books he showed a preference for musical analysis rather than research and the presentation of biographical facts, but the *Musikalisches Conversations-Lexikon*, which he edited after the death of its previous editor Hermann Mendel, is still useful as a wide-ranging reference book for 19th-century music. Though he never won a reputation as a composer, Reissmann wrote three operas: *Gudrun* (Leipzig, 1871), based on a German poem, and *Die Bürgermeisterin von Schorndorf* (Leipzig, 1880) and *Das Gralspiel* (Düsseldorf, 1895), both based on historical events. He also composed choral works, a symphony, a violin concerto, music for violin and piano, piano pieces and songs.

WRITINGS

Das Partiturspiel in einem geordneten Lehrgang (Leipzig, n.d.)
Katechismus der Gesangskunst (Leipzig, 1853)
Das deutsche Lied in seiner historischen Entwicklung (Kassel, 1861)
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MARTIN ELSTE

Reiter, Franz de Paula von. *See* ROSER, FRANZ DE PAULA.

Reiter, Josef (*b* Braunau, 19 Jan 1862; *d* Bad Reichenhall, 2 June 1939). Austrian composer. After studying music with his father in Braunau, in 1886 he went to Vienna, where he worked as a music teacher and conductor. From 1908 to 1911 he was director of the Mozarteum in Salzburg, and in 1917–18 Kapellmeister at the Hofburgtheater in Vienna. Primarily a composer of lieder and choral music, Reiter also wrote sacred works and chamber music, as well as a number of operas in a neo-Wagnerian style, none of which achieved any lasting success. *Der Bundschuh* (1897) was given by Mahler at the Hofoper in Vienna in 1901, but withdrawn after five performances. When in 1904 Reiter submitted his next opera, *Der Totentanz*, for performance in Vienna, it was rejected by Mahler. *Der Tell* fared little better and was never revived.

Reiter became a staunch supporter of the Nazis during the 1920s, and in 1931 dedicated his *Goethe Symphony* to Hitler. His loyalty was rewarded with revivals of both *Der Bundschuh* and *Der Totentanz* at the Deutsches Opernhaus in Berlin in 1938. The same year Universal Edition reissued his *Festgesang an einem Friedensfürsten* under the new title of *Festgesang an den Führer des deutschen Volkes* in celebration of the *Anschluss*.

WORKS

Stage: Fritjof, 1884–5, unperf.; Klopstock in Zürich (1, M. Morold), Linz, 12 April 1893; Der Bundschuh (1, Morold), Troppau, 18 March 1897, vs (Leipzig, 1901); Der Totentanz (3, Morold), Dessau, 5 Nov 1905, vs (Vienna, 1905); Der Tell (3, Morold), Vienna, Volksoper, 3 Nov 1917, vs (Leipzig and Zürich, 1917); incidental music to Der Bauer als Millionär (F. Raimund), Vienna, Hofburgtheater, 15 Feb 1918
Vocal: Festgesang an einem Friedensfürsten (Milow), cant., op.40, 1899, rev. as Festgesang an den Führer des deutschen Volkes (1938); Requiem, op.60, 1903; Te Deum (von Schenkendorf), op.112, 1915; Weinachtsmesse, op.120, 1917/18; Ostermesse, op.137, 1921; numerous lieder and a cappella works
Inst: Prelude to König Erich, orch, 1898; Deutscher Siegesmarsch, orch, 1899; Goethe Sym., orch, 1931; 6 str qts; 2 str qnts; sextet, pf and str, 1921; qnt, pf and str, 1922/3; pf pieces, opp.87, 95, 98, 125; 2 pieces, org, op.90

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M. Morold: 'Josef Reiter zu seinem 75. Geburtstag', *ZfM*, Jg.104 (1937), 21–4
M. Langer: 'Dem Tondichter Joseph Reiter zum Gedenken', *Unsere Heimat*, xxxiii (Vienna, 1962), 72–4

ERIK LEVI

Reiz, Jakub de. *See* REYS, JAKUB.

Reizen, Mark. *See* REYZEN, MARK.

Reizenstein, Franz (Theodor) (*b* Nuremberg, 7 June 1911; *d* London, 15 Oct 1968). English composer and pianist of German birth. He came of an artistic and musical family; in 1930 he went to the Berlin State Academy, where he studied composition with Hindemith and the piano with Leonid Kreutzer. Unable to remain in Germany when the Nazis came to power, he left for London in 1934. There he studied composition with Vaughan Williams at the RCM, and took piano lessons privately

with Solomon. Interned as an alien at the beginning of the war, he was later released on the advocacy of Vaughan Williams (he worked until the end of the war as a railway clerk, also performing at many wartime concerts). Reizenstein was a professor of piano at the RAM (1958–68) and at the RMCM (1962–8). He formed his own piano trio, and often appeared as a soloist in concertos and recitals, playing his own works, those of Hindemith and many lesser known concertos.

Reizenstein's compositional style evinces a synthesis of the contrapuntal vigour and terse motivic process of Hindemith with the lyrical expansiveness of Vaughan Williams and the English tradition. His output may be divided into three periods. The first, from 1936 to 1945, includes the early Piano Concerto and First Piano Sonata in which vigorous motivic development, rhythmic energy and a predilection for fugato textures is foremost, balanced by eloquent lyricisim. The second phase of composition, from 1947 to 1959, contains some of his finest works, from the Scherzo op.21 to the Second Piano Concerto. In the masterly Piano Quintet there is a more elegiac, rounded melodic and expressive power reminiscent at times of Shostakovich; this is particularly so in the dramatic Adagio or the dazzling Scherzo, of which Hans Keller wrote 'The texture proves to be immaculate ... so that one is left with the impression that this movement may be the best, if not indeed the only, truly pianoquintettish piece ever written'. The virtuoso 12 Preludes and Fugues for piano (1955), one of Reizenstein's finest works, exemplifies his harmonic idiom: frequently based on 4ths and semitones, it explores modality and polytonality, with a translucent consonance often more like Bartók than Hindemith. Inspired by Hindemith's *Ludas tonalis* and based on the 'series I' for its key sequence, each prelude is connected thematically to its fugue, with a brilliant and sustained fugue as a climax to the cycle.

In the 1950s Reizenstein wrote a number of film scores and two of the most witty and successful pastiche works ever performed at Gerard Hoffnung's musical entertainments. His works for orchestra are relatively few, and the symphony at which he was working in his later years was never completed. Though there was no sharp break with earlier practices, his later style contains more genial, romantic and expressive elements and freer types of thematic development and transformation. The noble Elizabeth Browning Sonnets display his subtle and perceptive word-setting.

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ORCHESTRAL

Vc Conc, op.8, 1936, rev. 1948; Capriccio, 1938; Ballet Suite, op.15, 1940; Pf Conc. no.1, op.16, 1941; Cyrano de Bergerac, ov., op.28, 1951; Serenade, F, op.29, wind, 1951, arr. as op.29a, orch, 1951; A Jolly Ov., 1952; Vn Conc., op.31, 1953; Conc. popolare, 1958 [for Hoffnung concert]; Pf Conc. no.2, op.37, 1959; Conc., op.43, str, 1967; film music

VOCAL

Voices of Night (C. Hassall), op.27, S, Bar, chorus, orch, 1951; Anna Kraus (radio op, Hassall), op.30, 1952; Let's Fake an Opera, 1958 [for Hoffnung concerts]; Genesis (Hassall), op.35, S, Bar, chorus, orch, 1958; 5 Sonnets of E.B. Browning, op.36, T, pf, 1959

CHAMBER

Sonata, vc, op.1, 1931, rev. as op.44, 1967; Theme, Variations and Fugue, op.2, cl, str qt, 1931, rev. 1960; Wind Quintet, op.5, 1934
3 Pieces, op.7 no.1, vn, pf, 1936 [arr. from Piano Suite, op.6]; Elegy, vc, pf, op.7 no.2, 1936; Divertimento, op.9, str qt, 1936, arr. as op.9a, 2 tpt, hn, tuba, 1937; 3 Concert Pieces, op.10, ob, pf, 1937; Sonatina, op.11, ob, pf, 1937; Prologue, Variations and Finale, op.12, vn, pf, 1938; Partita, op.13, fl/rec, pf, 1938, arr. as op.13a, fl, str trio, 1938; Cantilena, op.18, vc, pf, 1941; Sonata, op.20, vn, pf, 1945; Sonata, op.22, vc, pf, 1947; Piano Quintet, op.23, 1948; Trio, op.25, fl, ob, pf, 1949; Fantasia concertante, op.33, vn, pf, 1956; Piano Trio [1 movt], op.34, 1957; Duo, op.38, ob, cl, 1963; Trio, op.39, fl, cl, bn, 1963; Concert Fantasy, op.42, va, pf, 1966; Sonata, op.45, va, 1967; Sonata, op.46, vn, 1968; Arabesques, op.47, cl, pf, 1968; Sonatina [2 movts], op.48, cl, pf, 1968

PIANO

Fantasy, op.3, 1933; 4 Silhouettes, op.4, 1934; Suite, op.6, 1936; Impromptu, op.14, 1938; 5 Imaginative Pieces, 1938; Intermezzo, op.17, 1941; Sonata no.1, op.19, 1944; Scherzo, op.21, 1947; Legend, op.24, 1949; Scherzo fantastique, op.26, 1950; Musical Box, 1952 [educational pieces]; 12 Preludes and Fugues, op.32, 1955; Sonata no.2, op.40, 1964; The Zodiac, op.41, 1964

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HUGO COLE/MALCOLM MILLER

Rejcha, Anton [Antonín]. *See* REICHA, ANTOINE.

Rejcha, Josef. *See* REICHA, JOSEF.

Rejdovák, rejdovačka (Cz.). A pair of Czech folkdances that became known by the German term REDOWA.

Réjouissance (Fr.). A 17th-century term for a public festivity to mark an important event such as a royal birth. The *réjouissance* to celebrate the erection of the statue of Louis XIV in the Place Vendôme in 1699 included music performed in barges on the Seine and a display of fireworks. The term was later applied to movements of a lively and joyous character in 18th-century orchestral suites in the French style, where the mood of rejoicing can be enhanced by brass and woodwind instruments (e.g. J.S. Bach's Orchestral Suite no.4 in D, in the character of a polonaise); the style may also be an expressive point of reference ('Et resurrexit' of the B minor Mass). Telemann's suites (TWV55) contain a total of 18 *réjouissances* in a variety of time signatures, some in minor keys. Timpani contribute further to this joyous effect in 'La réjouissance', appropriately included by Handel in his Royal Fireworks music written to celebrate the Peace of Aix-la-Chapelle in 1749.

DAVID LEDBETTER

Relative key (Ger. *Paralleltonart*). A key with the same key signature as another: C major is the relative major of A minor; E minor is the relative minor of G major. *See also* KEY (i) and TONALITY.

Relish. A term used to denote particular ornaments. *See* ORNAMENTS, §6.

Rellstab, Johann Carl Friedrich (*b* Berlin, 27 Feb 1759; *d* Berlin, 19 Aug 1813). German music publisher and composer. From 1768 to 1775 he performed in student concerts at the Joachimsthal Gymnasium, playing keyboard concertos by J.S. and C.P.E. Bach. He studied with

J.F. Agricola from 1773 (mainly the keyboard) and with C.F.C. Fasch in 1776–8 (mainly composition). In 1779 his father, who had acquired Berlin's oldest printing firm, had a stroke, and Rellstab was forced to step into the business and to abandon plans for study with C.P.E. Bach. Soon he enlarged the business, adding a new printing press, a publishing firm and a music shop where keyboard (both English and German), string and wind instruments, musical clocks and tuning forks were sold, and where from 1792, harpsichords, pianos, harps and violin bows were manufactured. In 1783 he established a music lending library, and his firm issued music prints at least as early as 1785. In 1787 he acquired G.L. Winter's publishing firm and in the same year instituted a series of weekly public subscription 'Concerts for Connoisseurs and Amateurs' at the English House, a series he was forced by financial necessity in 1788 to continue as private fortnightly concerts at members' homes. The concerts were often attended by Fasch, Reichardt, Zelter and others, and included both sacred and secular works such as Bach's *Magnificat* and Gluck's *Alceste*. Unfortunate political conditions forced the temporary cancellation of the concerts in 1806 and the sales of many instruments in 1808; in 1812 the lending library almost ceased to function, and the press was permanently shut down. Rellstab continued selling some music and wind instruments, giving lessons in singing, declamation, composition and continuo realization. In his views on theory, he backed Marpurg over Kirnberger and hence maintained a close adherence to the tenets of Rameau regarding chord generation. From 1808 to 1813 he was critic for the *Vossische Zeitung*, for which he wrote 155 reviews and 155 other articles.

Recent scholarship has again drawn attention to the dispute between Rellstab and C.P.E. Bach in 1785. Rellstab claimed to have acquired the rights to Bach's keyboard sonatas 'with altered repeats' W50 (H126, 136–40; 1760) from G.L. Winter's widow. Bach, who had invested money with G.L. Winter in a joint venture for their sales, had later at least partially settled with Winter's widow and received some of the unsold copies. He claimed that the sonatas could not be republished without his release and offered his copies to Rellstab at a low price. Rellstab declined, infuriating Bach by replying that he planned to print 300 copies by September and that Bach could become a partner if he advanced a printing fee. To punish Rellstab, Bach sent his copies to Breitkopf, urging the Leipzig publisher to issue them as soon as possible. Breitkopf's edition (?October) followed closely on the heels of Rellstab's and must have deprived the younger man of anticipated profits, although after Bach's death, Rellstab still professed great admiration for the master.

Rellstab's eldest daughter, Caroline Rellstab (*b* Berlin, 18 April 1793; *d* Breslau, 17 Feb 1813), was a singer noted for her extraordinary range extending to *f'''*. She sang at Breslau from 1811, and was particularly well known for her role as the Queen of Night in Mozart's *Die Zauberflöte*. His son LUDWIG RELLSTAB was a poet and an important music critic.

WORKS

printed works published by Rellstab in Berlin; complete list in Guttmann; op. nos. are those of the publisher unless otherwise stated

VOCAL

Stage: Die Apotheke (Spl, 2, J.J. Engel), unperf., 1 selection as op.16 in Clavier-Magazin für Kenner und Liebhaber (1787), 2 selections as op.28 in Melodie und Harmonie (1788), 5 selections as op.111 (Rellstab op.8) in Lieder und Gesänge verschiedener Art (1791)

Cants., Odes: Zum Geburtstag eines Greises, Zu einer Hochzeitsfeyer, Am Geburtstag einer Mutter, in Lieder und Gesänge verschiedener Art (1791); An die Freude (F. von Schiller), in 14 Compositionen zu Schillers Ode an die Freude (Hamburg, 1799–1800); 4 others, lost

Songs (some 4vv or more): 9, in Clavier-Magazin für Kenner und Liebhaber (1787); 11, in Melodie und Harmonie (1788); 18, in Lieder und Gesänge verschiedener Art (1791); 6, in Winterblumen am Clavier (1793–5); 3 as opp.290, 311, in Blumenkranz dem neuen Jahrhundert geflochten (1800–01); 4 as opp.320, 329, 330, in Frohe und gesellige Lieder (1802–3)

Lost works: TeD, mass, other frags.

INSTRUMENTAL

6 character pieces, pf, op.16, in Clavier-Magazin für Kenner und Liebhaber (1787); Sonata, org/hpd, op.39 (Rellstab op.5), in Melodie und Harmonie (1788); 12 marches, pf, op.79 (Rellstab op.12), in Neue Olla Potrida (1790); 6 solfeggi, kbd, in Neue Olla Potrida (1790); Sonatine, pf, fl, in Neue Olla Potrida (1790); Fantasia, glass harmonica (n.d.)

Lost works: Sym., 2 orchs, 1806; 5 syms., 2 ovs., before 1790; 12 marches, pf, arr. orch without strs; 24 short pieces, 2 vn, b

WRITINGS

Versuch über die Vereinigung der musikalischen und oratorischen Declamation, hauptsächlich für Musiker und Componisten mit erläuternden Beyspielen, op.7 (Rellstab op.1) (Berlin, 1786)

Über die Bemerkungen eines Reisenden, die Berlinischen Kirchenmusiken, Concerte, Oper und königliche Kammermusik betreffend (Berlin, 1789)

Anleitung für Clavierspieler, den Gebrauch der Bachschen Fingersetzung, die Manieren und den Vortrag betreffend, op.62 (Rellstab op.4) (Berlin, 1790)

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L. Rellstab: *Aus meinem Leben* (Berlin, 1861)

O. Guttmann: *Johann Karl Friedrich Rellstab: ein Beitrag zur Musikgeschichte Berlins* (Berlin, 1910)

W. Hitzig: 'Ein Berliner Aktenstück zur Geschichte des Notendruckverfahrens', *Festschrift Peter Wagner*, ed. K. Weinmann (Leipzig, 1926/*R*), 81–6

R. Elvers: 'Die bei J.K.F. Rellstab in Berlin bis 1800 erschienenen Mozart-Drucke', *MJb 1957*, 152–67

R. Elvers: 'Berliner Musikverleger', *Studien zur Musikgeschichte Berlins im frühen 19. Jahrhundert*, ed. C. Dahlhaus (Regensburg, 1980), 285–91

R. Wade: *The Keyboard Concertos of Carl Philipp Emanuel Bach* (Ann Arbor, 1981)

H. Serwer: 'C.P.E. Bach, J.C.F. Rellstab, and the Sonatas with Varied Reprises', *C.P.E. Bach Studies*, ed. S.L. Clark (Oxford, 1988), 233–43

W. Critchfield: 'Some Thoughts on Reconstructing Singing Styles of the Past', *Journal of the Conductors ' Guild*, x (1989), 111–20

F. Neumann: 'A New Look at Mozart's Prosodic Appoggiatura', *Perspectives on Mozart Performance*, ed. R.L. Todd and P.F. Williams (Cambridge1991), 92–116

R. Wiesend: '". . . das ist Man so 'ne kleine Operette": Hasses *Piramo e Tisbe* in Zeugnissen einer "mittleren" Ästhetik', *Festshrift Klaus Hortschansky*, ed. A. Beer and L. Lutteken (Tutzing, 1995), 153–65

U. Leisinger: '"Das Erste und Bleibendste was die deutsche Nation als Musickunstwerk aufzuzeigen hat": Johann Sebastien Bachs Werke im Berliner Musikleben des 18. Jarhunderts', *JbSIM 1996*, 69–79

SHELLEY DAVIS

Rellstab, (Heinrich Friedrich) Ludwig (*b* Berlin, 13 April 1799; *d* Berlin, 27 Nov 1860). German music critic, poet, librettist and novelist, son of JOHANN CARL FRIEDRICH RELLSTAB. As a child he excelled in keyboard performances of Bach and Mozart. In 1816, while a mathematics instructor in the Prussian army, he studied keyboard with Ludwig Berger and theory with Bernhard Klein, and with both of them helped to found the Jüngere Liedertafel in 1819. In 1822 his first published set of poems appeared,

and in 1823 he completed the libretto for Klein's *Dido*. The following year he became a regular contributor to the Berlin *Allgemeine musikalische Zeitung*.

In 1825 Rellstab travelled to Dresden, Prague and Vienna, where in March he met Beethoven; although Beethoven expressed interest in having an opera libretto by Rellstab, no further progress was made. Beethoven never set the poems Rellstab later sent him, but they may have fallen into Schubert's hands and have been among ten Rellstab texts Schubert composed in 1828, including the seven in *Schwanengesang*. In 1826 Rellstab became the critic for the *Vossische Zeitung*, for which he wrote until 1848.

As an outspoken proponent of Weber and Germanic opera, Rellstab in 1826 produced a booklet which satirized not only the singer Henriette Sontag, who had created a vogue for Rossini, but also many of her Berlin admirers. The situation became highly politicized, and Rellstab was held under arrest at Spandau in 1827. He was severely critical of Spontini, the personal favourite of King Friedrich Wilhelm III, and was again imprisoned in 1836. His attitude towards Meyerbeer was also initially unfavourable, and he reported negatively on the Berlin presentation of *Les Huguenots* in 1842; but a reconciliation was effected with the help of Liszt, and Rellstab was entrusted with the German versification of Scribe's adjusted scenario for Meyerbeer's *Ein Feldlager in Schlesien*. He also made German translations of numerous works including the librettos to Halévy's *Le val d'Andorre* and *Le Juif errant*, and Meyerbeer's *Le prophète* and *L'étoile du nord*.

In 1827 Rellstab's *Gedichte* were published, but he gradually turned to writing historical novels. Besides many independently published works, Rellstab wrote articles and reviews for numerous periodicals, edited the periodical *Berlin und Athen* (1836) and in 1830 founded *Iris im Gebiete der Tonkunst*, aimed at sophisticated readers and issued weekly until 1841.

Rellstab's importance today, aside from being the author of poems for a handful of Schubert songs, lies in his music criticism, generally a conservative foil to more progressive voices. The composers he most admired were Berger, Klein, Cherubini, Spohr, Weber and Mendelssohn. He sometimes expressed views against the new Romanticism of Schumann, and he considered that Chopin emphasized difficulty for its own sake in the Piano Concerto op.11, comparing it unfavourably with Mendelssohn's Piano Concerto in G minor. He had some praise for Liszt (who set several of his texts). According to Wilhelm von Lenz, Rellstab was the first to refer to Beethoven's Piano Sonata op.27 no.2 in terms of moonlight: 'a boat visiting, by moonlight, the primitive landscapes of Vierwaldstättersee in Switzerland'.

WORKS SET TO MUSIC

Libs: Dido (op, 3), music B. Klein (Berlin, 1823); Festmusik zum Fest der Naturforscher (cant.), music Mendelssohn, 1827; Irene (op, 3, ballets E. Hoguet), music C. Arnold and Klein, 1832; Festspiel zur hundertjährigen Feier der Einweihung des Opernhauses (Berlin, 1842); Ein Feldlager in Schlesien (Spl, 3, after E. Scribe), music Meyerbeer, 1844; Die Sündfluth (orat, 3), music H. Dam, 1849

Song texts: 10 set by Schubert 1828: Auf dem Strom, Herbst, Lebensmut (frag.), nos.1–7 of Schwanengesang (Liebesbotschaft, Kriegers Ahnung, Frühlingbotschaft, Ständchen, Aufenthalt, In der Ferne, Abschied); 3 set by Liszt: Es rauschen die Winde, *c*1845, Wo weilt er?, *c*1845, Nimm einen Strahl der Sonne (Ihr Auge), 1856

WRITINGS

Henriette, oder die Schöne Sängerin (Leipzig, 1826) [under pseud. F. Zuschauer]
Griechenlands Morgenröte in 9 Gedichten (Heidelberg, 1822)
Über mein Verhältniss als Kritiker zu Herrn Spontini (Leipzig, 1827)
Gedichte (Berlin, 1827)
Berlins Dramatische Künstler, wie sie sind, pt.1 (Berlin, 1829)
1812: ein historischer Roman (Leipzig, 1834)
Gesänge der jüngeren Liedertafel zu Berlin (Berlin, 1835)
Beurtheilung der Kompositionen des Fürsten Anton Radziwill zu Goethes Faust (Berlin, 1836)
Franz Liszt: Beurtheilungen-Berichte-Lebensskizze (Berlin, 1842)
Gesammelte Schriften, 12 vols. (Leipzig, 1843–4); Neue Ausgabe, 24 vols. (Leipzig, 1860–61) [vols.6, 9–10: reviews etc; vols.20, 24: biographies of musicians]
Ludwig Berger: ein Denkmal (Berlin, 1846)
Die Gestaltung der Oper seit Mozart (Sonderhausen, 1859)
Aus meinem Leben (Berlin, 1861)
Numerous articles in journals

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E. König: *Ludwig Rellstab: ein Beitrag zur Geschichte der Unterhaltungsliteratur in Deutschland* (Würzburg, 1938)
K. Goedeke and others: *Grundriss zur Geschichte der deutschen Dichtung aus den Quellen*, xi/1 (Düsseldorf, 2/1951), xiv (Berlin, 2/1959)
W. Franke: *Der Theaterkritiker Ludwig Rellstab* (Berlin, 1964)
C.H. Porter: *The Rhenish Manifesto: 'The Free German Rhine' as an Expression of German National Consciousness in the Romantic Lied* (diss., U. of Maryland,1975)
C.H. Porter: 'The *Rheinlieder* Critics: a Case of Musical Nationalism', *MQ*, lxiii (1977), 74–98
R. Hallmark: 'Schubert's *Auf dem Strom*', *Schubert Studies: Problems of Style and Chronology*, ed. E. Badura-Skoda and P. Branscombe (Cambridge, 1982), 25–46
J. Rehm: *Zur Musikrezeption im vormärzlichen Berlin: die Presentation bürgerlichen Selbstverständnisses und biedermeierlicher Kunstanschauung in den Musikkritiken Ludwig Rellstabs* (Hildesheim, 1983)
M. Chusid, ed.: *The Complete 'Schwanengesang'* (New Haven, CT, forthcoming)

SHELLEY DAVIS/RUFUS HALLMARK

R.E.M. American alternative rock group. Formed in 1980, it consisted of [John] Michael Stipe (*b* Decatur, GA 4 Jan 1960; vocals), Peter Buck (*b* Berkeley, CA, 6 Dec 1956; guitar), Mike Mills (*b* Orange County, CA 17 Dec 1958; bass) and Bill Berry (*b* Duluth, MN 31 July 1958; drums). Berry retired from performing in 1997. They gradually developed large college audiences in the early 1980s as one of the first 'alternative' bands; by the early 90s, they had become one of the most influential and popular bands in the world. Musically, they revived the jangly folk- and country-influenced sound of the Byrds and mixed it with aspects of post-punk rock. Stipe's mumbled enunciation often made his cryptic lyrics hard to decipher, giving the impression of mysterious intensity (and allowing fans to piece together meanings through interpretation and debate). Intensity and ambiguity are hallmarks not only of their lyrics but also their album cover art and aspects of their performances. Ambiguity extended from Stipe's performances into questions of his sexual orientation, which he eventually acknowledged as bisexual. The band began winning critics' awards as early as 1981, and enjoyed critical acclaim throughout its career. The members of the band endorsed a range of leftist political causes, going so far as to invite Greenpeace to set up booths at their shows. (M. Gray: *It Crawled from the South: an R.E.M. Companion*, New York, 1993, 2/1997)

ROBERT WALSER

Remacha (Villar), Fernando (*b* Tudela, 15 Dec 1898; *d* Tudela, 21 Feb 1984). Spanish composer. He studied the violin privately with José del Hierro and at the Real Conservatorio, Madrid, with del Campo, among others, also in Rome with Malipiero (Spanish Rome Prize, 1923). During the 1930s he worked as an arranger and composer for Filmófono and Cinematiraje Riera. After a temporary halt to his musical career following the Spanish Civil War, he gradually resumed his place in musical life during the 1940s. In 1957 he was appointed director of the newly founded Conservatorio Pablo Sarasate in Pamplona, where, until his retirement in 1973, he devoted himself chiefly to music education. His many honours include three National Prizes for Music (1933, 1938, 1980), the Tomás Luis de Victoria Prize (1963), appointment as Hijo Predilecto de Tudela (1973) and the Pablo Iglesias Prize (1981).

Although his studies abroad and his fondness for sacred music distinguished Remacha from other members of the Grupo de los Ocho de Madrid (also known as the Generación del 27), he shared their wish to bring European ideas to Spanish music. Although his early works show occasional nationalistic (*La maja vestida*, 1919), impressionistic (*3 piezas* for the piano, 1920–?23) and atonal (*Alba*, 1922) influences, he adopted a neo-classical style from the middle of the 1920s (*Quam pulchri sunt*, 1925; Suite for Violin and Piano, 1929). During the 1940s and 50s he composed primarily occasional compositions with strong local colour, but also a number of works of considerable artistic value (*Elegía sin palabras*, 1953; Guitar Concerto, 1956) in a predominantly diatonic idiom. Later works are sometimes enriched with atonal elements (*Epitafio*, 1959). Some of his most important compositions, including the expressive cantata *Jesucristo en la cruz* (1963) based on 12-note series, were composed during the 1960s.

WORKS
(*selective list*)

Dramatic: La maja vestida (ballet, M. Bacarisse), 1919, Paris, 1937; film scores

Choral: Cant. (Bible: *Psalms*), T, B, SATB, orch, 1923; In festa concepciones de beate Marie, SATB, orch, 1923–4, lost; Motet 'O vos omnes', SATB 4/8vv, orch, 1923; Quam pulchri sunt, S, A, B, SATB, orch, 1925; Vísperas de San Fermín, A, B, SATB 4/8vv, orch, org, 1951; Jesucristo en la cruz, S, T, SATB, orch, 1963; La bajada del angel, A, SATB, orch, 1973; Epitafio, SATB, orch, 1973; Elegía sin palabras in memoriam de Jesús García Leoz, SSAA, org, orch, 1975; many unacc. works

Other vocal: Veni sponsa Christi, S, Mez, hmn, 1950; 6 canciones vascas, S, pf, 1951; 2 cantares y un cantarcillo, S, pf, 1953; Elegía sin palabras in memoriam de Jesús García Leoz, S, pf, 1953; Misa en honor a la Virgen del Rosario, 2 female vv, org, 1953; Canción romántica, Mez, pf, 1954; Himno en honor a San Agustín, SSAA, org, 1955; Nouturnio, Mez, pf, 1958; El domingo del sol, S, pf (1995); Venid Jesús mío, S, Mez, hmn (1995)

Orch: Alba, sym. poem, 1922; Sinfonía a tres tiempos, 1925; Suite 'Homenaje a Góngora', 1927; Suite, 1931, lost; Prelude 'Homenaje a Arbós', 1934; Gui Conc., 1956; Rapsodia de Estella, 1958

Chbr and solo inst: 3 piezas, pf, 1920–?23; Str Qt, 1924; Suite, vn, pf, 1929; Pf Qt, 1933; Invención, pf, 1942; Prelude and Fugue, pf, 1945; Cartel de fiestas, pf, 1946; Romanza, vn, pf, 1954; Epitafio 'A la memoria de Juan Crisóstomo Arriaga', pf, 1959; works for 2 pf

Arrs. of works by Falla, Gaztambide, Salinas and others

MSS in Biblioteca General de Navarra, Pamplona

Principal publishers: Consejo Central de la Música, Diputación Foral de Navarra, Gobierno de Navarra, Sociedad General de Autores y Editores - Institute Complutense de Ciencias Musicales

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C. Heine: 'Fernando Remacha (1898–1984): su despedida de la música', *RdMc*, xix (1996), 239–43

M. Andrés Vierge: *Fernando Remacha: el compositor y su obra* (Madrid, 1998)

CHRISTIANE HEINE

Rembang, I Nyoman (*b* Sesetan Tengah, Denpasar, 15 Dec 1930). Balinese musician and musicologist. He began his musical career conventionally, as a performer and composer, and taught Balinese music in Java during the 1950s. He helped found the Balinese KOKAR (Konservatori Karawitan) in Denpasar in 1960 and remained on the faculty until his retirement. Throughout his career Rembang has been an avid student and advocate of archaic and sacred gamelan repertories and has played an important role in their documentation and preservation. His district of birth had an exceedingly high concentration of gamelan types and repertories owing to the former strength of royal courts in the area. Two in particular, the *gamelan gambuh* ensemble of Pedungan village and the *gamelan gong* of Geladag village, became the subject of monographs in 1973 and 1984.

WRITINGS

Gambelan gambuh dan gambelan-gambelan lainnya di Bali [Gamelan *gambuh* and other Balinese gamelan] (Denpasar, 1973)

with T. Seebass and others: *The Music of Lombok: a First Survey* (Berne, 1976)

Hasil pendokumentasian notasi gending-gending lelambatan klasik pegongan daerah Bali [Documentation and notation of the Balinese *lelambatan pegongan* repertory] (Denpasar, 1984–5)

Sekelumit cara-cara pembuatan gambelan Bali [Thoughts on the making of gamelan in Bali] (Denpasar, 1984–5)

MICHAEL TENZER

Rembt [Remd, Rempt], **Johann Ernst** (*b* Suhl, 26 Aug 1749; *d* Suhl, 26 Feb 1810). German organist and composer. He studied under J.P. Kellner and in 1768 presented himself in Holland and France as an organ virtuoso in the tradition of Bach. From 1772 until his death he was the organist in Suhl. As a performer he specialized in Bach's music, but he also collected and performed earlier organ music, which (according to his obituary in *AMZ*) he succeeded in popularizing in a style freely altered to fit late 18th-century taste.

Rembt based his compositions on Bach's chorale settings and devoted himself to preserving the 'Bach style'. Most of his output consists of simple chorale harmonizations, fughettas and organ trios, in rather free forms characterized by pronounced melody and simple part-writing. Rembt knew C.P.E. Bach and J.A. Hiller and was influenced by their stylistic advances; his smaller organ works show something of the increasingly prominent keyboard character-piece. The fughettas combine contrapuntal and harmonic elements in the spirit of the organ *versetti*; their brevity conforms to the requirements of church services and they seek above all to simplify pedal technique. The piano and organ pieces (1774), trios (1787), fughettas (1791) and chorale-preludes (1797) are character-pieces in contrapuntal style, with clearly articulated small forms and a lyrical melodic style symptomatic of the increased vocality of late 18th-century music. This particular genre of short organ pieces for use in church has continued to the present day, both in new works and in reprintings of Rembt's own pieces, some of which retain a permanent place in the organ teacher's repertory.

WORKS
for organ unless otherwise stated

Edition: *Rembt-Album*, ed. K. Becker (Wolfenbüttel, n.d.)

Sammlung kleiner Clavier- und Singstücke, i–ii (Leipzig, 1774); VI [12] Trios (Dresden and Leipzig, 1787); 50 vierstimmige Fughetten (Leipzig, 1791); 18 vierstimmige Fughetten (Leipzig, n.d.); XII leichte triomässige Choralvorspiele, i–ii (Leipzig, 1797); XII leichte triomässige Choralvorspiele (Leipzig, n.d.); VI fugierte vierstimmige Choralvorspiele (Leipzig, n.d.); Vorspiel (n.p., n.d.); others

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Obituary, *AMZ*, xii (1809–10), cols. 734–6

K.G. Fellerer: *Studien zur Orgelmusik des ausgehenden 18. und frühen 19. Jahrhunderts* (Kassel, 1932/*R*)

H. Kelletat: *Zur Geschichte der deutschen Orgelmusik in der Frühklassik* (Kassel, 1933)

KARL GUSTAV FELLERER

Remedios, Alberto (Telisforo) (*b* Liverpool, 27 Feb 1935). English tenor. He studied at the RCM and made his début at Sadler's Wells in 1957 as Tinca (*Tabarro*). Other roles for Sadler's Wells were Don Ottavio, Tamino, Alfredo, Jake (*Aufstieg und Fall der Stadt Mahagonny*), Bacchus, Erik, Max, Florestan and Samson. He made his Covent Garden début in 1965 as Dmitry, followed by Erik, and Mark (*The Midsummer Marriage*), which he recorded. In 1968 he sang a memorable Walther at Sadler's Wells and was then engaged for two seasons at Frankfurt. His roles for the ENO included Berlioz's Faust, Don Alvaro, Siegmund, Siegfried, Lohengrin and Tristan. In 1973 Remedios made his American début at San Francisco as Dmitry, then sang Don Carlos. In 1975 he sang Otello for the WNO and in 1976 made his Metropolitan début as Bacchus. For Scottish Opera he sang Aeneas (*Les Troyens*), Stravinsky's Oedipus and Laca. His strong yet lyrical voice and care for line are displayed on live recordings of the famous Goodall *Ring* cycle at the ENO. He was made a CBE in 1981.

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E. Forbes: 'Alberto Remedios', *Opera*, xxiv (1973), 15–21

ALAN BLYTH

Remenkov, Stefan (*b* Silistra, 30 April 1923; *d* Sofia, 30 Oct 1988). Bulgarian composer. While on active service in World War II he established and conducted a choir on the front lines. He then started writing marches, many of which became very popular – the *March of the First Bulgarian Army* was broadcast daily by Sofia radio. In 1946 he started studying civil engineering and also entered the State Academy of Music where he studied the piano with Dimitar Nenov and composition with Stoyanov and Vladigerov. He graduated from the faculty of music theory in 1950 but continued to work there until 1956 as a teaching assistant. He then took a postgraduate course with Aram Khachaturian at the Moscow Conservatory (1956–7). His works were subsequently performed by all leading Bulgarian ensembles and soloists. Characteristic features of his compositions – which are mostly instrumental – include a melodic brightness derived from folk sources, rhythmic inventiveness, emotional immediacy and clear formal procedure. His orchestral works are notable for their dynamic vitality and complex combinations of folk rhythms.

WORKS
(*selective list*)

Ballet: Nepokorena mladost [Rebellious Youth], 1960

Orch: Pf Conc. no.1, 1953; Prelyud i tants [Prelude and Dance], str, 1957; Ot dalechni strani [From Distant Lands], suite, 1958; Simfoniya v klasicheski stil [Sym. in the Classical Style], 1960; Sinfonietta, 1960; Detska simfoniya [Children's Sym.], 1961; Divertimento, 1962; Diktor [Narrator], wind, 1963; Vc Conc., 1964; Sym. no.3, 1965; Phaeton, sym. poem, 1966; Sym. no.4, 1968; Pf Conc. no.2, 1969; Sym. no.5, 1971; Kontsertna fantaziya, vn, orch, 1974; 3 Concertinos, pf, chbr orch; Suite, fl, str

Vocal: Hyperion (poem, M. Eminescu), chorus, orch, 1966; several operettas, children's songs, songs, 1v, pf;

Other works incl.: film scores, 3 str qts, pf trio, 7 pf sonatas, vn sonatas, vc sonatas, works for wind qnt and solo pf pieces

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I. Veznev: 'Pogled varkhu chetiri proizvedeniya' [A review of four works], *Balgarska muzika*, xxiv/4 (1973), 13–18

I. Veznev: 'Stefan Remenkov', *Balgarska muzika*, xxxiv/5 (1983), 54–5

D. Tsanev: 'V zhanra na klavirnata sonata' [In the genre of the piano sonata], *Balgarska muzika*, xxxvi/4 (1985), 54–6

ANDA PALIEVA

Reményi [Hoffmann], **Ede** [Eduard] (*b* Miskolc, 17 Jan 1828; *d* San Francisco, 15 May 1898). Hungarian violinist. After studying in Eger he attended the Vienna Conservatory, where he was taught by Joseph Böhm (1842–5). He made his début in Pest in 1846 and played in Paris in 1847 and London in 1848. In that year he was involved in the Hungarian uprising against Austria, as a result of which he was exiled and left for the USA, where he resumed his career as a virtuoso. In 1852 he toured Germany with Brahms, with whom he visited Liszt in Weimar the following year. Liszt at once recognized his genius and became his artistic guide and friend; he composed an *Epithalam* for Reményi's wedding and began writing a concerto for him. In 1854 Reményi again visited London, where he was appointed solo violinist to Queen Victoria, a post he held until 1859. In 1855 he was in the USA, and in 1860 obtained an amnesty and returned to Hungary, where he was subsequently appointed to a court position by the Austrian emperor. After his return he seems to have retired for a time to his estate; however, in 1865 he made a sensational appearance in Paris and made further tours through Germany and the Netherlands. In 1875 he settled temporarily in Paris. Two years later he went again to London, where he appeared only once in public, though he was greatly acclaimed in private circles. The next year he returned to play at the Promenade Concerts on his way to the USA, where he took up residence. In 1887 he undertook a world tour, returning to Hungary for the last time in 1891. He died while playing at a concert in San Francisco.

Reményi's playing combined technical mastery with a strongly pronounced individuality and was soulful and fiery, not least as a result of his strong nationalistic feelings. However, like Liszt, he confused true Magyar music with gypsy music (consequently Brahms's Hungarian Dances, strongly influenced by Reményi's playing, are indebted to the gypsy tradition). Reményi's compositions include three books of Hungarian melodies and *csárdás* for piano (sometimes mistaken for genuine Hungarian popular melodies), a violin concerto and numerous solos and transcriptions for violin.

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La Mara [M. Lipsius], ed.: *Franz Liszt's Briefe* (Leipzig, 1893–1905; Eng. trans., 1894/*R*)

G.D. Kelley and G.P. Upton: *Edouard Reményi, Musician, Littérateur, and Man* (Chicago, 1906)

K. Stephenson: 'Der junge Brahms und Reményis "Ungarische Lieder"', *SMw*, xxv (1962), 520–31

O. Goldhammer: 'Liszt, Brahms und Reményi', *SMH*, v (1963), 89–100
J. Bouws: 'Eduard Reményi in Suid-Afrika (1887–1890)', *Lantern*, xvii/1 (1967–8), 26–37
J. Bouws: 'Ein ungarischer Violinmeister in Süd-Afrika', *SMH*, x (1968), 353–60
K. Hofmann: 'Marginalien zum Wirken des jungen Johannes Brahms', *Österreichische Musikzeitschrift*, xxxviii/4–5 (1983), 235–44

E. HERON-ALLEN/R

Remer. *See* RÖMER family.

Remick, Jerome H. (*b* Detroit, MI, 15 Nov 1868; *d* Grosse Pointe Farms, MI, 15 July 1931). American publisher. He worked initially for his family's logging firm, one of the largest in Michigan. In 1898 he purchased an interest in the Whitney-Warner Publishing Co., which moved to New York in 1904 and was reorganized as Shapiro, Remick & Co. (later Jerome H. Remick & Co.). Remick was one of the largest and most powerful firms of Tin Pan Alley, publishing such popular songs as *Hiawatha*, *In the shade of the old apple tree*, *Smiles*, *Pretty Baby*, *Sweet Georgia Brown* and *Shine on, harvest moon*. George Gershwin was employed at the age of 15 by Remick as a song plugger and had an early rag published by the firm. Remick also issued songs by Richard A. Whiting, Harry Akst, Gus Kahn, J. Fred Coots and Walter Donaldson. In the 1920s Remick returned to Detroit, where he became active in many local businesses. The firm was acquired by Warner Bros. in 1930 as part of the Music Publishers Holding Corporation.

SAM BRYLAWSKI

Remigio de' Girolami [Remigius Florentinus] (*b* Florence, *c*1245; *d* Florence, 1319). Italian philosopher and theorist. He was a Dominican friar and studied at Paris, perhaps under Thomas Aquinas. He taught at Florence, at S Maria Novella, and perhaps had Dante as a pupil. Music is discussed in two chapters of two of his works, the *Divisio scientie* and *Contra falsos ecclesie professores* (extract ed. E. Panella, *Per lo studio di Fra Remigio dei Girolami*, Pistoia, 1979). In the former, music is considered as one of the sciences of the Quadrivium; the chapter in question is a compilation of passages from Isidore of Seville, Boethius, Papias and Aristotle. In the latter, the author attempted to demonstrate that all the human sciences were represented in the church; the musical element, or *modulatio*, corresponded to the chants of the liturgy, preaching, and a well-regulated church order.

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F. ALBERTO GALLO

Remigius Florentinus. *See* REMIGIO DE' GIROLAMI.

Remigius [Remy] **of Auxerre** [Remigius Autissiodorensis] (*fl* 862–*c*900). Latin writer and teacher. He was the author of a commentary on the *De nuptiis Philologiae et Mercurii* of Martianus Capella, the ninth book of which deals with music. In 861–2 Remigius was at the monastery of St Germain in Auxerre as a pupil of Heiric of Auxerre. In 876 he succeeded Heiric as master of the school, and in 883 (893, according to some) was given the task of reorganizing the school at Reims. In the period just before his death he taught in Paris where, for example, he instructed Odo of Cluny in dialectic and music.

The commentary on Martianus Capella was but one among many commentaries on Latin grammarians and poets (e.g. Donatus, Priscian, Juvenal, Cato) by Remigius. He also wrote biblical commentaries and several works on religious subjects, including an essay on the ceremonies of the Mass sometimes ascribed to Alcuin. This last work is of some interest for the early history of plainchant (*PL*, ci, 1246–71).

Remigius's treatment of Martianus's book 9 is by far the fullest extant commentary, surpassing even the length of the original. Yet much of the expansion derives from Remigius's pedantic tendency to present grammatical excursions at every opportunity; in the tradition of Carolingian commentaries, he provides synonyms for individual words or short phrases at points where Martianus's vocabulary is unusual or difficult, and only rarely does he refer to the musical world of his own time. There is an interesting and early use of the term 'vidula' to designate a musical instrument, and a brief observation on differences between the singing of Goths and Germans. One point of particular interest long went unrecognized, owing to the inadequacy of Gerbert's old edition: Remigius employs neumatic notation in about a dozen cases, to demonstrate intervals and to explain obscure terms such as 'anesis' and 'paracterica'.

The extent to which the glosses on music may have become common knowledge in later centuries is unclear. Still, the commentary on Martianus as a whole seems to have been a standard and widely distributed work during the Middle Ages, serving also as the main vehicle by which Martianus was known to the intellectuals of this age.

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LAWRENCE GUSHEE/BRADLEY JON TUCKER

Remington, Emory (*b* Rochester, NY, 22 Dec 1891; *d* Rochester, 11 Dec 1971). American trombonist. He was taught by Gardell Simons (first trombone, Philadelphia Orchestra), Edward Llewellyn (first trumpet, Chicago SO) and Ernest Williams (first trumpet, Philadelphia Orchestra). In 1922 he joined the faculty of the Eastman School of Music, where he taught until his death; he also played first trombone in the Rochester PO, 1923–49. Remington was perhaps the most influential teacher of his time, taking a prominent role in the worldwide revolution in playing technique caused by the abandonment of the so-called 'peashooter' small-bore trombone and the adoption of a larger-bore instrument with F-valve attachment. He emphasized a vocal approach to the instrument and complete relaxation while playing.

EDWARD H. TARR

Remix. A recording produced by combining sections of existing recorded tracks in new patterns and with new material. Remixes are found in many different types of popular music, but are most usually associated with club dance music. In their most basic form, remix records loop elements of an original dance track to create a longer

version: usually the remix emphasizes percussive elements to suit club use. Most dance records released in the 1980s and 90s contained one or more remixes. They were released as 45 r.p.m. 12-inch rather than 7-inch singles: the extra playing time of the format suited both the extended remix versions and the needs of DJs looking to mix tracks in clubs.

A remix can also be a radical reworking of an original track, leaving little of the original recording. The most famous of such release is producer Andy Weatherall's 1990 remix of Primal Scream's *I'm Losing More than I'll Ever Have*, which, when retitled *Loaded*, bucked the trend in the UK for dance remixes of indie records and led to the situation in the late 1990s when the majority of singles released in the UK, in genres from rock to jazz, came with at least one mundane remix on the B-side.

WILL FULFORD-JONES

Remmer. *See* RÖMER family.

Remouchamps [Remouchant], **Henri** [Henricus] **de** (*b* before 1580; *d* before 18 Feb 1639). Flemish composer, choirmaster and organist. He may have been the choirboy who was presented to the chapter of St Jean l'Evangéliste, Liège, in 1595. In 1597 he received the tonsure and in 1612 he became choirmaster at the collegiate church of Our Lady, Tongeren. He left Tongeren before 2 May 1616 and from 1617 to 1620 he was perhaps an adult *duodenus* choirboy at St Lambert's Cathedral, Liège. From 1625 he was second organist, and then choirmaster at St Paul's in the same city. His only extant work is the motet *Salve matrona nobillissima Anna* (*B-Lc*, ed. J. Quitin, *Choix d'oeuvres de l'ancienne collégiale Saint-Paul à Liège, de Jean Guyot de Châtelet à Henri Moreau, 1549–1787* (Werbomont, 1986), 29–35) for eight voices and continuo. It shows his skilful craftsmanship in the Venetian double-choir tradition, with a leaning towards counterpoint and rhetoric, and is similar in style to the compositions of Lambert Coolen for Liège Cathedral. An inventory for the collegiate church of Borgloon cites a requiem for eight voices and continuo by Remouchamps (now lost).

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EUGEEN SCHREURS

Rempt, Johann Ernst. *See* REMBT, JOHANN ERNST.

Remunde, Christoffel van. *See* RUREMUND, CHRISTOFFEL VAN.

Rémy, W.A. *See* MAYER, WILHELM.

Remy of Auxerre. *See* REMIGIUS OF AUXERRE.

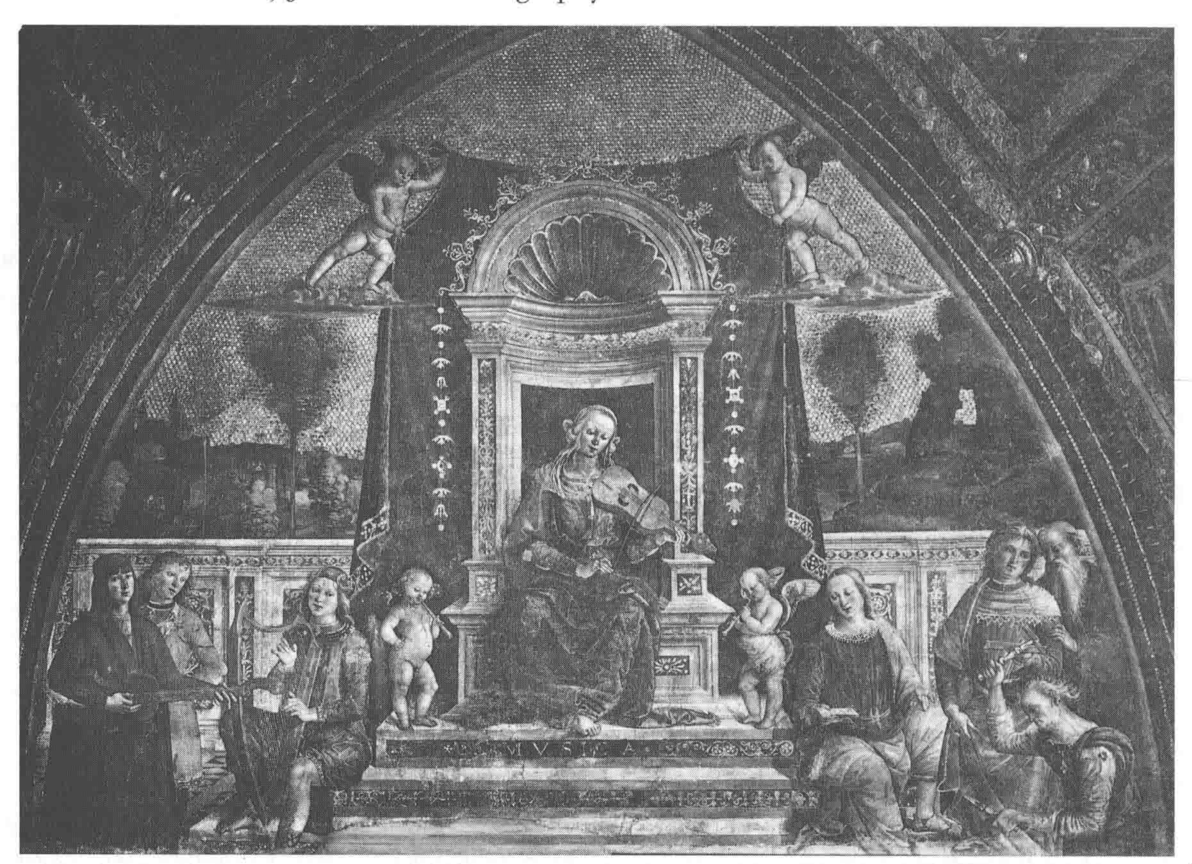
Renaissance. In the conventional periodization of Western music history, a term denoting the era from about 1430 to about 1600; this period coincides with the later phases of the broad historical development in Western culture, society, art and technology (*c*1300–1600) for which the French term 'Renaissance' has been in use since Michelet (1855), who coined it for general history.

1. DEFINITIONS AND SCOPE. The perspective adopted by Michelet was given worldwide currency by Burckhardt (1860), whose influential essay portrayed Italy as the source of a vast cultural transformation that began in the 14th century, gradually spread new forms of thought to northern Europe after 1500 and marked the emergence of a period of civilization that extended in some spheres until the later 17th century.

That the term literally means 'rebirth' is not an anachronistic exaggeration but is justified by the tendency of influential thinkers and writers in the period 1400–1600 openly to repudiate the 'Middle Ages' (a term not then invented) and to venerate antiquity as a model. In view of divergent approaches to the problem it is useful to distinguish two meanings that historians often attach to the term 'Renaissance': a narrow view that holds that it was primarily a movement which aimed to restore the philosophical and artistic values of classical antiquity; and a broader view – that it can effectively denote an era of fresh beliefs and attitudes in individuals and ultimately in society, an age of discovery and accelerated change, in which innovations were justified by an appeal to their affinity with a 'golden age' of the past.

Although there are controversies over the degree to which the developments stressed by Burckhardt and other Renaissance historians were literally epoch-making, few have denied their importance. Among them are the rise of secular HUMANISM as an educational programme emphasizing rhetoric, grammar and moral philosophy, in opposition to the metaphysical scholasticism of the Middle Ages; the growth of historical thought and the recovery and criticism of ancient texts as a basis for the 'new learning'; the spread of literacy and alteration of patterns of thought signalled by the invention of printing (*see* PRINTING AND PUBLISHING OF MUSIC); the break with traditional spatial concepts in cosmology and geography through the discovery of the New World and the Copernican revolution; the upheaval of the formerly stable though complex world of medieval Christianity through the definitive break embodied in the Protestant Reformation; and in the visual arts a new interest in classical principles of form and in the expression of immediately perceptible human situations and feelings, as opposed to the more spiritual, abstract and attenuated expressive modes of medieval art.

2. MUSIC HISTORIOGRAPHY AND THE RENAISSANCE. The spell cast by Burckhardt on mid-19th-century intellectuals soon captured music historians as well as others and led to pursuit of the problem of the 'Renaissance' in music. That users of the term then and now have often failed to distinguish the broad and narrow meanings mentioned above is not peculiar to music history but is an inevitable consequence of the rapid popularization, and eventual decline in force, of Burckhardt's original concept, which soon came to be applied to virtually any phenomenon that fell within the accepted chronological limits. As early as 1868 Ambros conceived the 15th and 16th centuries as a substantially unified period, a view adopted by many later writers, including Pirro (1940), whether or not they



'Music': detail from the 'Seven Liberal Arts' by Bernardino Pinturicchio, fresco, 1492–4 (Sala delle Arti Liberali, Vatican Palace, Rome). A typical high Renaissance painting, it portrays by traditional means several aspects of music: the personification of 'Music', playing a viol; a group of instruments opposite a group of singers (perhaps representing the Three Ages of Man); and Pythagoras, representing the natural laws of harmony

employed the term 'Renaissance' (for a survey see Blume). The divergent thoughts on periodization in the generations after Ambros are illustrated by Riemann's proposal to set the 'Early Renaissance' as far back as 1300–1500, and by Edward J. Dent, who (in *Alessandro Scarlatti*, 1905) identified the 'Renaissance' with the rise of monody about 1600. However, with the subsequent borrowing of the term 'Baroque' from the history of art (especially by Curt Sachs in 1919) the rise of opera and its concomitant developments came to be seen as the opening of a new era, while the end of the Renaissance was set in the first decades of the 17th century. Attempts have been made (e.g. by Wellesz, *Der Beginn des musikalischen Barock*, 1922; Eng. trans., 1950) to date the beginnings of the Baroque period as far back as about 1540. Other scholars have tried to interpose a distinctive period of 'Mannerism' (yet another term borrowed from art history) between the Renaissance and Baroque periods, but this proposal has met with wide opposition and is far from being generally accepted. It now seems to be agreed that in music a period marked by substantial unity of outlook and language came into being in the second half of the 15th century and that its principles were not definitively displaced until about 1625. It is also agreed that this period can be called the 'Renaissance', yet often for no better reason than that it falls within the later phases of the Renaissance in the broad sense; this neutral approach, which is no more than an assertion of chronological coincidence, is tacitly adopted by Reese in his *Music in the Renaissance* (1954). More recently, Strohm (1993) has proposed a larger view of the musical developments from about 1380 to 1500 that is based on the idea of progress and growth in musical practice, yet which also adopts a pessimistic view of the applicability of the term 'Renaissance' to justify these changes. Nevertheless, there is still a strong historiographic basis for the traditional belief that the 'Renaissance' in the narrow sense – the revival of antiquity – did have a perceptible influence on musical thought and, to some extent, practice, and that certain aspects of the cult of classicism affected music, though inevitably less directly than in art and architecture.

3. MUSIC AND THE CONCEPT OF REBIRTH. In literature and the visual arts the idea of 'rebirth' gained ground much earlier than in music. From the mid-14th century, Italian and especially Florentine writers often claimed that a single extraordinary artist or writer had recalled to life an art that had been neglected during the 'dark ages' that had intervened since ancient times. Thus about 1350 Boccaccio (*Decameron*, vi.5) said of Giotto that he 'brought back to light that art which for many centuries had lain buried under errors', and in 1400 the Florentine historian Filippo Villani wrote of Dante that he 'recalled poetry as from an abyss of shadows into the light'. In the 16th century this idea was widely repeated, receiving its most authoritative formulation from Vasari in the preface

to his *Lives of the Painters* (1550). For him the earlier history of painting had been marked by utter decline in the period of the 'barbarian' invasions of Italy and by rebirth in the 13th century, beginning with Cimabue and Giotto, followed by later stages of improvement leading to its summit of perfection, exemplified by Raphael and Michelangelo, in his own time. (For a full account of the growth of this idea see Ferguson, 1948.)

Among writers on music the first to reflect something of this view was Tinctoris, though his linked treatises (written *c*1472–81) still seem largely medieval in approach and form a kind of summa of the musical knowledge of his time. Yet they also reveal his considerable inclination towards humanist learning, probably reflecting the environment of late 15th-century Naples, in which they were written. In the preface to his *Proportionale* (*c*1472–5) he cited Plato as an authority for the Greek view that the science of music was 'the mightiest of all' and that no one ignorant of music could be considered truly educated. He mused on the fabled power of music to move 'gods, ancestral spirits, unclean demons, animals without reason, and even things insensate' and observed that in recent times, specifically around 1440, thanks to Dunstaple and his generation, there had been a marvellous increase in the possibilities of music. In the preface to his counterpoint treatise (1477) Tinctoris stated flatly that in the opinion of the learned no music composed before about 40 years earlier was worth hearing. The music of Dunstaple, as followed by Du Fay, Binchois and later masters, began a 'new art'.

In the 16th century the notion of rebirth borrowed more heavily from literary and artistic sources, presumably as musicians came to know and appreciate them better. The Florentine academician Cosimo Bartoli, in a heavily eclectic passage (published in 1567, though the fictitious date of the dialogue is 1543), said of Ockeghem that he 'rediscovered' music, which had virtually died out, and compared him with Donatello as the rediscoverer of sculpture; Bartoli then compared Josquin and Michelangelo as 'prodigies of nature' who followed in the paths of the pioneers and excelled all others in their respective arts. In 1558 Zarlino, evidently following Vasari not only in general line of argument but perhaps more specifically as well, fully embraced the anti-medieval position. He described the music of the ancients as representing a 'height of perfection' and medieval music as reaching the 'lowest depths' and portrayed Willaert, his own teacher at Venice, as a 'new Pythagoras' who had sought out new possibilities and brought music to its flourishing state.

More significant than these claims and comparisons is the actual contribution of the humanist movement to the gradual recovery of the ancient texts on which modern writers could base their knowledge of Greek music. Thin and inaccurate as such knowledge inevitably was, in the absence of practical monuments of ancient music itself, the writers of the period nevertheless did acquire or make available the greater part of the entire literature of ancient theory or commentary, so much so that by the end of the 16th century they knew about as much of this literature as is now known. Until about 1470 the central authority for knowledge of ancient music was Boethius. In the last third of the 15th century, however, the new printing of pedagogical and encyclopedic works brought into circulation the writings of Isidore of Seville and Quintilian, published in 1470; the latter was specially important for Renaissance theories of education. By 1500 Plato's complete works were available for the first time in Latin in the translation by Marsilio Ficino, along with the *Poetics* of Aristotle. While the influence on scholasticism of Aristotle's methods had long been felt in medieval music theory, his *Poetics* had not been known; in the 16th century his views of music were rivalled in importance by those of Plato, which, however, were less visible in tradition-bound music theory than in writings by literary men and were only later adopted directly by musicians. By 1518 Gaffurius had arranged for the translation of the surviving treatises on music by Baccheus, Ptolemy and Aristides Quintilianus. By 1588 Zarlino could claim (in his *Sopplimenti musicali*) to have read these men, as well as Euclid, Nicomachus and a number of others; in 1562 the first translation of Aristoxenus's *Harmonics* had been brought out at his instigation. Salinas in 1577 was able to produce an elaborate discussion of Greek theory, and in 1581 Vincenzo Galilei's *Dialogo della musica antica et della moderna* was the first to publish three Greek compositions – the hymns of Mesomedes, known through the Byzantine tradition.

The 'classicizing' trend is also visible in numerous other treatises of the period, though less as antiquarianism than as justification for innovation. One is Glarean's *Dodecachordon* (1547), the broadest attempt of the period to modify the traditional modal system by extending the Boethian eight-mode system to 12 modes, identifying the names of these with the so-called ancient modes insofar as these could be understood. Nicola Vicentino's treatise *L'antica musica ridotta alla moderna prattica* (1555) is a more radical work, an attempt to demonstrate the validity not only of the diatonic tone system but of the chromatic and enharmonic genera of the ancients and to show how these could be used in contemporary polyphony. The spirit of classical revival is still strong in the series of writings on the nature and ethos of ancient music produced by Girolamo Mei, Vincenzo Galilei, Giovanni de' Bardi and others connected with the Florentine Camerata, which gave intellectual substance and authority to the experiments in expressive settings of dramatic poetry that led to the emergence of opera in the 1590s.

4. Conditions and trends. As prevailing concepts of music were gradually transformed in the late 15th century and early 16th, they were also affected by a vital change in the technological basis of the production and transmission of music from composer to public. The beginnings of music printing as a commercial activity (1501), with Venice as the initial and leading centre but with rapidly growing competition elsewhere in Europe, not only brought more music into circulation but ensured its distribution more widely, more rapidly and in more uniform texts than before. Printers often produced editions of substantial size (press runs of 500 to 2000 copies are documented throughout the 16th century), and the scope of consumption must have increased enormously. A new and vast bourgeois public was rising, made up largely of performing amateurs for whom music was essentially a higher form of recreation, and it was served by a tide of polyphonic collections, principally of secular music. This trend is visible in successive stages in Italy, France and Germany, and, late in the century, in England, during the latter part of Elizabeth I's reign and much of James I's (roughly 1588–1620), when the aesthetic and technical traditions of the Italian madrigal

were imported wholesale into England to meet the demands of a newly curious and cultivated public. Side by side with this secular development went the increasing publication of sacred music in all its forms and varieties, both Catholic and Protestant, devotional and liturgical, Latin and vernacular. Though the social conditions for the performance of sacred polyphony are less well understood than those governing secular music, it must be assumed that many amateurs who sang madrigals and chansons also sang motets and that the flow of publications was in part designed for the use of religious institutions of all kinds, in part for laymen aware of the heightened role of music in the intensified religious atmosphere engendered by the wars of religion that racked the century. By the mid-16th century, then, music had shed its former theoretical status as a pure science of relationships, in the medieval sense, and had settled into the European consciousness as a form of expression closely allied to poetry and religion and suitable for ritual and festive occasions, and as a form of pleasurable leisure activity normally carried on in the home or academy. There naturally followed an increasing market for handbooks that would teach amateurs the rudiments of music; in the Elizabethan period, which was in some ways a microcosm of the age as a whole, the chief example is Morley's aptly named *Plaine and Easie Introduction to Practicall Musicke* (1597).

This social role was matched by a new view of the function of music, beginning in the late 15th century and taking firm hold in the 16th – that the main aim of music was to heighten the meaning of a text. For this the central classical authority was Plato, chiefly *The Republic*, book 3, in which the thesis is laid down that 'the *harmonia* and the rhythm must follow the sense of the words'. At least some 16th-century writers were aware that this was inherent in the Greek view of music as including not only melody and the characteristic *harmoniae* of various regional idioms, such as 'Dorian' or 'Phrygian', but also the text and even the physical gestures of mime or dance that accompanied the recitation of lyric or dramatic poetry. As Isobel Henderson put it, 'Greek music was mimetic or representative – a direct photography (as it were) of mental objects formed by the ethos and pathos of the soul' (*NOHM*, i, 1957, p.385). The union of poetry and music was seized upon as an ideal by Renaissance musicians and by many poets (e.g. Ronsard), and Plato's words were cited by many musicians, including Zarlino (see *StrunkSR1*, 256), Bardi (ibid., 295) and G.C. Monteverdi (ibid., 407). That this view emerged from the humanist revival of Plato is evident from its appearance as early as 1506 in a passage by Vincenzo Calmeta (cited by Pirrotta, Eng. trans., 1982, p.36), and it was soon given much wider currency by Sir Thomas More (*Utopia*, 1516) in a passage stressing the capacity of music to express the inner meaning of words. That not only bookish musicians but seasoned practitioners with few literary pretensions subscribed to it is shown by much evidence, including a letter written by Palestrina to the Duke of Mantua (on 3 March 1570) praising a motet composed by the duke both for its 'beautiful workmanship' and for the 'vital impulse that it gives to its words, according to their meaning'.

Related to this was the notion that it is through text expression that music has power to move the soul and to reproduce the marvellous effects attributed to it by the ancients, in the arousal and subduing of the passions. An oft-told tale was one in which Alexander the Great was said to have been unwittingly aroused by music from his banquet table to arm himself for war and was then restored to the banquet when the musician changed his 'tune' and manner of performance; still more pervasive were the legends of Orpheus, the favoured mythical musician. While Zarlino and other moderate critics believed that music of their time, if properly allied to words, could move the souls of its hearers, others denied that polyphony could accomplish anything of the sort, citing principally the relative unintelligibility of the text resulting from overlapping declamation caused by contrapuntal imitation.

This complaint came from many sides, including (in 1549) the Italian Bishop Cirillo Franco, who argued that in the Mass 'when one voice says "Sanctus" another says "Sabaoth" so that they more nearly resemble cats in January than flowers in May', and Galilei expressed similar views in 1581. In sacred music solutions of various types are found, the most drastic of which was the writing of extended or entire sections or movements in a strict or slightly modified chordal style; this approach was explicitly attempted by certain north Italian composers (e.g. Vincenzo Ruffo) working in the aftermath of the Council of Trent. The famous *Missa Papae Marcelli* by Palestrina was evidently intended as an attempt to reconcile the claims of text intelligibility with those of inherent musical interest, and the perhaps apocryphal tales of its success in persuading churchmen at Trent not to abolish polyphony can be taken as a special instance of the general belief in the power of music when properly adjusted to words. A more drastic solution was the complete break with polyphony implied by the Florentine Camerata, whose spokesmen also rejected the efforts of even the most expressive-minded madrigalists to achieve rhetorical effects through word-painting, as in the later madrigal in Italy and in England. The monodists, on the other hand, sought to convey the expressive meaning of a text as a whole. What is actually involved is two opposed aesthetic positions: the word-painting of the madrigalists, whether Marenzio or Weelkes, may seem excessively preoccupied with the single word only if it is not seen as a means of obtaining maximum variety of tempo, harmonic content and texture within a normal framework of five or six voices; while the expressive purposes in monody, lacking all possibility of textural variety, are achieved through means that make the most of the nuances of the solo voice.

It is increasingly clear that solo singing with instrumental accompaniment, far from being a 'discovery' at the end of the 16th century, had long been practised and indeed had never been completely displaced by polyphony. The varied methods of performing polyphony regularly included the singing of a principal vocal part (at times the tenor but more often the soprano) of a chanson or madrigal to the accompaniment of a lute or other instruments. The tradition in Italian secular music for this type of performance not only went back to the frottola but predated the coalescence of that mixed genre into a semi-polyphonic literature, and it was above all in Italy that it continued to flourish. What Einstein called 'pseudo-monody' was 'pseudo-' only in the sense that it was not regularly written out and was rarely published in this form, though there are important exceptions, such as

Willaert's arrangement of madrigals by Verdelot for solo voice and lute (1536). How important solo singing was may also be judged from the writings of such observers as Paolo Cortese (1510) and the famous words of Castiglione (*Il cortegiano*, 1528): polyphony is good but 'to sing to the lute is much better, because all the sweetness consisteth in one alone and a man ... understands the better the feat manner and the air or vein of it when the ears are not busied in hearing any more than one voice ...' (trans. T. Hoby, *The Book of the Courtier*, 1561). The new monody around 1600 can thus be seen partly as a change in the norms of representing music – for now the melodic line and the harmonic progressions of its accompaniment were fixed in notation for the first time – and partly as the raising of a long-established tradition to a higher level of dramatic intensity, adapted to dramatic poetry. Thus the roots of 'Baroque' music can be discovered to be buried deep in the 16th century. However, even if the overlapping of polyphonic and monodic tendencies can be seen to have endured much longer than is commonly thought, the full decline of polyphony as a form of expression did not set in before the early 17th century, and the 'Renaissance' can thus be justified as a period extending to about that time. A factor that is still poorly understood is the presumed change in social conditions for music that may have accompanied the decline of vocal polyphony; but this would doubtless have to be studied on a regional basis, as it differed sharply from one country to another.

While the 16th century witnessed a vast growth of solo and ensemble instrumental music for keyboard, string and wind instruments, this kind of music had little place in the aesthetic notions associated with the 'Renaissance', even though justification could have been found in ancient texts for admitting some degree of ethical power to instrumental music. On the whole, instrumental music remained subordinated to vocal music, and much of its repertory was in varying ways derived from, or dependent on, vocal models. Nevertheless the continued cultivation of accompanied solo singing tended from early in the period to glorify the virtuoso instrumentalist as well as singer, whether or not these were embodied in the same person, as in the case of such virtuosos as the lutenist-singer Pietrobono of Ferrara. His followers in the 16th century were similarly admired, though most of them specialized as singers, lutenists or keyboard players. By 1536 it was conventional rhetoric, yet characteristic of the time, when the renowned vihuelist Luis de Milán was compared in the preface to his *Libro de vihuela* with 'el grande Orpheo'.

5. Recent developments in Renaissance musicology. The last 20 years of the 20th century witnessed an impressive expansion of knowledge of Renaissance music and its contexts along traditional lines of enquiry, coupled with new approaches in several important fields. For convenience they are grouped here into three categories.

(i) Scholarly editions and primary sources. Score editions of polyphonic and other forms of music of the Renaissance have continued to proliferate, both in collected editions of the works of individual composers and in series devoted to works of various genres, including Italian madrigals, French chansons, Latin motets and masses, and instrumental music of many kinds. Some of these have benefited from the advent of computer technology, by virtue of which the separate parts and partbooks in which music was published in the 16th century no longer have to be transcribed by hand but can be scanned and read by electronic means, then published directly in score. The many series inaugurated by Garland Press are among the most extensive of these, and the result is that many publications by lesser but interesting composers have come to light for the first time. These include editions of Renaissance sources in facsimile, as edited by Brown, D'Accone and Owens, as well as the series of facsmilies edited by Margaret Bent and John Nádas. In addition, new editions of the earlier collected works of major composers (including, for example, Josquin, Obrecht, Lassus and Monteverdi) have been begun, now based on much wider knowledge of sources than was the case in the earlier 20th century.

Such editions benefit directly from a vast expansion of bibliographic knowledge of the manuscript and printed sources of the period. There have been many important recent studies of individual manuscripts or groups of manuscripts, which often appear in a much clearer historical context than had been possible before. This research has been brought together in the *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, an important resource that enables scholars to find their way more readily into the vast domain of the music manuscripts of the 15th and 16th centuries and to gain knowledge of the scholarly work already completed on them. Of parallel importance are recent comprehensive bibliographic studies of some of the great printing houses of the Renaissance; those of Italy include major studies of the Venetian publishers Antonio Gardano by Mary S. Lewis (*Antonio Gardano, Venetian Music Printer*, 1988–9), and of the family Scotto by Jane Bernstein (*Music Printing in Renaissance Venice: the Scotto Press, 1539–1572*, 1998). Other helpful bibliographic resources include the first attempts at thematic catalogues of major genres, such as the printed 16th-century madrigal and printed Latin motet, both compiled by Harry Lincoln (*The Italian Madrigal and Related Repertories: Indexes to Printed Collections*, 1988; *The Latin Motet: Indexes to Printed Collections*, 1993).

(ii) New approaches to analysis. The enduring problem of creating analytical approaches to the structural and compositional aspects of early polyphony has been given renewed vigour by recent scholarship. One approach was developed by Harold Powers in his studies of tonal types and modal categories in Renaissance polyphony, by which new typologies based on cleffing, range and related features were developed. Another substantial advance has been made by Jessie Ann Owens (1996) in her study of the procedures by which Renaissance masters worked out their compositions. Through her work we now know much more than before about the widespread use of erasable slate tablets, or *tabula compositoria*, about the practice of composing part-music with or without scores, and about the processes of revision of musical ideas in works by representative composers from Isaac to Palestrina. In addition, continued work on the analysis and interpretation of the multivalent relationships between music and text dominates much Renaissance musicology, a subject ever appropriate to an age that saw in secular music the rise of great vernacular poetry in each major language, interwoven with the vast work of many textually sensitive musicians seeking to reflect poetic structure and meanings in their works. The same is true for the great sacred repertories, both in Latin and in the

vernacular languages, set to music by musicians seeking to represent varieties of religious experience through musical means.

(iii) Study of theory and commentary. The quickened pace of musical life in the 15th century and, especially, in the 16th, brought on an avalanche of writing on music by commentators of many kinds. Music printing and the growth of music education in many countries (especially the Germany of the Reformation) also spurred the production of printed tracts on music-theoretical subjects of every kind and every level, ranging from elementary textbooks for choirboys to erudite treatises and commentaries. In recent decades scholarship has furnished new perspectives on a number of important sectors of this field, significantly in the work of Claude Palisca (1985) on humanism in its relationship to Italian musical thought of the 16th century. Important, too, are studies by Karol Berger on *musica ficta* (1987) and by Don Harrán (1986) on the monumental problem of word-tone relationships, both in the light of contemporary commentary and as a field of study in our time. Valuable sources have also been brought to light, among them a significant body of 16th-century music-theoretical correspondence by Giovanni Spataro, Pietro Aron and others (Blackburn, Lowinsky and Miller, eds., 1991). Still broader viewpoints are visible in cross-cultural studies, for example by Gary Tomlinson (1993) on the connections between music and magic in the Renaissance.

6. Current views of the Renaissance as a period. Even among scholars whose views coincide on the basic musical developments of the period, there is frequent disagreement on the relative importance of the various technical and aesthetic features that are cast into relief and thus on the resulting historical profile of the entire era. Reese saw in Renaissance music essentially a series of significant further advances upon the conquests of the Middle Ages, among them, in the later period, 'a rhythmic fluidity and complexity that part-music has never surpassed', the fuller realization of the potentialities of the triad, the regulation of dissonance and thus the rationalization of intervallic content, the expansion of tonal range and the growing homogeneity of voices through contrapuntal imitation. He saw the Renaissance as a period of matchless cultural unification in music, a period in which composers throughout Europe in the 16th century 'spoke one musical language'.

To this gradualist and evolutionary thesis can be contrasted a theory of the Renaissance that stresses its departure from the Middle Ages and its revolutionary importance as an era, a view that has been advanced chiefly by Edward Lowinsky in a number of articles (most comprehensively in 1954). He saw the age as not merely embodying a decisive array of transformations that set it off definitively from the period of medieval scholasticism but also as a period in which musicians desired 'to arrive at a musical expression free from all shackles'. He submitted the following 'theses' in justification of the use of the term and concept 'Renaissance' for the later 15th century and the 16th: (1) that in the 15th century there was a steady growth and reorganization of musical institutions related to the migration of northern composers to Italy and the interaction of northern and southern traditions; (2) that music of the period was characterized by a broad 'emancipation' from medieval constraints, including the *formes fixes* of poetry, rhythmic modes, isorhythm, the cantus firmus principle and Pythagorean tuning; (3) the criticism of medieval aesthetics; (4) 'emancipation' from the older modal system, and the development of harmony – *musica ficta* and the introduction of chromaticism and modulation; (5) a transition from a 'successive' to a 'simultaneous' conception of part-music; (6) the enlargement of tonal space; (7) the rise of expressivity and a new relationship between words and music; (8) the development of vocal and instrumental virtuosity; (9) the increasing autonomy of instrumental music; and (10) a repudiation of authority on the part of musicians.

While some of these 'theses' refer to broadly identifiable properties of music of the period, others are exaggerated and inflated, for the question of whether they were absolutely new or were only newly developed phases of formerly existing tendencies requires substantially greater evidence than is presented for them, and in some cases evidence for continuity is simply omitted. For example, while the cantus firmus principle undoubtedly receded in importance as a compositional device in the 16th century compared with the 15th, it not only maintained a role of some substance in both sacred and secular polyphony but if anything grew in importance as a didactic device and in instrumental music. Further, the sharp distinction that Lowinsky drew between the 'successive' and 'simultaneous' conception of parts is a conceptual distortion, since it is not really clear what 'simultaneous' could literally mean in the actual work of composition. Moreover, the insistent use of words such as 'shackles' and 'emancipation' is tendentious and one-sided; it fails to allow for the possibility that the Renaissance can be distinguished from the Middle Ages by other means than as a period of alleged 'freedom' in contradistinction to – the contrast is inevitable – 'tyranny'. A more fruitful way of treating the evidence may be to suggest that a new era came into being through the exposure of music and musicians to a new set of prevailing aesthetic and philosophical impulses, combined with a new set of social and technological conditions and with steady developments in the autonomous aspects of musical technique.

In a major book on the main developments in musical styles and practices in the 15th century, Reinhard Strohm (1993) has provided a vastly enlarged cultural and geographical context, extending from traditionally studied western Europe to newly discerned central and eastern European musical centres, as well as to the patronage of institutions of many kinds. Strohm paints an impressive picture of the growth of musical life and expression on a broad scale, at the same time de-emphasizing or denying that the intellectual and artistic viewpoints associated with the concepts of humanism and the Renaissance had much if any effect on the whole development, except in Italy and Spain (ibid., 542). If we look at the broad picture primarily in terms of inner changes in style and external changes in musical life, such a view may be justified. If, however, we attempt to see in what ways music as thought, expression and practice was influenced by the dominating ideologies of the period, then we will be hard put to deny the strength of the humanistic viewpoint upon music as a major form of artistic expression. This means emphasizing the revival of the expressive aesthetic for music characteristic of ancient times, through the recovery and publication of ancient texts on music, ranging from the dialogues of Plato to the theories of Aristoxenus and

other ancient writers. It also brings an emphasis, appropriate to the period, on the rise of rhetoric as a model of verbal and then musical expression, exemplified in the writings of Quintilian, and the belief that in seeking the ever-closer interdependence of music and text lay the right path to new ranges of musical expression, which would restore to music the great power ascribed to it in ancient times. This is the meaning implicit in Vicentino's treatise *L'antica musica ridotta alla moderna prattica* (1555; see §3 above) in which the ancient intervallic genera of the diatonic, chromatic and enharmonic are advanced as the newest of the new music, while at the same time they are defended as having the authority of ancient times.

In sum, there is no reason to claim that the Renaissance was a 'better' age than its predecessor, yet it does appear to have been sufficiently new to warrant a separate historical identity, in part carrying forward certain tendencies of the Middle Ages, in part breaking with them. The refinement of these perceptions, together with the creation of new knowledge on which they may be based, is a major task of further research.

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LEWIS LOCKWOOD

Renaldi, Giulio [Renaldis, Giulio de] (*d* before 2 Aug 1576). Italian composer and organist. He was a priest at Padua Cathedral, where on 11 November 1570 he was chosen to succeed Sperindio Bertoldo as organist. His initial three-year contract was renewed in 1573 and again in 1575. He died during the summer of 1576, and on 2 August the canons nominated his successor. As a madrigalist he seems to have enjoyed considerable repute; a few of his compositions were popular enough to be printed after his death. Among his madrigals is a curious piece (1569) described as composed 'twice for four voices; and one can add any voice whatsoever from one piece to the other, or else sing all eight voices at once'.

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KLAUS SPEER, JAMES HAAR/FABIO FERRACCIOLI

Renanot, Institute for Jewish Music. Israeli institution dedicated to the research and propagation of liturgical and para-liturgical Jewish music. It was founded in Jerusalem in 1957 as the Israel Institute for Sacred Music by Avigdor Herzog, a former student of Kodály and Szabolcsi, to study and preserve the musical traditions of the Jewish communities that converged on Israel during the mass immigrations of the 1950s. Herzog, the centre's first director, wanted to preserve these disparate traditions before they were diluted in the melting-pot of modern Israel and so developed the institute on ethnomusicological and educational lines. He recorded the sacred songs of various communities and, under the title *Renanot*, periodically published leaflets of selected transcriptions, based on Bartók's methods. Working alongside Herzog were Yehoshua Leib Neeman, who published books and records on biblical cantillation and liturgical chants according to eastern European tradition, Meir Shimíon Geshuri, who investigated Hasidic music and Uri Sharvit, who researched Yemenite chants. The institute organized an annual musicological conference and, from 1959 onwards, published the proceedings in its journal *Dukhan*. In 1963 Herzog became director of the newly founded National Music Archives at the Jewish National and University Library; his collection of recordings was transferred there with him. From this point the institute changed its outlook to become a body concerned primarily with public education and with the wide dissemination of Jewish music. Since 1985 the institute, by then known as Renanot, Institute for Jewish Music, has been led by Ezra Barnea, who has emphasized its practical contribution to musical culture. It now houses a collection of prayer and song books and an extensive recording collection out of which instructional cassettes and books are published. Renanot sponsors a yearly study-conference for cantors of various traditions, and another for researchers.

ELIYAHU SCHLEIFER

Renard, Rosita (*b* Santiago, 8 Feb 1894; *d* Santiago, 24 May 1949). Chilean pianist. She became a pupil of Krause at the Stern Conservatory in Berlin in 1910, but was unable to pursue a European career because of the outbreak of World War I, at which time she returned to Chile. She took up a teaching post at the DKG Institute of Musical Art, Rochester, New York, in 1917 and shortly afterwards made a successful New York début. Perhaps unwisely, Renard made her base in Germany from 1921 to 1925. Failing to establish herself there, she went back to the USA and then in 1930 decided to settle in Chile and to restrict her playing mainly to South America. She was also active in teaching at the Santiago Conservatory. A brief revival in her career took place after 1945, and early in 1949 she gave her only Carnegie Hall recital, which made a considerable impact and was recorded. Shortly afterwards, however, she succumbed to an incurable form of sleeping sickness. Renard's nervous tension on the concert platform lent an urgency to her playing that, together with a stupendous technique and sensitive musicality, made her a particularly striking artist. Especially admired in Mozart, Chopin and Liszt, she was certainly one of the great keyboard talents of her generation and the possessor of a natural eloquence that, in more favourable circumstances, might have enabled her to become a major artist.

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JAMES METHUEN-CAMPBELL

Renaud [Croneau], **Maurice (Arnold)** (*b* Bordeaux, 24 July 1860; *d* Paris, 16 Oct 1933). French baritone. He made his début in 1883 at La Monnaie, where he later sang in the premières of Reyer's *Sigurd* (1884) and *Salammbô* (1890) in addition to singing a wide variety of French, Italian and Wagnerian roles. From 1890 to 1891 he appeared with the Opéra-Comique and from 1891 to 1902 he was a member of the Opéra, returning frequently until 1914. He sang at Monte Carlo, 1891–1907, and at New Orleans in 1893. His Covent Garden début was in 1897; he returned for the next two seasons and again (1902–4) as, among others, Don Giovanni, Wolfram, Nevers (*Les Huguenots*), Escamillo, Rigoletto and Lescaut



Maurice Renaud as Herod in Massenet's 'Hérodiade'

(*Manon*). He appeared with the Manhattan Opera (1906–7, 1909–10), at the Metropolitan (1910–12), in Boston and in Chicago, where he sang Rigoletto, Athanaël, Rance (*La fanciulla del West*) and Coppélius, Dapertutto and Dr Miracle (*Les contes d'Hoffmann*). Renaud had a warm, expressive voice and was considered one of the most versatile singing actors of his day.

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HAROLD BARNES

Renbourn, John (William Mark) (*b* Marylebone, London, 8 Aug 1944). English folk guitarist. He studied music in Guildford and classical guitar at the GSM. While at Kingston College of Art, he became fascinated with composers for classical guitar such as Francisco Tarrego, and with Early Music and the blues. His first album, *There You Go* (1965), a collaboration with the black American singer Dorris Henderson, was followed in the same year by his first solo album, which was heavily influenced by the music of Big Bill Broonzy. During the 1960s and 70s Renbourn became famous not just for his treatment of blues and traditional material, but for an eclectic 'folk baroque' style that embraced jazz, classical and medieval material. Influenced by BERT JANSCH and Davy Graham, he released with Jansch the acoustic guitar duet album *Bert and John* (1966), which mixed elements of folk, jazz and blues. This led in 1968 to the formation of PENTANGLE.

Renbourn continued to record as a soloist during Pentangle's five-year career, with albums such as *The Lady and the Unicorn*. From the mid-1970s he toured and recorded with the American guitarist Stefan Grossman and formed the John Renbourn Group, recording British folk-based material. In 1979 he studied orchestration and composition at Dartington College. During the 1980s he formed Ship of Fools with the singer Maggie Boyle, and recorded *Run River* (1989); during the 90s he toured with the Celtic harpist Robin Williamson with whom he released *Wheel of Fortune* (1993). Both the John Renbourn Group and 'Renbourn-Williamson' collaborations received Grammy Award nominations.

ROBIN DENSELOW

Rencontres Internationales d'Art Contemporain. Summer music festival held at La Rochelle from 1973. *See* ROYAN FESTIVAL.

Rendano, Alfonso (*b* Carolei, nr Cosenza, 5 April 1853; *d* Rome, 10 Sept 1931). Italian pianist and composer. He had his first musical education in Caserta, and in 1863 entered the Naples Conservatory (for only six months). He made his début as a pianist at the age of 11, but in 1866 resumed studying with Thalberg, who had become very much attached to him and who at that time lived in Naples. In 1867 he went to Paris to establish himself as a virtuoso, and there he took lessons with Georges Mathias, to whom he was introduced by Rossini; in the same year he performed in London. He took other advanced courses in 1868 at the Leipzig Conservatory under Reinecke and Richter. From then on he won success as a concert artist on tours to all the major cities of Italy. He also performed at the Leipzig Gewandhaus (8 February 1872), the Musical Union (30 April 1872), the New Philharmonic Society (9 March 1873), the Crystal Palace and elsewhere in London, including at court and in private circles. Further appearances followed in Paris and Budapest.

In 1874 he returned to Italy, but continued his brilliant activity abroad at regular intervals. During this period he became friendly with Bülow and Liszt in Vienna, benefiting greatly from a stay with the latter for about two months. He returned to Vienna to play there in 1882. In 1883 he was called upon to teach the piano at the Naples Conservatory, but, eager to reform the method of teaching, he soon tendered his resignation over disagreements with the committee at the conservatory. Immediately afterwards, he founded and directed (for three years) his own school of piano in Naples, and established his personal method of teaching. Finally he settled in Rome, where he continued to teach privately. Rendano's compositions include the lyric drama *Consuelo*, based on a novel by George Sand. It was successfully performed at Turin in 1902 and at Stuttgart (in German) in 1903. The libretto was considered untheatrical by such critics as Torchi, because its succession of scenes lacked coherence and hence dramatic power. The lengthy score includes arias, songs, dances and ensembles, and makes some use of leitmotifs. The style tends towards the terse elegance of Gounod and Saint-Saëns, but the music is unoriginal and pianistic, and the essentially syllabic declamation is overshadowed by the orchestral writing.

Rendano introduced a modification to piano construction with the *pedale indipendente*, also called the *pedale Rendano*, which is a third pedal that makes it possible to prolong the vibrations of a given sound or a particular chord. A celebrated interpreter of Scarlatti, Bach, Beethoven, Weber, Schumann, Chopin, Mendelssohn, Liszt,

Rubinstein (who also had a liking for Rendano) and others, Rendano was among the best Italian pianists of the period because of his technical skill, and above all because of his exquisite and delicate touch. He was, moreover, a diligent propagator of culture and musical education in the 19th-century revival of instrumental music in Italy.

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(*selective list*)

Consuelo (op, F. Cimmino, after G. Sand), Turin, Vittorio Emanuele, 25 May 1902

Inst: pf conc.; pf qnt; piano works, incl. Feuillets d'album, Alla gavotta, Chant du paysan, Valse-Caprice, Marche des souris contre les grenouilles, Montanaro calabro, Rondoletto

Vocal: chamber ensembles, incl. Serenata in gondola, solo v, small chorus, vn, pf

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A.M. Rossano: *Alfonso Rendano: itinerari compositivi di un pianista* (Lamezia Terme, 1994)

FRANCESCO BUSSI

Rener [Reiner], **Adam** (*b* Liège, *c*1485; *d* Altenburg, *c*1520). South Netherlandish composer and singer. In 1498 he was a boy chorister at the court of Emperor Maximilian. In 1500, probably after his voice broke, he went to Burgundy to study, but was at the Habsburg court again by 1503 as a composer. He was a singer and composer at the court of the Saxon Elector in Torgau from 1507, apparently succeeding Adam von Fulda, who died in 1505. Records of Rener's tenure in Torgau stop in 1517, and the last documented evidence of his life is the appearance of his name in the Altenburg court records of 1520.

Rener is historically important because, like his contemporary Isaac, he took the spirit of Netherlandish music into Germany soon after 1500. Under his direction the Saxon chapel became an important musical centre, its up-to-date repertory clearly shown by the music in the so-called Jena choirbooks, some of which Rener may have helped to edit. His compositions sometimes show a tendency to depart from strict cantus firmus in favour of freer construction, following the tendencies of the time. This is especially apparent in his settings of the Ordinary of the Mass and the *Magnificat*, but less so in his settings of the Proper, which were probably closer to specifically German traditions of Proper settings. His extant works include nine Mass Ordinaries, a *Magnificat* cycle, three German secular songs and over 30 motets, some of which are cycles for the Proper. They all represent a considerable contribution to the 16th-century Netherlandish and German repertory and can stand alongside the larger body of work by Isaac, with which, in many technical aspects, they are comparable.

WORKS
for 4 voices unless otherwise stated

Edition: *Adam Rener*: Gesamtausgabe/Collected Works, ii/1–2, ed. R.L. Parker (Brooklyn, NY, 1964–76) [P i–ii]

Masses and mass movts (principal sources *D-Ju* 33 and 36, 1541[1]: Adieu mes amours, Alma Redemptoris mater, Carminum, ed. in Cw, ci (1965), De Beata Virgine, Dominicalis maius, Octavi toni, Paschalis, Sine nomine I–II; Credo, inc.

Mass Proper cycles: 3 for Nativity, 1 for Epiphany: all P i

3 introits: Nos autem gloriari, Puer natus est, Suscepimus Deus: all P i

3 versus alleluiatici: Felix es sacra virgo, Maria Dei genitrix, O beate Roche: all P i

4 sequences: Ave praeclara maris stella, 4–6vv, Grates nunc omnes, Rochi patris ob honorem, 4–5vv, Victimae paschali laudes: all P i

Qui totum subdit, responsory, 1540[5], P i, also ed. H.J. Moser, *Georg Rhau: Musikdrucke*, iv (Kassel, 1960)

2 hymns: A solis ortus cardine, 3vv, P i; Veni creator Spiritus, P i, also ed. in EDM, 1st ser., xxi (1942/*R*), possibly by Isaac

4 psalms (all in falsobordone): Ad Dominum cum tribularer, Lauda Hierusalem Dominum, Laudate Dominum quoniam, Laetatus sum in his: all 1540[5], ed. H.J. Moser, *Georg Rhau: Musikdrucke*, iv (Kassel, 1960)

8 Magnificat, 1st-8th tones, 1544[4], P ii, also ed. P. Bunjes, *Georg Rhau: Musikdrucke*, v (Kassel, 1970)

3 songs: Ach ainigs ain, *A-Wn* 18810; Jetzt hat vollbracht, Mein höchste Frucht: both ed. in PÄMw, ix (1880)

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T. Noblitt: 'Obrecht's *Missa sine nomine* and its Recently Discovered Model', *MQ*, lxxviii (1982), 102–27

L.T. Woodruff: *The Missa de Beata Virgine c.1500–1520* (diss., North Texas State U., 1986)

W. Blankenburg: *Johann Walter* (Tutzing, 1991)

MARTIN STAEHELIN/CLYTUS GOTTWALD

Renier [Regnier], **Nicolas** (*d* ? Paris, *c*1731). French composer. He was active in Paris during the first half of the 18th century. Renier's reputation as a composer rested upon his large output of *airs* and his eight cantatas, two of which (*Le jugement de Paris* and *L'Amour aveuglé par la folie*) were performed at Philidor's concerts at the Tuileries in 1729, the year after their publication. On these occasions (January 5 and 22) the two soloists were well-known singers, Mlles Le Maure and Bourbonnais. In the previous year the same series of concerts included a divertissement by Renier (performed 7 February, repeated 9 February) but its title was not given by the *Mercure de France* when it reported these concerts. No divertissement by Renier survives. Of his cantatas, *Ulisse et Pénélope* is perhaps the most attractive; its seven movements are fused into one, after the manner of an operatic scena. The inclusion of *airs* by Renier in various collections published posthumously confirms their popularity. A retrospective catalogue issued by the publisher J.-P. Le Clerc in 1742 lists two 'concerts' of sonatas for two flutes by Renier but they are lost. An opera *Thésée* was attributed to him by Eitner but doubts have been cast on its authorship.

WORKS
printed works published in Paris

Collected cants. (1728): Le jugement de Paris; L'indifférence punie; L'Amour aveuglé par la folie; Ulisse et Pénélope, S, B, bc

Separate cants.: Sémélé (1719), La communauté bachique (lost), Les hommes (lost), Mars et Vénus (parody, lost)

20 recueils d'airs sérieux et à boire (1714–33); airs in Ballard's Recueils (1708–18) and other collections

Divertissement (*c*1728, lost); Laudate Domine (lost); 2 concerts, 2 fl (lost)

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DAVID TUNLEY

Renieri, Giovanni Simone. *See* RANIERI, GIOVANNI SIMONE.

Renn, Samuel (*b* Kedleston, Derbys., 10 June 1786; *d* Manchester, 11 Jan 1845). English organ builder. In 1799 Renn was apprenticed to his uncle, James Davis, a successful London organ builder who had migrated from Preston, Lancashire, about 1790. In 1808 Renn became Davis's foreman and supervised organ installations and maintenance in London and Lancashire; he was working on Davis's largest organ, in Stockport parish church, when Davis retired on inheriting his brother David's wealth made in partnership with Clementi. Renn, with John Boston, took over Davis's Lancashire contracts and traded as Renn & Boston, first in Stockport (1822–5) and then in Manchester; Boston left the partnership about 1835. Renn's nephew James Kirtland had joined the firm as apprentice in 1826; after Renn's death Kirtland continued trading and was joined in 1846 by Frederick Wincott Jardine. The name Kirtland & Jardine was used until 1867, when the title Jardine & Co. was adopted; this firm flourished in Manchester until 1976.

Renn adapted the Lancashire factory system to organ building, using standardized dimensions for pipes, soundboards, consoles and cases; in this way he reduced the cost of organs to £30 a stop, 12% less than London prices, while evolving artistic designs from a range of modules. At least 100 organs were built by Renn (1822–45) and critics have always praised their musical qualities. F.W. Jardine refused to modify Renn's Chester Cathedral organ of 1829 and organ builders have persistently re-used Renn material in spite of changing taste in organ design. The closure of urban churches has resulted in the loss of many Renn organs; the best surviving example is in St Philip's, Salford.

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MICHAEL SAYER

Renner, Felix. *See* RHEINER, FELIX.

Rennert, Günther (*b* Essen, 1 April 1911; *d* Salzburg, 31 July 1978). German director and administrator. He studied law, music, drama and film in Munich, Berlin and Halle. He began his career in 1933 as a film director, but soon moved towards the theatre, encouraged by Walter Felsenstein, whose assistant he became at the Frankfurt opera house. In 1939 he was appointed resident director at the theatre in Königsberg (now Kaliningrad) where he remained until 1942, when he took up a similar post at the Berlin Städtische (now Deutsche) Oper. At the end of the war he was back in Munich to open the 1945 opera season there with *Fidelio*. In 1946 he was appointed Intendant of the Hamburg Staatsoper, where in addition to strengthening the contemporary repertory he also spearheaded a revival of interest in Rossini's comedies. His productions of *Il barbiere di Siviglia* in Hamburg and *Il turco in Italia* in Stuttgart were regarded as landmarks. In 1959 he staged *Fidelio* at Glyndebourne and the following year was appointed joint artistic director with Vittorio Gui. His productions there included *La pietra del paragone*, *Jephtha*, *Capriccio*, *Elegy for Young Lovers* and *Don Giovanni*. With Raymond Leppard he inaugurated Glyndebourne's series of pre-Classical operas with *L'incoronazione di Poppea* (1962) and Cavalli's *Ormindo* (1967). In 1967 he was appointed Staatsintendant of the Bayerische Staatsoper in Munich, where he remained until 1977, concentrating on the standard German repertory with particular emphasis on the works of Mozart, Wagner and Strauss. His Munich productions of *Die schweigsame Frau* and *Ariadne auf Naxos* were seen at Covent Garden in 1972.

His brother, Wolfgang Rennert (*b* Cologne, 1 April 1922), was appointed Generalmusikdirektor of the Mannheim Opera in 1980. He studied at the Salzburg Mozarteum under Clemens Krauss and made his conducting début (1947) with *Un ballo in maschera* at Düsseldorf in 1947. From 1971 to 1980 he was a Kapellmeister at the Berlin Staatsoper; he specializes in the German repertory and frequently conducts Strauss operas as a guest in the principal German houses. His book *Opernarbeit: Inszenierungen 1963–1973* was published in Kassel and Munich in 1974.

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HUGH CANNING

Rennes. Composer, possibly identifiable with NICOLE REGNES.

Rennes, Catharina van (*b* Utrecht, 2 Aug 1858; *d* Amsterdam, 23 Nov 1940). Dutch music educator and composer. After studying theory, singing and composition with Richard Hol and completing her vocal studies with Johan Messchaert, she began her career as a soloist, appearing in operas and oratorios. In 1887 she founded her own music school in Utrecht, teaching singing, music theory and Dalcroze rhythmical gymnastics. For the coronation of Queen Wilhelmina in 1898 she conducted her *Oranje-Nassau-Cantate* op.33, with a choir of 1800 children; she also conducted a large chorus in her own music at the opening of the fourth international congress of the International Woman Suffrage Alliance at the Amsterdam Concertgebouw in 1908.

Van Rennes wrote more than 150 songs and duets for children, which captivated their enthusiasm and were highly regarded by critics for their freshness. She also composed some 50 songs in a German Romantic style influenced by Schumann and Brahms, as well as French songs. Her unpretentious *Kleengedichtjes* op.52 well expressed the texts of Guido Gezelle, and were reprinted 72 times. Many of her partsongs and cantatas were written for her own women's chorus. For over 40 years she inspired a love of music in both young and old, and together with Hendrika van Tussenbroek (1854–1943) she created a new genre for children which remained viable in the Netherlands up to the 1960s. Van Rennes was knighted by the Order of Oranje-Nassau in 1927; her archive is in the Gemeentemuseum in The Hague.

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(*selective list*)

Stage: Lentebloemen (lyrical drama for children), *c*1920

Choral: Kerstcantate, children's vv, pf, op.9; De schoonste feestdag, cant., S, children's vv, pf, op.18 (1898); 3 Quartette (E. Claar), (S,

S, A, A)/(SSAA), pf, op.24 (before 1892); Avond-cantate, A, women's vv, op.27; Miniatuurtjes, girls' vv, op.30 (1897); Oranje-Nassau-cantate, children's vv, op.33; Van de zeven zonnestraaltjes, women's and children's vv, pf, op.50; Tsamemspraek van de kinderkens met het kerstkindjen, S, children's vv, op.60; Ruim baan, women's and children's vv, pf, op.63; Dansliedjes, children's vv, op.64

Songs: Meizoentjes, children's or chorus, pf, op.11; Wenn dein ich denk!, Ein Lebewohl, low v, pf, op.19; Windekelken, girls' or chorus, pf, op.21 (1897); Vlindervlucht, children's or chorus, pf, op.23; Instantaneetjes uit de kinderwerld, children's s or chorus, pf, op.38 (1899) and op.42 (1900); Ach, nur ein Viertelstündchen, op.39 (1899); Zwei ernste Lieder, low v, op.43; Idylle, op.48 (1904); Kleengedichtjes (G. Gezelle), op.52 (1904); Madonnakindje, Mez, pf, op.54; Eenzaam moedertje, op.56 (1908); Zwaluwenvlucht, S, Mez, pf, op.59 (*c*1909); Et s'il revenait un jour (M. Maeterlinck), op.66; War het kindje slaapt, op.74; Stedelied van Utrecht, op.77 (1929)

Principal publishers: J. van Rennes, J.A.H. Wagenaar, G. Alsbach, Willems-Fonds, Breitkopf und Härtel

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HELEN METZELAAR

Renosto, Paolo (*b* Florence, 10 Oct 1935; *d* 10 Feb 1988). Italian composer. He studied at the Florence Conservatory with P.R. Nardi (piano) and R. Lupi (composition) gaining diplomas in 1956 and 1962 respectively. After studying orchestration with Dallapiccola, he then studied conducting with Maderna at the Salzburg Mozarteum.

Renosto's first compositions date from the mid-1950s; pieces such as *Five Little Pieces* (1954) for piano, the *Variazioni* (1955) for string quartet and *Due studi su Cesare Pavese* (1958) for soprano and nine instruments tend towards Viennese expressionism and 12-note technique, filtered through Dallapiccola's teaching. In the 1960s he became receptive to avant-garde trends partly through the influence of Cage and partly through his relationship as a student and friend of Maderna which started in 1965. He experimented with improvisatory and aleatory techniques in *Dissolvenza* (1964) for nine instruments, *Scops* (1965–6) for viola and orchestra, and in *Players* (1967) for any instrument or chamber instrumental group. With *Forma 7* (1968) for orchestra, of which Maderna gave the first performance at the Venice Festival the following year, and *Nacht* (1968) for two orchestras, which he co-conducted in Rome in 1969 with Maderna, he achieved a new balance between experimentation and craftsmanship.

The 1970s saw his first foray into opera with *La camera degli sposi* (1971), based on the theme of marital crisis. In his following opera, *Le campanule* (1980), on a surreal plot of an old man and a young girl swapping places, Renosto returned to a more conventional theatrical manner and revived closed forms. His last instrumental works show a return to a style in which avant-garde manners appear to have been abandoned.

WORKS
(*selective list*)

Stage: La camera degli sposi (op, 1, A. Rostagno), 1971, Milan, Piccola Scala, 19 May 1972; L'ombra di Banquo, ossia La lezione di potere (scena lirica, 1, B. Cagli), Spoleto, Lirico Sperimentale, 11 Oct 1976; Le campanule (op, 2, Cagli), 1980, Casale Monferrato, Festival del teatro da camera, 27 July 1981

Orch: Scops, strutture e improvvisazioni, va, orch, 1965–6; Forma 7, 1968; Nacht, 2 orch, 1968; Nachtblau, cl, str, 1974; Vn Conc., 1979; Hp Conc., 1983–5; Suite, str, 1985

Vocal: 2 studi su Cesare Pavese, S, 9 insts, 1958; Andante amoroso, female v, pf, perc, tape, 1970; Love's Body, Mez, 2 spkrs, orch, tape, 1972; setting of text from Leaves of Grass (W. Whitman), S, insts, 1974; Germogli invisibili, S, insts, 1979

Chbr and solo inst: Five Little Pieces, pf, 1954; Variazioni, str qt, 1955; Dissolvenza, 9 insts, 1964; Avant d'écrire, va, pf, 1965; Du côté sensible, 11 solo str, 1966–7; The Al(do)us Qt, str qt/str trio, 1967; Ar-Loth, ob, eng hn, musette + ob d'amore, 1967; Players, any inst/chbr ens, 1967; Per Marisa T, pianista, pf, 1970; Gesta, 11 str, 1974; Presenza 1, vc, 1975; Trio, vn, vc, pf, 1975; Motion, pf, 1978; 2 studi, vn, 1978; Addii, 9 insts, 1979; Le monde sensible, fl, pf, 11 insts, 1979; Ballata (Disappearing Flowers), pf 4 hands, 1980; Caratteri, wind qnt, 1983; 2 préludes, hp, 1983; Reflex, 11 insts, 1983

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RAFFAELE POZZI

Renotte, Hubert (*b* Liège, bap. 24 Feb 1704; *d* Liège, before 24 June 1745). Flemish composer and keyboard player. He was organist at the collegiate church of Onze-Lieve-Vrouwekerk, Maastricht, from January 1729 to April 1731, and on 27 February 1730 he succeeded Jahovin as *phonascus* at the church of St Martin, Liège. In 1733 he advised on the organ for the parish of St-Martin-en-Ile. He was appointed organist of the Cathedral of St Lambert in March 1735, combining this post with that of organist at the seminary from 1739 until his death. A beneficial canon of the cathedral, Renotte was sheltered from need from 1740 onwards; despite this, he died relatively young. His first set of sonatas was dedicated to the cathedral authorities and is mentioned in the archives with the date 6 April 1740.

Renotte's music falls between the French art of Couperin and Rameau and the Franco-Italian *galant* style; his most interesting work is the manuscript *Pièces de clavecin*, in which – without exhausting the expressive or technical resources of the harpsichord, and in spite of weak passages – he achieved a happy blend of the French and Italian tastes.

WORKS

Vespers, 4vv, org, 1733, Gemmentarchief, Maastricht; Magnificat, 4vv, 2vn, org, *B-Lc*

Mass, 4vv; Mass, double chorus, 1733: both lost

6 sonates, hpd/(vn/fl, bc), op.1 (Liège, *c*1740)

6 sonates, 2vn/fl, vc/hpd, op.2 (Liège, ?1740)

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Pièces de clavecin, ?1740, *B-Lc*

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PHILIPPE VENDRIX

Rentia, Anna. *See* RENZI, ANNA.

Rentius de Ponte Curvo [Laurentius Nicolai de Cartono de Pontecurvo] (*b* ?Pontecorvo, *fl* 1407–10). Italian composer. He is known from a fragmentary two-voice Gloria (ed. in PMFC, xiii, 1987, p.230) in the manuscript *I-CF* 63. The Gloria's tenor is based on the responsory *Descendit angelus Domini*, for the Nativity of St John the Baptist. Another fragmentary Gloria has been found in the manuscript *I-uDas* 22. The composer is documented as a priest active in Cividale del Friuli in 1407 and 1408, and was in the service of Pope Gregory XII in 1410, receiving several benefices from him.

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GIANLUCA D'AGOSTINO

Ren Tongxiang (*b* Jiaxian county, Shandong, 1926). Chinese SUONA (shawm) player. Like several renowned wind players such as Yuan Ziwen and Wei Yongtang, he was brought up in the intensely musical life of shawm-and-percussion bands in south-western Shandong. After the founding of the People's Republic of China, Ren was 'discovered' in 1953 at one of the many regional arts festivals then being organized by the new regime. He went on to make foreign tours, becoming soloist with the Shanghai Opera Academy (Shanghai gejuyuan).

The style of his arrangements of traditional (often Shandong) melodies, and his own compositions, illustrate the grafting of more modern concepts on to the traditional music of his home, conforming to the values of a modernizing cultural policy. Of his arrangements of traditional Shandong *suona* pieces, best known is *Bainiao chaofeng* ('All Birds Pay Homage to the Phoenix'). Ren is also an influential *suona* teacher for the younger generation of members of professional troupes.

See also CHINA, §IV, 4(i).

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STEPHEN JONES

Renvoisy [Renvoysy], **Richard de** (*b* Nancy, *c*1520; *d* Dijon, 6 March 1586). French composer and lutenist. From February 1545 he served as a musician at Besançon Cathedral; in 1554 he was appointed 'maître des enfans de choeur' at the Ste Chapelle, Dijon, where he remained until his death. He must have taken holy orders for he was a canon from 1559 and a chaplain from 1573. On 13 February 1586 he was arrested on the charge of committing sodomy with his young choirboys and was burnt at the stake three weeks later. The circumstances of his death were related in a manuscript journal by Pépin, a fellow 'chanoine musical' at the Ste Chapelle from January 1571; Pépin described his colleague as a clever music master and one of the finest lutenists of his day – a view supported in some Latin verses by Philibert Colin.

Renvoisy's only surviving music, *Quelques odes d'Anacréon poète ancien, nouvellement mise en françoys après le grec … et depuis mises en musique* (Paris, 1559), is a collection of settings of 13 odes ascribed to Anacreon (but probably by later Greek lyric poets), and a canon. The preface, though defensively moralistic, betrays the hedonism of both the composer and the Greek poet who sought 'not to instruct but to entertain'. The French translation of the odes may be by Renvoisy himself, though it was attributed in the 18th century to Jean Bégat, president of the Dijon Parlement until 1572; it lacks the style of Belleau's version of 1556 but its unpretentious language, subtle metre and varied rhyme schemes recapture the spirit of the Greek lyric poet. Renvoisy made no attempt to imitate anacreontic or other classical metres in his settings, but he exploited with great ingenuity the rhythmic innovations of the polyphonic chanson and homophonic *voix de ville*; not only does a dance-like triple metre alternate with the more conventional duple, but compound metres are introduced (e.g. *Mignarde colombelle*) sometimes alternating with simple metres (e.g. *Attendu que suis*). The odes vary greatly in length and Renvoisy adopted the formal scheme of dividing the longer odes into two, three or four sections or *membres*, all set in the same mode, including some for three or five voices in contrast to the normal four-part settings; this technique was common in the mass but had only recently affected the more extended types of Italian and French secular vocal music. The shorter pieces and the sections of longer ones are generally through-composed with the conventional repeat of the last line; in several pieces the initial strain is repeated for the second couplet, and the three pieces in *voix de ville* style have extra strophes not set to music. Apart from a few consistently homophonic pieces (e.g. *Mignarde colombelle* and *Vulcan fondz*) and one four-voice canon at the end of the contratenor partbook, most of the odes are in the style of the four-voice chansons of Sermisy and Sandrin; they are suave and generally homophonic with rare imitative entries and precadential melismas. In some of them variety is achieved by setting lines in rapid syllabic counterpoint in the manner of Janequin's and Passereau's narrative chansons; in others the more dance-like metrical, treble-dominated style of Arcadelt, Clereau and the new *voix de ville* is evident, and elsewhere all three styles alternate. Also characteristic of the mid-century chanson is the frequent choice of the Ionian mode (often transposed), but Renvoisy showed a predilection for chords on the flattened 7th degree; only five odes are in the minor mode.

The collection was issued in a revised edition entitled *Les odes mises en musique à quatre parties* (Paris, 1573). The order of the pieces was altered, perhaps to follow a sequence according to mode, the rhythm and orthography were occasionally modified and the preface was omitted. Fétis referred to *Psalmi Davidici* for four voices by Renvoisy published in 1573, but no trace of it has been found.

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Renzi [Rentia, Renzini], **Anna** (*b* Rome, *c*1620; *d* after 1661). Italian soprano. Her career on the operatic stage spanned at least 17 years, and she was the most celebrated singer in Venice during the 1640s. According to contemporary sources, her study of human personalities enabled her to bring the characters she played to life, and she could perform for many nights in succession without loss of dramatic or vocal quality (see Strozzi). As a young woman she sang at the French embassy in Rome, probably in Ottaviano Castelli's *La sincerità trionfante, overo L'Erculeo ardire* (1639, music by Angelo Cecchini), but certainly in the same author's *Il favorito del principe* (1640, music by Filiberto Laurenzi), in which she sang the role of Lucinda.

In 1640 Renzi arrived in Venice, accompanied by her teacher, Laurenzi, to play Deidamia in Francesco Sacrati's *La finta pazza*, which inaugurated Venice's newest theatre, the Novissimo, the following year. Her next roles were Archimene in Sacrati's *Il Bellerofonte* (1642, Novissimo), Aretusa in *La finta savia* (1643, Teatro SS Giovanni e Paolo, music largely by Laurenzi), Ottavia in *L'incoronazione di Poppea* (1643, SS Giovanni e Paolo, music probably largely by Monteverdi) and the title part in *La Deidamia* (1644, Novissimo, prologue and *intermedi* probably by Laurenzi; composer otherwise unknown). A contract with the impresario Geronimo Lappoli for *La Deidamia* reveals that Renzi earned 750 ducats for her performances, a large sum for that period. These roles were commemorated by Strozzi and others in *Le glorie della signora Anna Renzi romana* (1644), which included a portrait of the singer (see illustration). Renzi was singled out in other publications by members of the influential Accademia degli Incogniti (G.F. Loredan, for example, published a tale of her exclusion from Parnassus by Apollo so as not to make the Muses jealous), and Orazio Tarditi's *Canzonette amorose* (1642) is dedicated to her. In 1645 John Evelyn heard her sing in Rovetta's *Ercole in Lidia* at the Teatro Novissimo. That same year Renzi signed an agreement to marry Ruberto Sabbatini – possibly the Roman violinist who served at the Innsbruck court during the mid-1650s and was employed at the Neuburg Hofkapelle in 1662 – but there is no evidence that the nuptials took place (the assertion that she married the composer Alessandro Leardini seems unlikely; see *Notes and Queries*).

In the late 1640s Renzi returned to the Teatro SS Giovanni e Paolo (because of the war over Crete the theatres had evidently been closed for two seasons), where



Anna Renzi: engraving from G. Strozzi's 'Le glorie della signora Anna Renzi romana' (Venice, 1644)

she played the title roles in *Torilda* (1648) and *Argiope* (dedicated to her in 1645 but not performed until 1649), the libretto of which was partly by G.B. Fusconi (a member of the Incogniti), whom she named as one of her executors in a will of 1652. In December 1649 she joined in a partnership with the dancer and choreographer G.B. Balbi to mount an opera, *Deidamia*, in Florence. Although Renzi lived in Venice during 1652 and part of 1653, no performances by her are documented there. In the latter year she probably sang in Genoa in *Torilda* and *Cesare amante*. From October 1653 to August 1654, and again from August to December 1655, she was at the Innsbruck court. She sang the title role in Cesti's *Cleopatra* during her first soujourn, and during her second played Dorisbe in his *Argia*, performed for the visit of Queen Christina of Sweden. Between those two visits she sang in Venice at the Teatro S Apollinare in P.A. Ziani's *Eupatra* (1655). Renzi's last known performances took place at the same theatre in 1657, when she was Damira in Ziani's *Le fortune di Rodope e Damira*. She left Venice in 1659 but returned in 1662 with the intention of getting married; no later references to her have come to light.

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Repeat (Fr. *reprise*; Ger. *Wiederholung*; It. *replica*; Lat. *repetitio*). The restatement of a portion of a musical composition of any length from a single bar to a whole section, or occasionally the whole piece. Since the Classical period, repeated passages have not usually been written out; instead they are enclosed within the signs ||: and :||, although the first is generally omitted if the repeat is to be made from the beginning of a movement. Repeats commonly indicated include those made of both sections of a binary movement, that made of the first section of an *ABA* movement such as the minuet and trio (usually indicated by the words 'da capo'), the refrain of a rondeau on its initial appearance, and one or both halves of a movement in sonata form. The evolution of the notation, its exact interpretation and the practice of making repeats nevertheless raise certain problems, not all of which have obvious solutions.

In medieval and Renaissance music, repeats are often required even though no specific instructions to this effect are given. In a medieval chanson the performers must generally deduce the pattern of repeats needed from the poetic form of the text. Repeats are rare in Renaissance vocal music, but when they occur in bicinia or in pieces with, for example, two soprano parts, an interchange of the equal parts is sometimes called for in the repetition; as a result an element of variation is introduced into it. This may well have been accompanied by the addition of further embellishments during the repeat, a practice which became universal during the Baroque period, when the da capo of an aria would be lavishly ornamented and repeats in dance music were often elaborately varied, as François Couperin's numerous versions of pieces 'plus orné' and the *doubles* to some of J.S. Bach's sarabandes and courantes show. For C.P.E. Bach the variation of repeats was mandatory, and he showed how this should be done in his *Sonaten ... mit veränderten Reprisen* (1760). Composers resisted such decoration during the 19th century, at any rate in more serious compositions such as sonatas, and they showed any modifications that they required by a special direction (e.g. Beethoven's direction that the minuet in his Quartet in C minor op.18 no.4 be played faster when it returns after the trio) or by completely rewriting the passage in question.

The notation of repeats was very imprecise up to the 17th century and in certain respects remained so even into the 18th century. In virginal music repeats are often implied even when no indication is given. The double bar, with or without dots, may imply repeats but may on the other hand merely be a calligraphical ornament (see Ferguson).

Georg Muffat stated in 1701 that a Grave should never be repeated but that lively movements could be repeated in their entirety two or three times if necessary. Handel actually specified this in some of the quick dances in the Water Music, and the last movement of Corelli's Sonata op.1 no.4, which is in one continuous section, has a terminal repeat sign that suggests a similar treatment.

Although both halves of 18th-century sonata form movements are marked to be repeated, following the pattern of the binary structure from which they derived, there is evidence that such repeats were soon regarded as vestigial survivals not necessarily to be strictly observed. Grétry took exception to the automatic observation of these signs, and Hüllmandel and Guénin suppressed them altogether in certain works. By 1800, with few exceptions, the repeat of the second half was no longer indicated, and even that of the first half was sometimes not observed, though up to this date composers often continued to make provision for it. Beethoven's requirements are not always clear, for example as to whether or not the opening Grave is to be included in the repeated section at the beginning of the *Sonate pathétique* op.13. But the extraordinary repeat of the second half only of the finale of the 'Appassionata' Sonata op.57 cannot simply be dismissed as an absurdity; and his deliberate modification of the first movement of the 'Eroica' Symphony to include the usual repeat of the exposition suggests intention, not convention.

Clearly the observation of repeats and the possibility of ornamentation within them are problems of importance in interpretation. The requirements of structure – tonal balance and the lengths of sections – must always be observed. In variations where 'conventional' repeats may blossom into written-out double variations in the course of the work, failure to observe them in the theme results in a certain distortion. The practice of making only the first repeats in each movement of Bach's Goldberg Variations set is patently absurd. Before suppressing a composer's written indications in a sonata form movement the performer must consider whether the proportions of the movement will suffer as a result, whether significant material from first-time bars will be discarded or interesting changes in the course of harmonic events will be lost, and whether a meaningful juxtaposition of material between the close and the opening of the exposition may be sacrificed.

In 18th-century terminology a repeat (presumably a modification of the earlier REPORTS) also denotes an entry of the subject in a fugue or other imitative piece.

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Repeating. *See* BREAKING BACK.

Répertoire International de Littérature Musicale [RILM; International Repertory of Music Literature; Internationales Repertorium der Musikliteratur]. An international bibliography of scholarly writings on music. It covers both current and older literature, provides abstracts for each entry, and has been published in three formats: printed volumes (updated annually), CD-Rom (quarterly) and online (monthly). It is the second of three such

bibliographical ventures in music, the first being Répertoire International des Sources Musicales (RISM), founded in 1952, and the third Répertoire International d'Iconographie Musicale (RIdIM), founded in 1971.

RILM was established in 1966 under the joint sponsorship of the International Musicological Society and the International Association of Music Libraries; Barry Brook, Harald Heckmann and François Lesur were co-founders. It was the pilot project of the interdisciplinary Bibliographic Center planned by the American Council of Learned Societies; similar methods are used in other disciplines, notably Répertoire International de la Littérature de l'art (RILA). RILM's Commission Internationale Mixte is made up of distinguished scholars and librarians who represent the sponsoring organizations. The position of Editor-in-Chief has been held by Barry Brook (1966–88), Terence Ford (1989–91), Adam O'Connor (1991–6) and Barbara Dobbs Mackenzie (1996–). The Graduate School and University Center of the City University of New York has provided an institutional context for the central office, called the International RILM Center.

Most of the material is supplied by some 60 national committees located on six continents. Composed of musicologists and librarians, the committees are typically based at major universities, national libraries and research institutes. Each committee is responsible for sending citations and abstracts to the International RILM Center of all significant writings on music published in their countries. All published scholarly works are included as well as videos, films and ethnographic recordings.

RILM is indexed for persons, places and topics covered in each entry which convey the focus of the publication. A thesaurus is available as a guide to headwords and indexing policies, and an international thesaurus gives translations of RILM's headwords in some 20 languages. The cumulative indexes offer five-year accumulations of RILM indexing in printed volumes.

RILM has experienced unprecedented growth and development in recent years, the number of records per volume has increased from 2532 in volume i (1967) to 17,223 in volume xix (1995). Interactive forms on the web site allow easy and quick submission of materials by scholars worldwide; retrieved records are in a tagged format that can be automatically uploaded into the database. From 1997 RILM included citations for the most recent articles in several hundred major music journals, later replaced with fully abstracted and indexed records.

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Répertoire International des Sources Musicales [RISM; International Inventory of Musical Sources; Internationales Quellenlexikon der Musik]. The inventory, generally known as RISM from its French title, is a publication project jointly sponsored by the International Musicological Society (IMS) and the International Association of Music Libraries (IAML). The sources catalogued include manuscript and printed music and writings about music, divided into two categories, Series A and B. Series C includes a directory of the libraries whose material is listed in Series A and B.

The project had its beginnings in Robert Eitner's fundamental publications for the location of musical source material: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*) and *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts* (Leipzig, 1900–04, 2/1959). These had become less useful because of their incompleteness and their errors (multiplied by the devastation of two world wars). A revision had been discussed in the inter-war years, but a committee to consider the possibility was formed only after Hans Albrecht presented a paper on the subject at the first post-World War II Congress of the IMS (Basle, 1949). Independently, the subject was discussed at a first international meeting of music librarians in Florence in October 1949, and in 1951 the IMS and the newly formed IAML agreed to undertake the project jointly. The first joint committee consisted of Higini Anglès, Friedrich Blume, Vladimir Fédorov, Richard S. Hill, A. Hyatt King, Leopold Nowak, Nino Pirrotta and Albert Smijers; their initial planning session was held in 1952 under the auspices of the International Music Council, and the following year a secretariat directed by François Lesure was established in Paris. In 1960 a second secretariat was founded in Kassel for collecting, organizing and editing the material for Series A; Friedrich W. Riedel was director of this office until 1968, when Karlheinz Schlager was appointed. The Paris secretariat has since been disbanded.

The first joint committee soon decided to abandon Eitner and plan an entirely new inventory (which would however retain Eitner's general scheme of two sets of publications as the basis for the RISM Series A and B). For practical reasons, the committee accepted various limits and compromises: biographical information, even composers' dates, is excluded; many areas of non-Western music have been abandoned because of the difficulty of finding the required experts and locating sources.

The research, bibliographical, organizational and financial aspects of planning and executing the project on the international level are administered by a joint committee which receives support from 26 autonomous national groups who gather and submit material from their respective countries. Some governments and private foundations have supported the appointment of music cataloguers to visit selected libraries in order to make their uncatalogued backlogs available for inclusion in RISM.

Series A (published by Bärenreiter in Kassel) is devoted to works that appeared under the name of a single composer; it is subdivided into printed (A/I) and manuscript

(A/II) sources, with the volumes of each arranged in alphabetical sequence by composers' names. The printed works are restricted to those published between 1500 and 1800, although composers whose most productive period fell before 1800 have their post-1800 publications included; this extends coverage to Haydn, but excludes Beethoven (extension to a cut-off date of 1830 would have increased the length of Series A/I by another 50–100%). About 200,000 works by about 8000 composers, in over 1100 libraries in 29 countries, are listed in nine volumes (and supplementary volumes). Series A/II lists manuscripts from between 1600 and 1800. This project was still in progress at the beginning of the 21st century, but is available on CD-ROM, with annual updates.

Series B (published by Henle in Munich and Duisburg) consists of catalogues of various self-contained groups of source material, each published independently. Apart from four volumes of Series B, edited by François Lesure at the first RISM secretariat in Paris, the volumes of Series B have been prepared by outside specialists, and include volumes on a variety of topics including Arabic music, lute and guitar tablatures, and printed writings about music up to 1800. Some of these volumes are still in preparation.

Series C, the libraries directory, was initiated by the Commission of Research Libraries of IAML and edited by Rita Benton. The first three volumes were issued in a preliminary version (R. Benton, ed.: *Directory of Music Research Libraries*, Iowa City, IA, 1967–75, 2/1979–85). This was taken over by Bärenreiter in 1976 and at the same time officially made a part of RISM Series C.

While RISM offers great advantages over Eitner in terms of accuracy and the number of libraries surveyed and works catalogued, it is by reason of its boundaries an incomplete work. But even with the present limitations, RISM could be described (by King in 1959) as 'one of the boldest pieces of long-term planning ever undertaken for the source material of any subject in the humanistic field'.

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Répertoire International d'Iconographie Musicale [RIdIM; International Repertory of Musical Iconography; Internationales Repertorium der Musikikonographie]. An international project, founded at a meeting of the International Association of Music Librarians (1971), on the initiative of Barry S. Brook with the assistance of Geneviève Thibault and Harald Heckmann. Its aim is to develop methods, means and research centres for the

classification, cataloguing, reproduction and study of iconographical material relating to music. It is designed to assist performers, historians, librarians, students, instrument makers, record manufacturers and book publishers to make the fullest use of visual materials for scholarly and practical purposes.

The cataloguing of musico-iconographic documents was until the early 1970s largely a private, uncoordinated affair, and was poorly equipped with methodology and research tools. Several systems of cataloguing visual materials have been proposed, but RIdIM appears to have become firmly established for two reasons: because it uses new technologies that facilitate the cataloguing and reproduction of vast numbers of sources; and because RIdIM could follow RISM (1952) and RILM (1966) as the third important international cooperative bibliographical venture in music. Like them, RIdIM is sponsored by the International Musicological Society and the IAML, as well as the International Council of Museums, and it is supported by an international advisory commission of art historians, museum directors, musicologists, iconologists and private collectors. It is governed by a Commission Internationale Mixte, appointed by the executive boards of its three sponsoring societies.

RIdIM seeks to establish musical iconography as a discipline in its own right; this requires an internationally agreed approach to cataloguing and classification, an organized body of source material, a tested and proven methodology, bibliographical controls, training schools and inexpensive methods for the reproduction and exchange of documents.

RIdIM functions through national committees and active individuals or working groups and works on two research project series: an inventory of Western art with musical subjects from 1300 to the present (with subseries on paintings, drawings, prints etc.), and specific topics (Greek vases, medieval wall paintings, the viol family, musical inscriptions, drums and drummers, Caravaggists, portraits, the meeting of Eastern and Western instrumentaria, 18th-century ensembles, and iconographical sources in the periodical *L'illustration*). Other specialized publications are sponsored by RIdIM.

The oldest and by far the largest national centre is the Centre d'Iconographie Musicale in Paris, founded in 1967 by the Countess of Chambure (Geneviève Thibault); since 1992 it has been located at the Musée National des Arts et Tradition Populaires. The Research Center for Musical Iconography, established in 1972 at the City University of New York, serves as both the American national centre and RIdIM international headquarters; it has a photographic archive and RIdIM Master Catalogue. The Swedish national committee was established in 1975 and is sponsored by the Svenskt Musikhistoriskt Arkiv in Stockholm. The German national centre, sponsored by RISM-Germany, was established at the Bayerische Staatsbibliothek, Munich, in 1976. The Italian centre, Catalogo Italiano di Iconografia Musicale, founded in 1987, is housed at the library of the Milan Conservatory. National centres have also been established in Canada, the Czech Republic, Hungary, Japan, the Netherlands and Poland. Besides national centres, cataloguing of iconographic sources is done in a number of local research institutions and universities.

In addition to congresses on iconography, RIdIM organizes its regular meetings held during the IAML annual conferences. RIdIM has published the *RIdIM/RCMI Newsletter*, edited by Zdravko Blažeković, since 1975 and the *Inventory of Music Iconography* since 1986. The yearbook *Imago musicae*, edited by Tilman Seebass and Tilden Russell, has been published since 1984 under the auspices of RIdIM.

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BARRY S. BROOK/ZDRAVKO BLAŽEKOVIĆ

Repertory [repertoire]. A stock of musical materials for a particular use (from Lat. *reperire*: 'to find', hence *repertorium*: 'storehouse', 'repository').

1. Definitions. 2. Issues. 3. Lexicographical usage.

1. DEFINITIONS. (1)(*a*) The stock of works that an artist or group of artists (ensemble, orchestra, company etc.) has in readiness to perform at a given time; (*b*) the stock of roles or parts that a singer (e.g. in opera) or instrumentalist (e.g. concerto soloist) has in readiness to perform, the scores that a conductor has in readiness to conduct, or the operas or ballets that a director or choreographer is in a position to realize; (*c*) more loosely, the sum total of works, roles or parts that an artist has in readiness for performance throughout his or her career (not all of which are necessarily available for performance at any given time).

(2) All the items that are available for performance in a given locality (e.g. all the folksongs known to the inhabitants of one village or region; all the plainchants in use at a given church or religious house).

(3) The totality of works, roles or parts known to have been written (or at least available in print or for hire) for a given instrument, voice-type or ensemble (e.g. 'violin repertory': *see* VIOLIN, §I, 3–5).

(4) The total compositional output of a given time and place (e.g. Renaissance Ferrara; 18th-century Mannheim; the Second Viennese School).

(5) A subset of some larger repertory (*a*) having a particular function (e.g. lamentation) or character (e.g. an older stratum, such as *dhrupad* compositions within the North Indian singer's repertory, or the earliest layer within the 13th-century French motet repertory; 'light' songs and 'serious' songs), or (*b*) extant in sources of a

particular type (e.g. 12th- and 13th-century Parisian polyphony as against the total performance repertory at Notre Dame, Paris (including plainchant), of that period).

(6) The term 'standard repertory' describes the collection of works commonly found in the programmes of Western-style orchestras, choirs and opera companies (and to a lesser extent ensembles and recital artists), containing selected works of the period roughly from Haydn to Richard Strauss and Debussy.

(7) In opera (as in the theatre generally), a particular manner of organizing programme-planning based on holding a relatively large number of productions in preparation at the same time (as opposed to the stagione system, where only one or two operas are kept in readiness for performance, in short seasons, at any particular moment). The repertory system, generally favoured in German opera houses, is particularly appropriate for a resident company with a regular opera-going public but is not suitable for most international opera houses, where casts are drawn from a widespread community of singers.

2. ISSUES. The concept of repertory entails a fundamental sense of 'otherness', of difference. Hypothetically, all the music of a given, culturally isolated community would not constitute, for the members of that community, a repertory, but rather all the music it knows – its musical 'universe'. Only to an outsider (e.g. an early folksong collector, a modern ethnomusicological field-worker), by reference to his or her larger universe, would that music constitute a repertory. Thus 'my/our' repertory implies an awareness of 'his/her/their/your' repertory.

Repertoriality is governed principally by four factors: function, capacity, market and manipulation.

(i) Function. At the heart of repertory definition is the notion that particular types of music serve, or lend themselves to, particular social functions. Music for funerals may be typologically different from that for coming-of-age ceremonies or weddings, music for jubilation different from that for confession. Music for the private domain may differ from that for the public, and music for the concert from that for a dramatic context. Acoustics and types of space constitute an environmental function: thus, music for outdoors may differ from that for indoors, music for reverberant cathedral or hall from that for courtly chamber, and both of these from that for domestic parlour. These distinctions may determine such musical elements as mode, type of rhythm, tempo, type of texture, choice of instruments and/or voices, dynamic levels, style of performance and so on.

(ii) Capacity. In the strictest sense of (1) above, repertory is broadly related to the human capacity of an individual or group to encompass works, roles or parts physically and mentally, to master them technically, present them publicly and in certain cases memorize them (*see* MEMORY, MEMORIZING and PERFORMANCE). Integral to these are personal physique (lung capacity, arm strength, length of fingers etc.), age and state of health. As such, the factor of human capacity could be said to be relatively 'value-free'. However, other determinants, such as the musician's personal preferences, independence of mind, imaginative faculty and sense of enterprise are in practice likely to 'colour' the selection of a repertory. In parallel with human capacity, the repertory of a given instrument or ensemble is governed by its instrumental capacity; hence the repertories for solo flute, oboe and clarinet are conditioned by their very different acoustics and mechanics; likewise the repertories for string quintet and brass quintet and so on.

(iii) Market. Composition and performance exist in a constant dialectical relationship with listener response. The 12th-century minstrel must have fashioned a repertory in accordance with the known tastes of the courts he expected to visit, and the requirements of the ceremonies and festivities (sacred and secular) in which he took part. The Renaissance church composer was governed by the exigencies of church liturgy, and the demands of the prelates for whom he worked; the 18th-century court musician by the commands of the king, prince or duke whom he served; the 19th-century musician by the commissions he or she received, the sales of published sheet music, the requests of the salons entertained, or the box-office receipts of concert halls. The modern artistic organization is subject to the same forces. In a reverse market sense, the repertory of a given court, town, city or church, may be determined in part by the type and calibre of singers and players available to it, hence the music that it can tackle, or that its composers are at liberty to write.

(iv) Manipulation. Repertory can be manipulated, consciously and unconsciously, in a variety of ways. The personal likes and dislikes of a prince or duke will prescribe and proscribe certain kinds of music at his court. That is, they will dictate the repertory experienced by all the other members of the court, and will determine the historical record, namely the contents of the surviving scores and partbooks from that court. An organization can manipulate audience receptivity by certain kinds of advertising, marketing and programme-building. Public education can change perceptions and thus influence the body of music that audiences will tolerate. CENSORSHIP is a pervasive means of manipulating a repertory accessible to a state or country. The religious and political beliefs of a society, or of that society's most powerful leaders, may forbid some kinds of music and promote others, as occurred in Nazi Germany (*see* NAZISM and ENTARTETE MUSIK) and in the Soviet Union (*see* MARXISM and SOCIALIST REALISM). In this sense, repertory is subject to prevailing ideology. When such forces as ideology and influence are largely hidden, they can give rise to the formation of a canon that is a paradigmatic set of works deemed to represent the 'greatest' products of a given society (*see* CANON (iii)).

3. LEXICOGRAPHICAL USAGE. Repertory is also perceived and used largely as a lexicographic entity, notably in senses of definitions (3) and (4) above. Catalogues claim to give information about, and collected editions to present in notation, 'all the items known to survive from *x*'. That was the spirit of Friedrich Ludwig's *catalogue raisonné* of 1910 entitled *Repertorium organorum recentioris et motetorum vetustissimi stili . . .* ('Repertory of organa of more recent style and motets of earliest style . . .'), and the spirit likewise of the post-1960 enterprise *Répertoire international des sources musicales* (RISM), which aims to catalogue all sources, printed and manuscript, up to 1801. Both are actualizations of definitions (3) and (4) above. Similarly, Constantin Brăiloiu's *Vie musicale d'un village: recherches sur le répertoire de Drăguş (Romanie), 1929–32* (1960) is a realization of definition (2); and Israel Adler's *Oeuvres du répertoire de la communauté portugaise d'Amsterdam* (1965), part of

the series Early Hebrew Music, instances the body of synagogue music for voices and instruments belonging to a community within a larger community.

The term 'corpus' ('body') has been used with similar intent in scholarly publications, as in the American Institute of Musicology's Corpus Mensurabilis Musicae series (CMM) and Alexis Chottin's *Corpus de musique marocaine* (1931–3). There may be subtle differences of intention among these titles, some implying comprehensiveness, others representative selection, others merely magnitude. Two further terms clearly disown comprehensiveness: 'Collection of . . .' and the German *Denkmäler der* . . . ('Monuments of . . .'). Wherever selection is involved, questions of criteria ensue which may uncover preference or bias of the sort raised in (*iv*) above.

Although 'repertory' is a distinctively Western term, the concept of repertoriality exists in many other cultures, and has existed over a great span of time, embodied in other terms and phrases. In China at the Tang court (CE 618–907), for example, 'The term *têng ko* . . . had been applied from Han times [206 BCE–CE 220] onwards to a repertory of pieces performed in a raised and roofed hall on ritual ceremonial occasions and at festal banquets' (Picken). Likewise, the *mbira* players of the Shona people 'have repertories of composed pieces . . . which have been passed down orally and aurally from generation to generation . . .. Some virtuosi report that they know as many as a hundred pieces' (Berliner). Both usages are akin to definition (1) above. Indeed, the concept of repertoriality is a universal, marking self-awareness at a personal or group level; that is, the sense of totality (the contents of a repertory) entails consciousness that something else exists that does not belong to the repertory.

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IAN D. BENT, STEPHEN BLUM

Repetendum (Lat.: 'to be repeated'). In Western chant, a section to be repeated, such as the refrain in hymns or the last part of the respond of a responsory, which is repeated after the psalm verse. In *Ordo romanus I* (second half of the 8th century) and later, the term 'versus ad repetendum' designated extra psalm verses added as needed to the Mass introit and communion. According to Husmann, the words 'ad repetendum' were also used in the Middle Ages for additional tropes to the introit antiphon.

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RICHARD SHERR

Rephuhn, Paul. *See* REBHUHN, PAUL.

Repiano (It.). Variant spelling of 'ripieno', used in band music to denote players (particularly clarinettists and cornet players in military bands) not at the leading desk. *See* RIPIENO (ii).

Repicco (It.). *See* ORNAMENTS, §4.

Repin, Vadim (*b* Novosibirsk, 31 Aug 1971). Russian violinist. He studied in his home town with Zakhar Bron, gave a performance with orchestra when he was seven and at 11 won the Wieniawski Competition in Poznań. That same year he made his St Petersburg recital début. His international career began in Britain – where he has made his home – and Japan. In 1988 he won the Tibor Varga Competition at Sion and in 1989 the Queen Elisabeth Competition in Brussels. Repin's name is often bracketed with that of Maksim Vengerov because of their similar backgrounds but, unlike Vengerov, he displays no mannerisms. This does not mean he is a less interesting musician; indeed, he ranks as one of the most outstanding violinistic talents to emerge from Russia in the second half of the 20th century. A strong player who easily encompasses the demands of the large-scale concertos, he readily refines his style for chamber music, of which he plays a good deal with such partners as Bella Davidovich, Aleksandr Mel'nikov, Aleksandr Markevich, Boris Berezovsky and Dmitry Yablonsky. He can also be an exciting exponent of bravura music, some of which he has arranged himself. As a teenager he was most secure in the Russian repertory but he has steadily deepened his interpretations of the mainstream Classical and Romantic literature. His recordings include concertos by Mozart, Tchaikovsky, Sibelius, Prokofiev and Shostakovich, trios by Tchaikovsky and Shostakovich (with Berezovsky and Yablonsky) and outstanding accounts of the Prokofiev sonatas (with Berezovsky). He plays the 'Ruby' Stradivari of 1708.

TULLY POTTER

Reports. A term formerly used in England and Scotland to mean points of imitation or imitative entries (it seems not to have been used in the singular). There are, however, eight examples of reports in the Scottish Psalter of 1635 where the word appears to have been used in a more general sense for settings in which the parts move in free polyphony rather than in strictly imitative style. In Purcell's revision of the treatise that appears in the third part of Playford's *Introduction to the Skill of Musick* (12/1694) the term is mentioned as being synonymous with imitation, without further explanation.

See also PSALMS, METRICAL, §IV, 1.

M. BURDEN

Reprise. Repetition. In 17th- and 18th-century French usage the term could refer to any strain of a composition that was normally repeated, such as both sections of binary forms or the recurring and intervening couplets of a rondeau (*see* RONDEAU (ii)). In notated binary dances, however, 'Reprise' or simply 'R' was often written at the beginning of the second strain as a visual aid to finding the place to begin the repetition, and thus the term was also used to refer only to the second strain. When the last phrase of a strain was repeated a third time it was called a *petite reprise*. In Germany, C.P.E. Bach used the term 'Reprise' for varied repetitions that were written out, and subsequently it was used to refer to the RECAPITULATION section of a sonata form.

In stage works such as operettas and musical comedies, the repetition of a musical number, usually abbreviated and after intervening material, is called a reprise. The

term also refers to the revival of a production of such works.

BRUCE GUSTAFSON

Reproaches [Improperia]. A series of chants sung on Good Friday during the Veneration of the Cross, the texts of which tell of God's generosity to his chosen people and man's faithlessness. The low Latin word 'improperia' originally meant vulgar insults, but in this context signifies reproaches. It is possible to distinguish three different series of Reproaches in the manuscripts; these may be designated the greater, the lesser and the Aquitanian.

The greater Reproaches begin with the verse 'Popule meus, quid feci tibi? aut in quo contristavi te? responde mihi' set to a 1st-mode melody in neumatic style in which there are four balanced phrases, with a melodic climax reached in the third of them. There are three more sections, beginning 'Quia eduxi te de terra Aegypti', 'Quia eduxi te per desertum' and 'Quid ultra debui facere tibi'. The first of these immediately follows 'Popule meus'; in it, the two halves of the 'Popule meus' melody are slightly modified, and stated in the form *ABB′*. The next begins again with *A* and *B*, then new material is introduced (to accommodate the longer text); but the ending is the same as before, in both words and music: 'Parasti crucem Salvatori tuo'. In the last section, the character of the earlier melody is preserved but there is less literal borrowing from it. It is customary for the greater Reproaches to be sung in alternation with the Trisagion ('thrice holy'), a chant of Byzantine origin, here most likely borrowed from the Gallican or Mozarabic liturgies. In modern liturgical books (for example the *Liber usualis*, Tournai, 1950, pp.704–6) and some medieval manuscripts, the Trisagion is sung in full, in both Greek and Latin, after the second, third and last sections of the Reproaches. In other manuscripts, it is also sung before 'Popule meus'.

The greater and lesser Reproaches have separate histories and, most likely, separate origins, the greater Reproaches having been a kind of preparation for the lesser. The main sources for the lesser Reproaches are Italian manuscripts from the first half of the 11th century onwards, but it is possible, given the scarcity of Italian manuscripts from before this period, that these Reproaches were already in use at an earlier date. Medieval manuscripts include up to a dozen lesser Reproaches, of which nine are found in modern books. Each begins with the word 'ego' and tells of one instance of God's generosity and, in parallel terms, of man's ungrateful response: for example, 'I give you a royal sceptre, and you place on my head a crown of thorns'. The melody, an irregular psalm tone (described in PalMus, 1st ser., xiv, 1931, p.318), is constant throughout. Drumbl has proposed a Roman origin for one relatively simple tone, and origin in southern Italy for a second, somewhat more ornate tradition; it is therefore possible, but by no means certain, that the lesser Reproaches were disseminated from Rome. The 'Popule meus' verse is usually sung as a refrain after each Reproach.

The Aquitanian Reproaches resemble the greater Reproaches in style, form and character. There are three sections, beginning 'Popule meus' (with a somewhat different melody), 'Dic mihi' and 'Vinea mea', all ending with the same words and music, 'Parasti crucem Salvatori tuo'. In place of the Trisagion between sections, a refrain beginning 'Vae nobis' is sung. The Aquitanian Reproaches are found in *F-Pn* lat.903, f.70 (PalMus, 1st.ser., xiii, 1925/*R*, p.139), where they are apparently an optional substitute for the greater Reproaches. In *Pn* lat.1240 (see PalMus, 1st ser., i, 1889, fig.XXVII) the Aquitanian Reproaches are given immediately after the Trisagion, but only in a series of incipits, while the greater Reproaches, which follow them, are written in full. There is a possible historical connection between the Aquitanian Reproaches and the *Indulgentia* (Remission of Sins), a ceremony in the Mozarabic liturgy celebrated until the 11th century; significantly, this ceremony was occasionally described as the 'Mystery of the Cross'.

A striking parallel in text and in liturgical use exists between the Reproaches and a certain Byzantine troparion, which appears in some Beneventan sources faulty both in transliteration – 'Otin to stauron' (instead of 'Otan tō staurō') – and translation ('O quando in cruce'). Interesting evidence concerning this troparion is found in the missal *I-Lc* 606 (beginning of the 11th century), where the liturgy for Good Friday is described in some detail (see PalMus, xiv, pp.300, 304, 308 and pls.XLI–XLIII). The lessons (including the Passion according to St John) and the chants of the Mass of the Presanctified are preceded by one ceremony of the Veneration of the Cross, and followed by another. In the first ceremony, the action is stylized and the rubrics read almost like stage directions: the chants are the antiphon *Ecce lignum* and the psalm *Deus misereatur*, the Trisagion, and the greater and lesser Reproaches. In the second ceremony, in which everyone participates (the rubric reads 'et omnes adorent ipsam crucem'), there are three antiphons with psalms. 'O quando in cruce' follows them, sung before the Cross, and a fourth antiphon. The service continues with the Lord's Prayer and Communion.

In some manuscript graduals, the Reproaches appear between the Mass chants for Good Friday and Holy Saturday. This is true, for example, in the 11th-century Toulouse Gradual (*GB-Lbl* Harl.4951). In it (ff.207*v*–208*v*) the Reproaches are presented in an unusual order: first, the Trisagion, in Greek and Latin; two of the greater Reproaches, with the Greek Trisagion as refrain; one of the lesser Reproaches, with 'Popule meus' as refrain; another of the lesser Reproaches, with 'Quia eduxi' as refrain; the third of the greater Reproaches and the Greek Trisagion; six more of the lesser Reproaches, each followed by one of three refrains, 'Parasti', 'Popule meus' and 'Quia eduxi'. There follow the refrain of the Aquitanian Reproaches, 'Vae nobis', and the second and third of the Aquitanian Reproaches, 'Dic nobis' and 'Vinea mea'. In the Aquitanian Reproaches refrains are borrowed from the greater Reproaches, in addition to 'Vae nobis'. The mixture of different traditions in this source is quite remarkable.

The Reproaches are sometimes also found in tropers, among the processional chants; an example is the St Martial troper *F-Pn* lat.909, ff.145*v*–146*v*. It is rare to find two manuscripts of the 10th or 11th century in agreement on the number and order of Reproaches or their precise liturgical use; for example, *GB-Lbl* Harl.4951 prescribes the Veneration of the Cross to take place only after the Reproaches have been sung.

Polyphonic settings of the Reproaches, both the lesser and the greater, are known particularly from Rome. In the Cappella Sistina of the 16th century, the polyphonic settings attributed to Palestrina seem to codify an earlier

tradition of singing the texts in *falsobordone*. Further settings of the Reproaches, such as those by Victoria, Anerio, Ingegneri and Bernabei, are found among collections of polyphony for Holy Week.

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Reproducing piano. A development of the ordinary player piano which, with special reproducing music rolls, can re-enact the original touch and expression of the recording pianist.

1. History and technical development. 2. Recording artists and repertory.

1. HISTORY AND TECHNICAL DEVELOPMENT. Early player pianos generally sounded artificial because only the coarsest variations in tone between bass and treble were possible, and early piano rolls were 'metrically cut' (meaning in strict time) by the roll manufacturer. The success of the instrument was dependent on the realism attainable by the performer working the treadles and hand controls (*see* PLAYER PIANO). As early as 1895 both mechanical and pneumatic piano players were provided with a rudimentary means by which the treble notes could be played louder than those in the bass and vice versa. In 1900 J.W. Crooks of the Aeolian Co. invented the 'Themodist' expression system, whereby individual notes could be made to sound out over or within an accompaniment; this idea was taken up by virtually every other major maker of piano players and player pianos, and given a variety of names such as Accenter, Solotheme, Automelle, Solodant and others. It was then found that by varying the vacuum tension of the air between the separate halves of the valve chest or stack, combining this with a Themodist-type accenter, and applying the same technique to both halves of the keyboard, a much more realistic performance could be produced.

Pianos which used this type of artificially enhanced music-roll performance were called 'expression pianos' (sometimes also known as 'semi-reproducing pianos'). They were almost always electrically driven (the operating vacuum was produced by a suction bellows worked by a motor), and were produced, mainly in Germany and America, as instruments for use in public places such as restaurants and ballrooms. Percussion instruments and organ pipes were sometimes incorporated; from these instruments evolved the piano-orchestrion (*see* ORCHESTRION). Expression pianos offering up to seven or more degrees of artificial expression continued to be made into the 1930s. Cheaper than reproducing pianos, they were ideally suited to playing popular music in places of public entertainment.

The player piano reached its fullest development in the 'reproducing piano', in which devices were incorporated that could reproduce the performing nuances of an artist, including changes of tempo, crescendos, diminuendos, sforzandos etc. by careful adjustment of the suction levels in the expression mechanism. The first such instrument was the 'Welte-Mignon', devised by Edwin Welte in Freiburg in 1904 and offered first as a cabinet-style piano player, later as a built-in player mechanism (fig.1). To compete with this the German firm Hupfeld introduced the 'DEA' in 1905. The Philipps 'Ducanola' was produced in Frankfurt in 1909. By 1913 two American reproducing player mechanisms were developed which were to become by far the most successful of the genre – the 'Duo-Art', made by the Aeolian Co., and the 'Ampico', made by the American Piano Co. (which became the Ampico Corporation in 1915). Hupfeld introduced the 'Duophonola' and the 'Triphonola' (1905), both marketed primarily in Europe.

The method of reproducing a performance usually involved making two 'recordings' – one of the notes and pedalling, a separate one of the dynamics – as the artist played the piece on a recording piano. To record the dynamics the Duo-Art used a delicate mechanical device to register the rebound of the hammer from the string. The Ampico employed a spark chronograph to record the speed of the hammer during its last quarter inch of travel before it struck the string, with a trace on a revolving cylinder to record the power applied. Reproducing player mechanisms, which were usually powered by electricity, were installed in pianos of many makes, including Knabe, Chickering, Broadwood, Steinway, Weber and Steck. The Welte-Mignon, at one time, was available in pianos of 115 different makes. The heyday of the reproducing piano was between 1915 and 1930. As with other forms of MECHANICAL INSTRUMENT, the reproducing piano industry was wiped out in the 1930s by a combination of the economic Depression and the increasing popularity as sources of home entertainment of the radio and the gramophone.

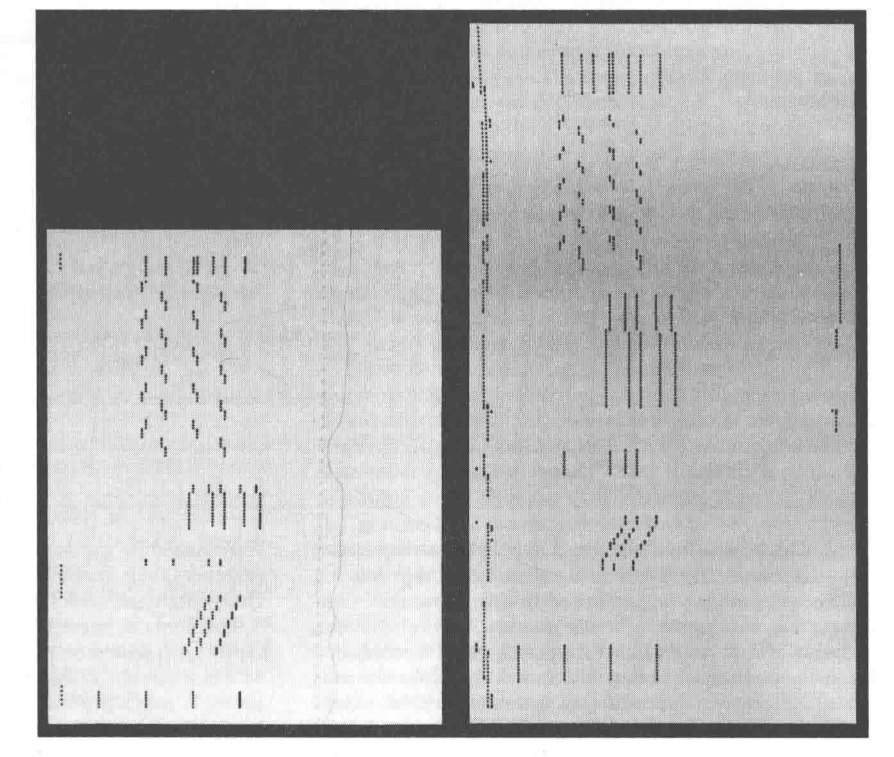
2. RECORDING ARTISTS AND REPERTORY. At their best, and when properly adjusted, reproducing player pianos could recreate the style of the original artist to a remarkably fine degree (fig.2). Piano rolls recorded by many of the leading composers and pianists of the day have survived. The value of each roll as a document of performing practice is affected by the quality of the pianist, the repertory, the roll itself, and of the recording piano mechanism and the degree to which it could reproduce nuances such as dynamics, balance of the hands, and voicing of chords and pedals. Likewise the instrument used to replay the rolls must be in first-rate condition to give a fair reproduction. While recording artists were content to endorse the product by signing the master roll, the question also remains as to how much editorial intervention was made between its cut and its publication. Besides the removal of wrong notes and the insertion of missing ones, roll editors were also known to



1. Bechstein-Welte upright reproducing piano, c1924 (British Piano Museum, Brentford)

'adjust' dynamics and pedalling. At the very least the rolls are valuable as indicators of speed and rubato, and to a certain extent it is possible to generalize about the performances as indicators of practice from about 1905 and into the 1930s.

Many rolls have long been in the hands of private collectors, willing to invest time and money in their preservation, and the field has been only tentatively investigated. The number of surviving rolls is not known: a thorough catalogue of surviving rolls has yet to be



2. Comparison of two piano rolls of Chopin's Polonaise in A♭ op.53 (see CHOPIN, *fig.7, for autograph facsimile): ordinary piano roll (left) where perforations indicate the exact spacing of notes according to the composer's score; and reproducing Welte-Mignon roll where the pianist's (Busoni's) actual interpretation is reproduced by means of the additional perforations (British Piano Museum, Brentford)*

TABLE 1: Piano-roll recording artists, listed by company
some artists' rolls may have appeared under license from another company

Welte	*Duo-Art*	*Ampico*	*Hupfeld*	*Pleyela*
Albert, Eugen d'	Albert, Eugen d'	Albert, Eugen d'	Albert, Eugen d'	Casadesus
Ansorge	Arrau	Backhaus	Ansorge	Casella
Backhaus	Backhaus	Barth	Backhaus	Falla
Bartók	Bauer, Harold	Bauer, Harold	Bauer, Harold	Hahn
Buhlig	Busoni	Brailowsky	Bruch	Honegger
Busoni	Cadman	Buhlig	Busoni	Ibert
Carreño, Teresa	Carpenter	Busoni	Carreño, Teresa	Roussel
Casella	Carreño, Teresa	Cadman	Cortot	Samazeuilh
Debussy	Casella	Carreño, Teresa	Dohnányi	Schmitt, Florent
Dohnányi	Chaminade	Copland	Fauré	Stravinsky
Falla	Cherkassky	Cortot	Friedberg	
Fauré	Cohen	Dohnányi	Friedheim	
Fischer	Cortot	Fauré	Friedman	
Friedberg	Damrosch	Friedberg	Gabrilovich	
Ganz, Rudolf	Darré	Friedheim	Ganz, Rudolf	
Gabrilovich	De Greef	Friedman	Godowsky	
Gieseking	Enescu	Gabrilovich	Grieg	
Glazunov	Fischer	Ganz, Rudolf	Granados	
Granados	Friedberg	Gieseking	Hambourg, Mark	
Hambourg, Mark	Friedheim	Godowsky	Hofmann, Josef	
Hofmann, Josef	Fuleihan	Grieg	Humperdinck	
Horowitz, Vladimir	Gabrilovich	Grofé	Lamond	
Humperdinck	Ganz, Rudolf	Hageman	Landowska	
Koczalski	Gershwin	Hambourg, Mark	Mascagni	
Lamond	Godowsky	Hofmann, Josef	Menter	
Landowska	Grainger	Indy	Ney	
Leoncavallo	Granados	Kreisler	Pauer, Max von	
Leschetizky	Greig	Lamond	Petri, Egon	
Lhévinne, Josef	Griffes	Landowska	Pierné	
Long, Marguerite	Hambourg, Mark	Lecuona	Planté	
Mahler	Hess, Myra	Leginska	Pugno	
Marshall, Frank	Hofmann, Josef	Levitzki	Reger	
Medtner	Horowitz, Vladimir	Lhévinne, Josef	Reinecke	
Milhaud	Ireland	Mascagni	Reisenauer	
Mottl	Iturbi	Moiseiwitsch	Saint-Saens	
Kikisch	Korngold	Ney	Sauer	
Novaës	Lamond	Nyiregyházi	Scharwenka	
Pachmann	Landowska	Ornstein	Schnabel, Artur	
Paderewski	Lecuona	Pauer, Max von	Scott	
Pauer, Max von	Leginska	Pugno	Skryabin	
Petri, Egon	Medtner	Rachmaninoff	Stavenhagen	
Philipp, Isidore	Moiseiwitsch	Reinecke	Strauss, Richard	
Pugno	Murdoch	Reisenauer	Szántó	
Ravel	Ney	Rosenthal	Weingartner	
Rebikov	Novaës	Rubinstein	Wieniawski, Józef	
Reger	Pachmann	Saint-Saens	Zadora	
Reinecke	Paderewski	Sapellnikoff		
Reisenauer	Palmgren	Sauer		
Respighi	Ponce	Scharwenka		
Saint-Saens	Prokofiev	Schmitz, E.R.		
Sauer	Ravel	Schnabel, Artur		
Scharwenka	Rubenstein	Skryabin		
Schnabel, Artur	Saint-Saens	Scott		
Stavenhagen	Salzédo	Sowerby		
Strauss, Richard	Sauer	Stojowski		
Vengerova	Scharwenka	Strauss, Richard		
Vianna da Motta	Schmitz, E.R.	Tansman		
Weingartner	Cyril Scott	Tovey		
Weismann, Julius	Sirota	Wittgenstein		
Zadora	Stravinsky	Zadora		
Zeisler	Wittgenstein	Zeisler		
	Zadora			
	Ziloti			

compiled, especially with regard to rolls from the smaller manufacturers. Rolls cut for one make of reproducing piano will not play on any other. In order to extend their respective catalogues of rolls quickly, several makers, notably Welte, Aeolian and Ampico, pooled their artists' recordings, licensing other makes to re-process the rolls to suit their own reproduction systems. Table 1 shows some of the pianists and composers whose recordings were issued by the main labels. The Artecho and Artrio-Angelus labels boast a similar roster of names, and the Duca catalogue adds Pfitzner and Toch to the list.

The fields of ragtime, jazz and popular music are also richly represented on piano rolls, including performances by Felix Arndt, Eubie Blake, Zez Confrey, Earl Hines, James P. Johnson, Scott Joplin, Jelly Roll Morton, James Scott, Art Tatum, Fats Waller and Teddy Wilson.

The repertory that has survived on music rolls is, to a great extent, music of the time, and may be viewed as an indication of what was popular in the concert halls (including the licence to perform separate movements of large works, something that came to be frowned upon in the later part of the 20th century). The great Romantic piano music was then either still being written or still fresh and this is reflected in the catalogues of music rolls of the day. In general, the older the music, the less it is represented: Beethoven is recorded more than Mozart, and of Haydn or earlier composers there is very little. All the pianists played flashy salon music and very difficult arrangements of light music, such as Strauss waltzes (almost all of them composed or arranged such showpieces for their own concerts). The music of Liszt, Chopin and Schumann is well represented, including Liszt's transcriptions of Bach and Schubert. There is much Russian and Polish music, reflecting the nationality of many of the pianists.

The essence of the performing styles shown on the rolls encapsulates great rhythmic freedom, a soaring sense of space in phrasing, great lyricism and unabashed emotionalism. The playing may be described as uninhibited and pianists were clearly unafraid to take artistic risks. Absent is slavish adherence to the printed text and the reticence to add or subtract. The pianists did not see themselves as self-effacing in deference to the composer; rather, their role was to merge their personality with that of the composer and to create a new, individual whole. That composers may also be heard treating their own scores with the same cavalier attitude is surely a demonstration of the aesthetic principle at work.

Since the 1960s a revival of interest in the performing styles of such artists has led to performances of their rolls, and some have been made available on gramophone record or CD. Under contract with the Aeolian Co., Stravinsky composed his Etude for the pianola op.7 no.1; other composers who have written for the player piano include Hindemith, Howells and Malipiero.

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FRANK W. HOLLAND, ARTHUR W.J.G. ORD-HUME (1), LARRY SITSKY (with ARTHUR W.J.G. ORD-HUME) (2)

Requeno (y Vivès), Vicente [Vincenzo] (*b* Calatorao, nr Saragossa, 4 July 1743; *d* Tivoli, 17 Feb 1811). Spanish theorist. He joined the Society of Jesus in 1757, and with the expulsion of the Jesuits from Spain in 1769 he settled in Rome. In the late 1790s he returned to Zaragoza as numismatic curator of the Royal Aragonese Society, but on learning that the Jesuits were re-established in 1804 in the Two Sicilies he embarked again for Italy.

The first volume of his *Saggi sul ristabilimento dell'arte armonica de' greci e romani cantori* (Parma, 1798) professed to be a history of Greek music; the second is a critique of his contemporaries' 'mistaken' ideas on that subject. He argued that the whole step was not the Pythagorean ratio 9 : 8, but rather the difference between a 5th and a 4th. This equally divisible difference permitted the Greeks' knowing equal temperament. He further maintained that they knew the rudiments of counterpoint, Lysander having been its inventor (i, 100). Among the many authorities cited by Requeno, only one Spaniard is mentioned, Salinas, and he rarely (ii, 275, 311). He took Burney and Rousseau to task for their errors (ii, 120, 174) but praised among his contemporaries Vincenzo Capdagna, *maestro di cappella* at Bologna (ii, 133). In a smaller treatise, *Il tamburo stromento di prima necessità* (Rome, 1807), which drew liberally on F.A. Lampe's *De cymbalis veterum libri tres* (1703), he extolled tuned drums as a means of recapturing the splendours of Greek music. He also wrote a *Scoperta della chironomia ossia dell'arte di gestire con le mani* (Parma, 1797), discussing possible applications of this lost art to theatre and dance.

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ROBERT STEVENSON

Requiem Mass (*Missa pro defunctis, Missa defunctorum*). In the Roman Catholic rite, a votive Mass on behalf of the dead. It may be sung on the day of burial and on succeeding anniversaries, as well as on the third, seventh and 30th days following interment. (In the 4th century commemorations occurred on the ninth and 40th days in certain places.) It is celebrated also in memory of the faithful departed on All Souls' Day, 2 November. The name derives from the first word of the best known of the introits for such occasions: *Requiem aeternam dona eis, Domine.*

1. Chant. 2. Polyphonic settings to 1600. 3. 1600 to 1900. 4. After 1900.

1. CHANT. The celebration of the Eucharist in honour of the dead is mentioned as early as the late 2nd century *Acta Johannis*, and in a Smyrnese document (*Martyrium Polycarpi*) of similar date; the roots of this practice are likely to be much older still. Yet no texts for the musical portions appear in surviving 8th- and 9th-century textual sources for the gradual. The earliest sources for the chants are *F-CHRm* 47 and *LA* 239, both from the 10th century. The repertory grew rapidly from the 10th to the 14th centuries with the result that not fewer than 16 introits, 14 graduals, 12 tracts, 20 offertories, 36 communions and even seven alleluias survive from the Middle Ages. Chants for the Requiem also survive from the Old Roman and Ambrosian (Milanese) rites.

Of the 105 known requiem chants in the Gregorian repertory, 58 are specific to the Mass for the Dead, while the remainder are borrowed from earlier masses, often on the basis of textual appropriateness. Approximately two-thirds of the 105 represent local practice, surviving in

three or fewer sources each. Only some of the remainder were known in both east and west Europe. The variety in the repertory is in part a reflection of regional differences; in part it is a result of some manuscripts presenting more than one formulary for Masses for the Dead and other sources giving alternative chants within the framework of a single formulary. Approximately 300 different formularies are known. While some medieval chants created for the Requiem use melodic formulae familiar from the standard repertory and others are clearly based on pre-existing chants, there is also a group that shows no obvious use of standard Gregorian turns of phrase.

After the proliferation of votive masses during the 13th and 14th centuries, church law gradually limited both the use of the Requiem and the number of chants appropriate to its celebration. The content was limited further by the Council of Trent (1545–63). The absence of indices of graduals from about 1600 to about 1880 renders it impossible to describe the extent of the repertory for the Requiem during this period. The normative formulary of about 1880 to about 1970 included the introit *Requiem aeternam*; a very simple, repetitive 6th-mode Kyrie; the gradual *Requiem aeternam*; tract *Absolve Domine*; sequence DIES IRAE; offertory *Domine Jesu Christe*; nearly syllabic settings of the Sanctus and Agnus Dei; the communion *Lux aeterna*; and *Requiescant in pace*. The responsory *Libera me* may follow the completion of the Requiem Mass. The Dominican order allowed for the use of the gradual *Si ambulem* and the tract *Sicut cervus* for specific circumstances and used an 8th-mode Kyrie, also of very restricted range. (The Cistercians and Carthusians also permitted limited alternatives.) Following the revisions of the 1970 Roman Missal, the 1974 *Graduale Sacrosanctae Romanae Ecclesiae* provided for considerable flexibility of choice. Alternative chants were selected for practical reasons from the current chant repertory. Thus only two of the seven introits sanctioned, three of the six graduals, none of the five alleluias, all four tracts, three of the seven offertories and two of the ten communions belong to the corpus of medieval chants associated with the Requiem. None of the chants allotted to Paschal time belongs to the medieval corpus. There is in addition a Requiem formulary for Baptized Children, with two alternatives for Paschal time; of the seven chants included, only the introit *Ego autem cum iustitia apparebo* was used in this function during the Middle Ages.

Among the surviving Old Roman sources, *I-Rvat* lat.5319 has a formulary for the Requiem. (Most of these chants are given also in *Rvat* S. Pietro F.11, which presents a second formulary for the third, seventh and 30th days.) *Rvat* lat.5319 uses the introit *Rogamus te*; the gradual *Qui Lazarum*; the tract *De profundis*; a choice of offertories, *Domine convertere* or *Domine Jesu Christe*; and a choice of communions, *Lux aeterna* (two settings), *Christus qui natus est* or *Pro quorum memoria*. No information is provided about the Ordinary chants. Unlike its Gregorian counterpart, a 7th-mode melody found in Italian and French sources, the Roman *Rogamus te* is a 3rd-mode melody closely similar to several others of this mode. *Qui Lazarum* is a member of the branch of the mode 2 graduals (notated at the upper 5th) that includes *Ab occultis* and *Exsultabunt sancti*; its Gregorian counterpart, also found in Italian and French sources, is a mode 1 melody of markedly different construction. The tract, an 8th-mode melody borrowed from Septuagesima Sunday, is related to its Gregorian counterpart. *Domine convertere* is another borrowed chant, used in fuller form (with verses) in both the Old Roman and Gregorian repertories on Feria II following the fifth Sunday in Lent. It and its Gregorian counterpart are in mode 6. Despite minor textual differences, the well-known *Domine Jesu Christe* is basically the same in both the Gregorian and Roman transmission. The setting of *Lux aeterna* in mode 8 is a slightly more florid version of the normative Gregorian melody, but the alternative version is unrelated to the Gregorian alternative with a much longer text, found only in four Spanish and French sources. The Roman melody ends on *c′* and may be regarded as a transposed version of either a mode 6 or a mode 8 melody; it is quite individual within the Roman repertory itself.

The Ambrosian *ingressa Requiem aeternam* is strikingly similar to its Gregorian counterpart. The customary psalmellus (the equivalent of the gradual) *Qui suscitasti Lazarus* is a fairly simple melody with a respond in parallel halves. *De profundis*, an alternative commemorating one or more priests, is somewhat more elaborate. The cantus *Domine exaudi orationem nostram* is borrowed from the formulary of Feria V following the First Sunday of Quadragesima; it is briefer (the entire text has been given here) and less florid than many others of its genre. The *post Evangelium Requiem sanctam* is very nearly syllabic, with a range of a fourth. Depending upon occasion there is a choice of two offertories, *Libera me* or *Domine Jesu Christe*. Each has a verse in its modern form and is in mode 2. *Domine Jesu Christe* corresponds closely to its Gregorian counterpart. The *confractorium Audivi vocem* is brief and nearly syllabic, with the range of a 5th. The *transitorium Agnus Dei* is simpler still, consisting of little more than a recitation. The alternative, *Ego sum resurrectio*, on the other hand, is reasonably varied.

2. POLYPHONIC SETTINGS TO 1600. Of the principal liturgical destinations, that of the Mass for the Dead appears to have been the last to resist the incorporation of composed polyphony, possibly because the burial service was deemed too solemn an occasion to warrant festal trappings (although there are indications that improvised polyphony may have been tolerated). Whatever the reason, the tradition of polyphonic requiem mass settings seems not to predate the second half of the 15th century. Isolated requiem mass movements survive, but the first extant cycle, by Ockeghem, dates from after 1450 and is probably incomplete in its sole surviving source (the Sanctus, Agnus Dei and Communion are missing). Liturgically, the choice of movements set to polyphony might be compared to a pared-down plenary mass cycle; insofar as the heterogeneous stylistic profile of the earliest requiem settings resembles that of the few plenary mass cycles that survive (most notably Du Fay's *Missa S Jacobi*), it is possible that the one tradition grew out of the other, in which case the lost setting by Du Fay may possibly have preceded Ockeghem's. Du Fay's work is described in a copying record of 1470–71 as 'de novo compilata', a phrase best translated as 'newly revised' or 'composed anew'; hence, it may have originated some time earlier. In any case, the question of precedence cannot be definitely settled. The next extant settings are thought to be those by Brumel, La Rue and Prioris; the last two in particular show signs of having been modelled on Ockeghem's work which, in turn, may have taken Du Fay's setting as its model.

In the first two decades of the 16th century, polyphonic requiem settings became increasingly common. Early settings include those by Richafort, Antoine de Févin (also ascribed to Divitis), Engarandus Juvenis and Escobar. The Requiem ascribed to Basurto is a composite work, incorporating movements from the settings by Ockeghem and Brumel; but it is unclear precisely which movements (if any) originate with Basurto himself.

These earliest requiem settings are remarkable for their extreme textural variety, and for a tendency to juxtapose music of the utmost simplicity with passages of considerable contrapuntal sophistication (the offertories of Ockeghem and La Rue being fine examples of the latter). As the 16th century progressed, sobriety gained the upper hand, a trend compensated in some cases by an increased propensity to rich scoring (Richafort's setting is for six voices). Further, the genre remained a haven for tenor cantus firmi and plainchant paraphrase, which were losing ground to parody technique in the domain of the Mass Ordinary. These are indications of an abiding conservatism, perhaps a survival of the apparent reluctance to admit polyphony into the Office for the Dead a few decades earlier. Indeed, Richafort's setting appears to stand alone in its incorporation of secular materials: its use of canon (itself exceptional) was probably inspired by Josquin's *Nymphes nappés*, which is quoted in several places; and the setting of *Faulte d'argent* attributed to Josquin is quoted at the words 'c'est douleur non pareille' alongside the plainchant *Circumdederunt me*.

From the earliest requiem settings onwards there is a marked absence of standardization as to which movements were set polyphonically. The movements surviving in any given source are not necessarily a reliable guide, since scribes may have copied only those movements appropriate to local practice. Only three integrated, *alternatim* settings of the sequence *Dies irae* are known to predate the second half of the 16th century. Interestingly, they all survive in Italian sources: Brumel's is incomplete, that by Engarandus Juvenis sets only the first stanzas and Morales's setting (printed in Rome in 1544) set only the last words. Lassus's two settings, printed in 1578 and 1580 and presumably composed for the same establishment, do not set the same movements. Moreover, the Bavarian Court did not accept the 1570 Missal imposed by the Council of Trent until 1581; the changes of movements cannot be attributed to the adoption of the Tridentine Use. Another interesting case is that of Guerrero, whose two versions (printed in 1566 and 1582 respectively) date from before and after the Tridentine reforms: the second version entailed the revision of some movements and the substitution of entirely new music for others.

This pre-Tridentine diversity extends to the texts appropriate to the gradual (*Si ambulem* or *Requiem aeternam*) and the tract, as well as encompassing minor variants for the offertory *Domine Jesu Christe* (e.g. 'de poenis inferni' or 'de manu inferni'). A bigger variant is 'ne cadant in obscurum' (Roman and Tridentine Use, 1570), which also appears as 'ne cadant in obscura tenebrarum loca' (Ockeghem's setting has 'obscura tenebrarum' in its only source). This variety extends to plainchants as well as texts. However, generalizations concerning the location of such variants along broad geopolitical lines are problematic. Chantbooks reflect a multitude of local variants from one diocese to the next. Furthermore, specific polyphonic settings could be sung irrespective of whether the borrowed chant coincided with that in local use. Even in the post-Tridentine period, the relationship between texts and their corresponding chants was quite flexible: in Spain, for example, certain dioceses preferred to adapt their old chants to the new texts set out by the Council, rather than to discard them altogether.

The polyphonic requiem flourished with a particular intensity on the Iberian peninsula. The first extant Iberian setting, by Pedro Escobar, existed by about 1520. Vásquez's setting (published in 1556) is remarkable for being part of a complete *Agenda defunctorum* that included Matins and Lauds in addition to the more usual Vespers and Mass. In the first publication, the original Sevillan chants appear alongside their polyphonic elaborations. It was in Spain and Portugal that the tradition of *stile antico* requiem settings had the greatest longevity, its ramifications extending well into the next century (as with Victoria's setting), and, through the colonial possessions of both countries, into new continents as well.

3. 1600 TO 1900. Early in the 17th century the Renaissance polyphonic style, in various modified forms, served for several decades as a principal medium for requiem composition. A fine example, in Palestrinian style, is G.F. Anerio's setting (published in 1614, and reprinted three times up to 1677), the introit of which reveals an elegant use of chant paraphrase. Similar in approach, but with more archaic cantus firmus treatment, are the expressive settings of two of Victoria's successors, Duarte Lobo (*Officium defunctorum*, 1603) and J.P. Pujol (requiem for four voices, before 1626). An important innovation, evident in a number of works, is the inclusion of an organ continuo part (with figured or unfigured bass), which allowed greater variations in texture and dynamics. Early examples include Aichinger's requiem (1615; *D-As*) and settings, from 1619, by Antonio Brunelli and Jean de Bournonville. In France, finely moulded part-writing, close in style to that of Lassus, is found in requiem settings by Eustache Du Caurroy (1606, ed. in Le pupitre, lxv, 1983) and Etienne Moulinié (1636, ed. D. Launay, Paris, 1952). Du Caurroy's work, which omits the sequence but includes settings of the gradual and its psalm verse (Psalm xxii.4), was sung at the funeral of Henri IV in 1610, and adopted thereafter for the obsequies of all French kings until 1774.

Documentary evidence only has survived for what was possibly the earliest use of a truly *moderno* style. In an account of a requiem performed in Venice in 1621 at a memorial service for the late Duke of Tuscany, Cosimo II de' Medici, Giulio Strozzi refers to music (now lost) by Monteverdi and his colleagues G.B. Grillo and Francesco Usper, including solo vocal items and an instrumental sinfonia at the start of the ceremonies and recurring during the introit (D. de' Paoli, *Claudio Monteverdi*, Milan, 1945, p.241).

Later in the 17th century numerous requiem settings, many in concertato style, were produced by composers including G.B. Bassani, G.A. Bernabei, Antonio Bertali (eight settings), Biber, Giovanni Cavaccio, Cavalli, Cazzati, Joan Cererols, G.P. Colonna, P.A. Fiocco (three settings), Santino Girelli, J.K. Heller, J.C. Kerll (two settings), A.V. Michna, Marcin Mielczewski, Alessandro Scarlatti, Johann Stadlmayer, Christoph Straus (two settings) and Viadana.

Christoph Straus's requiem of 1631 (ed. in DTÖ, lix, Jg.xxx/1, 1923/*R*) is scored for two choruses, one high and one low, with voices and instruments (strings) combined. Little distinction is made between vocal and instrumental idioms, but some variety of scoring is indicated by 'ta[cent]' and 'son[ant]' markings in the string parts. Text illustration includes vocal *trilli* for 'Quantus tremor est futurus'; and an optional *Symphonia ad imitatione campanae*, with tolling bell patterns in the bass supporting overlapping figuration above, provides a suitably sombre opening.

Further developments are seen in two other settings from the Austrian courts, Kerll's *Missa pro defunctis* (1689; *D-Mbs*) and Biber's requiem (F minor, *c*1690; both ed. in DTÖ, lix, Jg.xxx/1, 1923/*R*). In Kerll's multi-sectional sequence, solo vocal settings are provided for several of the central verses; and effective word-painting is achieved by means of string tremolandos for the 'Quantus tremor' section and fanfare-like arpeggios, vocal and instrumental, for 'Tuba mirum'. Biber wrote more idiomatically for both strings and solo voices, the latter most notably in a florid bass solo at the start of the offertory. Syllabic quavers are used for rapid absorption of the lengthy sequence text; but there are also moments of repose, such as the fine passage, for chorus, with violin decorations, from the 'Lacrimosa' to the end.

Many requiem settings of the period were the result of a wish or obligation to commemorate the high-born deceased of the courts and capitals of southern Europe, and can thus be dated with reasonable confidence. Following Kerll's requiem of 1689, which marked the death of the Emperor Leopold I, there are those of Jommelli (1756, for the Duchess of Württemberg), J.G. Schürer (1757, for the Electress Maria Josepha of Saxony), J.A. Hasse (1763, for the Elector August of Saxony), Jean Gilles (performed for Rameau in 1764 and for Louis XV in 1774, superseding the traditional royal setting by Du Caurroy), C.A. Campioni (1766, for the Emperor Franz I, and 1781, for the Empress Maria Theresa), Michael Haydn (1771, for Sigismund von Schrattenbach, Archbishop of Salzburg), and Salvador Pazzaglia (1781, also for the Empress Maria Theresa). Memorial works of a similar nature were produced also in Protestant areas, most importantly the *Musikalische Exequien* (swv279–81, 1636) of Heinrich Schütz. The work's dedicatee, Prince Heinrich Posthumus of Reuss, following a not unusual practice, chose the chorale and biblical texts on which it is based and had them inscribed on his coffin.

The *Messe des morts* by Jean Gilles (*c*1700, ed. in RRMBE, xlvii, 1984), gained widespread admiration in 18th-century France for its lively character. The vocal soloists and orchestra predominate, often with dance-like music, while the chorus contributes climactic endings to each main section in a largely homophonic style. At Rameau's funeral on 27 September 1764 the requiem is said to have been 'interlarded with passages from *Castor and Pollux* and other operas' by the deceased composer; and at the Concert Spirituel towards the end of the century to have been embellished by 'a carillon added at the end . . . by Michel Corrette'.

From the late 17th century onwards, mainly through the contributions of leading opera composers such as Feo, Galuppi, Hasse, Pergolesi, Jommelli, Gassmann, Cimarosa and Gossec, individual movements of the requiem became gradually larger, the orchestration richer and the solo vocal writing more elaborate. In some cases, single texts, usually the sequence and the responsory, were set separately, either as independent motets or as a means of providing vivid contrast within chanted forms of the funeral service. Examples include an impressive *Dies irae* for soloists, double chorus and orchestra by Lully (1684, ed. H. Prunières, *Les Motets*, ii, Paris, 1935); and one with similar scoring by J.C. Bach (1757, *I-Bc*; ed. J. Bastian, Mainz, 1972).

A mixture of styles, not unusual for the period, is evident in Jommelli's requiem in E♭ (1756, *A-LA*; vocal score ed. J. Stern, Leipzig, 1866). Operatic solos (for soprano in the Benedictus, and for bass, with 'heroic' descending octaves, in the 'Tuba mirum') are juxtaposed, somewhat uneasily, with stretches of pedestrian church counterpoint, one of them a double fugue for the 'Pie Jesu' which compares strangely with later songlike settings of that text. Less polished, but more committed emotionally, is the requiem in C minor by Georg Reutter (ii) (1753; *A-GÖ*, ed. in DTÖ, lxxxviii, 1952). Not primarily an opera composer, he is most effective in majestic choral passages such as the opening of the Sanctus. In the sequence (and sporadically elsewhere) the idea of 'judgment' is portrayed by clarino fanfares, and the 'Tuba mirum' is set as a reflective alto solo with an imitative countermelody (in an interesting anticipation of Mozart's setting) for solo trombone.

Preceding Mozart's Requiem more immediately, and possibly influential upon it, are the settings by Michael Haydn (1771; *D-Bsb*) and F.L. Gassmann (1774; introit and Kyrie only; ed. in DTÖ, lxxxiii, Jg.xlv, 1938), both of them links in a continuing Viennese tradition. One of the most striking features of Haydn's setting is the use in the 'Te decet hymnus' of a theme based on the appropriate plainchant melody; Mozart, in contrast, used the *tonus peregrinus* associated with Psalm cxiii. Another 'predecessor' work, in the French tradition, which points beyond Mozart to the early 19th century, is Gossec's Requiem (1760), in which the 'Tuba mirum' is startlingly portrayed by two orchestras, one, comprising 23 woodwind and brass instruments, concealed aloft in the church, and the other, of strings, playing *pianissimo* and *tremolando* outside the building.

Despite the complexity of its origins – its composition during the composer's final days and completion after his death by F.X. Süssmayr (with some input from J.L. Eybler and, possibly, F.J. Freystädtler) – Mozart's Requiem is the most important example from the 18th century. The exact extent of Mozart's contribution is still debated; but such stylistic unevenness as may have resulted from additions by others has hardly lessened the impact of the work as a whole. After Mozart's death in 1791, a memorial requiem for him (now lost) by Antonio Rosetti was performed in Prague; and in 1803, Eybler himself composed a grand Requiem in C minor (*A-Wn* 16.591), regarded generally as his most important work.

Further contributors during the 18th century include Albrechtsberger, Ignaz von Beecke, Giuseppe Bonno, Franz Bühler, Campra, Francesco Durante, Nicola Fago, J.F. Fasch, Fux (three settings), Pietro Gnocchi (six settings), J.D. Heinichen, J.A. Kobrich (six settings), Marianus Königsperger (four settings), Leopold Kozeluch, G.B. Martini, Giuseppe Moneta, Leopold Mozart, Perti,

Paisiello, Antoine Reicha, G.J. Vogler and Peter Winter (for the funeral of the Emperor Joseph II in 1790).

The two most important and still frequently performed requiem settings from the 19th century, Berlioz's *Grande messe des morts* (1837) and Verdi's *Messa da Requiem* (1874, in memory of Alessandro Manzoni), clearly overstep liturgical bounds, Berlioz's by the grand scale of its forces, Verdi's by its rearrangement of the text. In both works the sequence (no doubt more with theatrical than with theological intent) provides a *memento mori* of chilling intensity; solace is also evident in keenly felt music for the more meditative texts, notably the Sanctus in Berlioz's and the Agnus Dei in Verdi's.

In 1816 the Brazilian composer José Maurício Garcia completed his imposing fourth (and last) requiem; it is widely regarded as his finest work. In the following year, in France, two requiem settings were commissioned to mark the annual commemoration of Louis XVI's execution: Cherubini's Requiem in C minor, and a monumental setting by N.C. Bochsa, including wind band and percussion, and designed for an open-air reinterment ceremony. Cherubini's impressive work makes few concessions in the way of melodic charm or theatrical effect. Word-illustration is confined mainly to the offertory, where 'the pains of hell' and 'the deep lake' provoke shuddering demisemiquaver patterns on the orchestra, and 'the fall into darkness' is portrayed most movingly by broken phrases on male voices and strings descending to a solitary *A* in the bass. His equally fine, though more simple, Requiem in D minor, scored for male chorus and orchestra, is a purely liturgical work, intended for, and used at, his own funeral in 1842. Similar settings for male voices include one by Liszt, dated 1867–8, in which soloists and chorus are accompanied by organ and optional brass.

Bruckner's Requiem (1848–9) reveals, in its busy string figuration against slower-moving choral writing, persistent metrical patterns and organ figured bass, the influence of the Viennese masses of the late 18th century. Its modest length and faithful adherence to the Latin text make it entirely suitable for liturgical use. After the mid-century, however, many important settings, including those of Schumann (1851), Moniuszko (1862), Saint-Saëns (1878) and Dvořák (1891), were conceived more in terms of the concert hall, inclining, by their grand scale and, in some cases, textual liberties, towards the oratorio, the most favoured sacred genre of the 19th century. Dvořák's setting, with a duration of some 95 minutes, is one of the longest of the period, and requires numerous text repetitions and short orchestral interventions to fill its symphonic 'canvas'. Structural unity is enhanced by the use of a motto theme (drawn from the first notes of the plainchant introit), heard at the opening and recalled in several later movements.

Brahms's non-liturgical *German Requiem* (1857–68) is unified by the close relationship between its musical concept and its text, which the composer himself compiled from the Lutheran Bible. A source of inspiration may well have been the funeral music by Schütz, a composer Brahms is known to have admired, though, as his contemporaries remarked, his textual mosaic lacks the specifically Christian dimension of the earlier work. French contributions to the genre from the later part of the century include settings by L.T. Gouvy (*c*1880) and Alfred Bruneau (1896), both large-scale and technically accomplished, but insufficiently characterful to have survived in the repertory. In Bruneau's work, trumpets situated on either side of the auditorium present the *Dies irae* plainchant in alternate notes, as a curious type of instrumental hocket. Altogether more refined in style, Fauré's Requiem bears imprints of the composer's early training in plainchant and 16th-century polyphony. Originally the work had five movements only – Introit and Kyrie, Sanctus, Pie Jesu (for treble soloist), Agnus Dei and In Paradisum – with an orchestra of lower strings, harp, timpani and organ, and a solo violin in the Sanctus. In this form it was performed at a funeral in Ste Marie-Madeleine, Paris, in January 1888. Thereafter, in two stages up to 1900, it was augmented by the addition of an offertory and responsory, both with a baritone soloist, and an enlargement of the orchestra to include woodwind, brass and a full complement of strings.

Other notable requiem settings of the 19th century (with their dedicatees where known) include those by J.C. Aiblinger, J.D. Bomtempo (1819, 'in memoriam Luis de Camões') J.B. van Bree, Alfredo Catalani, Carlo Coccia, Donizetti (1835, for Bellini, and 1837, for Zingarelli), F.-J. Fétis (1850, for the Queen of Belgium), Friedrich Kiel, Mascagni (1900, for Umberto I), Neukomm, Giovanni Pacini, Carl Reinecke, Reissiger, Rheinberger and Sgambati (1896, also for Umberto I).

4. After 1900. Requiem settings from the 20th century are remarkable for their range and variety. Those that continue the 'symphonic' manner of the previous century include the settings by Maliszewski (1930), G.F. Malipiero (1938), Guido Guerrini (*Missa pro defunctis* 'alla memoria di G. Marconi', 1938–9), Sutermeister (1952), Virgil Thomson (1960) and Frank Martin (1971–2); others are of a specifically national or racial orientation, such as the Requiem (1963) by Wilfrid Josephs, a setting of the Hebrew Kaddish Prayer for the Dead, and Penderecki's *Polish Requiem* (1980–84).

Conceived within the bounds of liturgical worship are a number of *a cappella* requiem settings, which display a simplicity and sobriety that recall the aims of the 19th-century Cecilian movement. Principal among these are those of Pizzetti (1922–3), Georges Migot (1953), Priaulx Rainier (1955), Randall Thompson (1958) and Iain Hamilton (1979). Similarly restrained is the highly successful Requiem (1947, rev.1961) by Duruflé, dedicated to the memory of the composer's father. It derives grace and suppleness from its modal harmony and the plainchant melodies used in many of its movements, and shares several features of style and scoring with Fauré's Requiem.

Further dedications are found in Kabalevsky's Symphony no.3 in B♭ minor (1933), described as a 'Requiem with chorus for Lenin', Hanns Eisler's *Lenin-Requiem* (1970), Cesar Bresgen's *Requiem für Anton Webern* (1945–72) and a *Requiem à memória de Petro de Freitas Branco* (1964) by Joly Braga Santos. Among the settings commemorating the dead of the two world wars are John Foulds's *World Requiem* (1919–21) and Britten's *War Requiem* (1961), the latter providing graphic comment on the tragic futility of war by its juxtaposition of war poems by Wilfred Owen with *Missa pro defunctis* texts.

Some 20th-century settings treat the text in a fragmented or discontinuous manner and make use of extended vocal and instrumental techniques. Ligeti's Requiem consists of just four sections, 'Introitus', 'Kyrie',

'De Judicii Sequentia' and 'Lacrimosa': the third of these features violently disjunct vocal lines, with words and syllables split between different voice-parts. In the Kyrie, on the other hand, what Ligeti calls 'micropolyphony', fast-moving canonic patterns in the voices, is set against a slow-moving chromatic orchestral background. In Stravinsky's *Requiem Canticles* (1965–6), another partial setting of the liturgy, the words of the 'Libera me' are sung by a quartet of soloists and, at the same time, spoken by the chorus in a rapid, rhythmically free *parlando*. Geoffrey Burgon's Requiem (1976), which introduces 16th-century texts by St John of the Cross to comment on the Latin liturgy (the Kyrie and Sanctus are omitted), makes use, like Ligeti's, of 'splintered' text-setting, as well as chorus whispering and, for its mysterious ending, the 'silent' blowing of air through the brass instruments.

Among works that exist on the fringe of the genre are John Tavener's *Celtic Requiem* (1969), which links liturgy, Irish poetry and children's games in a manner suitable for stage performance. Others stretch the genre's boundaries away from the text altogether. Koechlin's incomplete *Requiem des pauvres bougres* (1937) uses only the words 'Requiem aeternam, dona eis requiem' as the basis of three short choral invocations, alternating with instrumental sections for piano or organ and orchestra. Henze's Requiem (1990–92), on the other hand, dispenses completely with voices. With the exception of the third, 'Ave verum corpus', each of its concertante movements, for trumpet or piano solo with large chamber orchestra, bears the title of a section of the Requiem Mass. Though its message is humanist and political rather than religious (the 'Dies irae' and 'Rex tremendae' movements were provoked by events of the 1991 Gulf War) it shares with liturgical settings a preoccupation with, as Henze puts its, 'the human fears and needs of our time, with illness and death, love and loneliness'.

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THEODORE KARP (1), FABRICE FITCH (2), BASIL SMALLMAN (3–4)

Rescala, Tim (*b* Rio de Janeiro, 21 Nov 1961). Brazilian composer, pianist, arranger, actor and theatre author. He studied music theory and piano at the Federal University of Rio de Janeiro (1976–8), then at the Villa-Lobos School, where he also studied counterpoint, arranging and composition with Koellreutter (1979–83). He earned his bachelor's degree in music at the University of Rio de Janeiro (1983). In 1979 he won the first prize in the composition competition sponsored by the Villa-Lobos School and the School of the Brazil SO. Until then he had worked as an arranger and pianist of popular music, but he now turned his attention to theatre music, working as composer and musical director in more than 50 productions. In 1983 he received the Mambembe Prize for the music of the plays *Will* and *A porta*.

Rescala participated in various festivals of contemporary music in Brazil and other countries, including that of the American Composers' Orchestral Festival, Sonidos de

las Américas (1996), during which two works of his were presented at the Weill Recital Hall, New York. He was a founding member of the Estúdio da Glória (Rio de Janeiro), a composers' co-operative established in 1981 for the creation of electro-acoustic works. With Rodolfo Caesar he produced two CDs of electro-acoustic music by Brazilian composers.

In the mid to late 1990s Rescala worked in the fields of both popular and concert music, and has written incidental music for the theatre in collaboration with directors such as Aderbal Freire Filho, Amir Haddad and Alvaro Apocalypse, all from, and for television, mainly as music producer of TV Globo (1988–97). He has also written for the Orquestra Brasileira de Sapateado (Brazilian Tap Dance Orchestra) and for film. His music theatre piece for children *Pianíssimo* (1993, published as a book in 1995) earned him the Mambembe prize for a second time. In 1995 he was awarded a grant by Rio-Arte to write the children's opera *A Orquestra dos sonhos*, produced with great success in 1997. His second children's musical *Papagueno* was first performed in 1997. The Quinteto Tim Rescala, in which he appears as composer and pianist, specializes in an instrumental repertory fusing art and popular music.

WORKS
(*selective list*)

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Incid music for the plays *Will* and *A porta*; dance music; film scores

GERARD BÉHAGUE

Rescigno, Nicola (*b* New York, 28 May 1916). American conductor. Born into a musical family (his father played the trumpet in the Metropolitan Opera orchestra), he studied with Pizzetti, Giannini and Polacco. His début was in 1943, conducting *La traviata* at the Brooklyn Academy of Music. He then toured the USA with the San Carlo Opera and served as music director for Connecticut Opera and Havana Opera. In 1953 he co-founded the Chicago Lyric Opera and that year presented the American début of Maria Callas, with whom he was closely associated and recorded extensively. In 1957 he co-founded the Dallas Opera, remaining as artistic director until 1990; there he introduced to US audiences many artists including Berganza, Caballé, Domingo, Olivero, Sutherland, Vickers and Zeffirelli, and presented the American premières of *Alcina* and *Orlando furioso* (Vivaldi). He also inducted the premières of Virgil Thomson's *Fantasy in Homage to an Earlier England* (1966) and Argento's *The Aspern Papers* (1988). He made his Metropolitan début in 1978, directing *Don Pasquale*, and also conducted at Glyndebourne, in Buenos Aires, London, Paris, San Francisco, Vienna, Zürich and most Italian major musical centres.

CORI ELLISON/R

Rescue opera. An inauthentic term of convenience applied to those French operas of the Revolution period (and before) in which, as a climax, a leading character is delivered by another, or by several others, from moral and/or physical danger.

1. The term. 2. Background. 3. Redefinition.

1. THE TERM. The term arose in late 19th- or early 20th-century German criticism, probably through interest in the close connection between Beethoven's *Fidelio* (1805) and Gaveaux's Parisian *opéra comique Léonore, ou L'amour conjugal* (1798). Modern criticism ought to seek more detailed alternatives (see §3 below), at a time when it is desirable to draw finer distinctions between operatic genres in general, and to understand the qualities intended by authentic genre designations (i.e. those of the late 18th century).

The unsatisfactory nature of the term is clear from the fact that no two published definitions in English will be found to agree (see Charlton, 1989). Furthermore, no single definition will satisfactorily cover the range of operas that are called as evidence of a 'rescue' tendency in the later 18th century. This is because to take the concept of 'rescue' as a main criterion does little more than relate such operas to that other familiar technique of 18th-century opera, the *deus ex machina*, or rescue through divine intervention. (Significantly, no-one has proposed a category of *deus ex machina* operas.)

Other factors regularly called as evidence of a distinct class of works are: 'devotion to the ideals of "humanity"' (D.J. Grout: *A Short History of Opera*, 1947); 'the closer involvement of opera with real-life situations' (H. Rosenthal and J. Warrack: *The Concise Oxford Dictionary of Opera*, 2/1979); and the assurance that 'freedom would always triumph over tyranny' (C. Headington, R. Westbrook and T. Barfoot: *Opera: a History*, 1987).

2. BACKGROUND. One particular librettist was responsible for developing *opéra comique* stressing the dimension of 'freedom': Michel-Jean Sedaine (1719–97). In *Le roi et le fermier* (1762) Jenny has escaped from her place of abduction; in *Le déserteur* (1769) Alexis is freed from the death cell through the exertions of his betrothed; in *Richard Coeur-de-lion* (1784) the king is rescued by force of arms from detention in an Austrian castle. In these and other cases Sedaine set up a moral dilemma in which the theme of 'unjust detention' provides the dramatic mainspring. The reasons for the detention are different in each opera, and there is no uniformity concerning those responsible for instigating the detention. The unjust detention remains a dramatic means, not an end in itself. Popular theatre (for example in melodrama) exploited similar themes, especially in the 1780s, but emphasized scenic effects, danger and the act of physical rescue. Thus 'rescue opera' of the 1790s took over these spectacular elements from popular theatre, but without making the physical rescue the purpose of the whole.

3. REDEFINITION. Three types of opera can be discerned (this division has no bearing on the style of music composed for them). 'Tyrant' operas personified injustice by portraying an evil character. Examples are Méhul's *Euphrosine* and H.-M. Berton's *Les rigueurs du cloître* (both 1790); the *Lodoïska* operas by Cherubini and Rodolphe Kreutzer (both 1791); Dalayrac's *Camille* (also 1791) and Le Sueur's *La caverne* (1793). 'Humanitarian' operas did not portray any tyrant, even if one was supposed to exist, but stressed the individual sacrifices necessary in righting a wrong and obtaining freedom. Examples are Dalayrac's *Raoul sire de Créqui* (1789) and

Cherubini's *Les deux journées* (1800). In the third type there is no connection with a place of detention, but a natural catastrophe (at some level equating with divine justice) suggests the existence of moral transgression. Examples are the *Paul et Virginie* operas by Kreutzer (1791) and Le Sueur (1794), Méhul's *Mélidore et Phrosine* (1794) and Cherubini's *Elisa* (also 1794).

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DAVID CHARLTON

Reservoir (Ger. *Magazinbalg*). In an organ, a receiver for wind generated by feeder-bellows or a blower, which in turn delivers the wind to the trunks at a constant pressure that is regulated by springs or weights on the top. The reservoir is normally constructed with a horizontal top and 'inverted ribs' (*see* ORGAN, §II, 11(iii)).

Res facta (Lat.: 'a made thing'). A term first used by Tinctoris in his *Terminorum musicae diffinitorium* (*c*1472), where it is equated with *cantus compositus* and defined as 'a composition produced through the relation of the notes of one part to another in multiple ways, commonly called *res facta*'. The term next appeared in Tinctoris's counterpoint treatise (*Liber de arte contrapuncti*, 1477, II.xx): 'counterpoint, both simple and diminished, is made in two ways, in writing or in the mind' (xx.2); 'written counterpoint is commonly called *res facta*' (xx.3); and '*res facta* differs from counterpoint in that all the parts of a *res facta*, three, four or more, should be mutually related, so that the order and law of concords . . . should be observed between each and all [parts]' (i.e. not, as in counterpoint, just between each single voice and the tenor). The apparent contradiction between the second and third statements can be removed either by ignoring Tinctoris's distinction between counterpoint and composition (Sachs) or by allowing that Tinctoris did not wholly accept the common equation of *res facta* with written (rather than mental) counterpoint (Bent, 380; Blackburn, 1987, p.255).

Ferand, taking the 'written' qualification as primary, offered two conflicting meanings for the term: 'a written contrapuntal composition, plain or florid, as distinguished from improvised counterpoint, again either simple or florid; or it may mean florid, in contradistinction to simple counterpoint, whether written or improvised – depending on which Tinctoris we believe' (p.143). Neither meaning quite agrees with either of Tinctoris's definitions, although Sachs adopted the first, equating counterpoint with *res facta* (i.e. composition) and *mente* with improvisation. Bent, however, reaffirmed Tinctoris's distinction between counterpoint and composition (accepted by Blackburn, 1987) and suggested that the contradictions are most easily reconciled by recognizing *res facta* as an already common term, commonly but imprecisely used to mean written counterpoint, a usage that his reservation could not prevent. Ferand's rendering of *mente* as 'improvisation' (accepted by Blackburn 1987, p.250 and Sachs) introduced notations of unprepared performance which Bent cannot reconcile with Tinctoris's strict regulations for sung counterpoint (1983, p.378). For Tinctoris, counterpoint is a 'moderated and rational singing together', governed by the same rules whether devised in writing or in the mind, a note-against-note, fundamentally two-part process (*Liber de arte contrapuncti*, I.i.3). Counterpoint (noun) is a product of 'singing on the book' (*cantare super librum*, verb) according to these rules which, to observe cumulatively when adding two or more counterpoints to a tenor, required foreknowledge and preparation, not the spontaneous, uncontrolled improvisation (*sortisatio*, 'sodaine' music) envisaged by Ferand on the basis of later testimony which would fall outside Tinctoris's understanding of counterpoint, and further complicated by Ferand's confusion with *cantus fractus*. Tinctoris does not say that *res facta* is necessarily written, only that written counterpoint is commonly so called. *Res facta*, composition, could indeed be written and probably usually was, but Tinctoris does not make writing essential to its difference from counterpoint (Bent). Tinctoris not only distinguished written counterpoint from mental (*scripto vel mente*); the same counterpoint, with the same sounding results, subject to the same rules, could be mentally conceived and then written down. From asserting that the nature of its preparation required *res facta* to be written, Blackburn thence equated it with what Listenius (1549) called *opus perfectum et absolutum*, a composed work in written form, *musica poetica* as distinct from *musica practica* (1987, pp.250, 256; *MGG2*).

The regulated dyadic successions of counterpoint, whether simple or diminished, underlie (but are not the same as) multi-part composition. Composition can in turn be reduced to its underlying counterpoint as prose can be parsed down to its underlying grammar (Bent, 382). Counterpoints added to a tenor relate primarily to it; their relationship to each other was governed by different (and often unspecified) considerations of intervallic compatibility. Tinctoris commended those singers who go beyond the minimum requirements for successively constructed counterpoints and strive towards mutually controlled relationships between all parts in a

contrapuntal texture, avoiding 'similarity between each other in the choice and ordering of concords'; in so doing, they would approach the conditions that distinguish composition (*res facta*) from counterpoint (Bent, 375, 378; Blackburn, 252). The more a well-controlled multi-voice counterpoint 'sung on the book' by experienced singers aspires to the 'mutual obligation' (not elucidated) that characterizes *res facta*, the less easily might the two be distinguished.

If Tinctoris intended that strictly contrapuntal relationships should apply between any pair of parts, the results would have to be what has been called 'non-quartal' harmony, that is, avoiding 4ths between any pair within a three-part texture; since his five-part example does have 4ths between some pairs of parts it seems likely that he meant something less limited. In *Liber de arte contrapuncti* he discussed the 4th among the consonances (I.v), classifying it as a consonance because of the simple ratio of its acoustic (i.e. harmonic) perfection, while rejecting it as an 'intolerable discord' for purposes of counterpoint (II.x). He confined its use to upper parts, over 3rds and 5ths, thereby going beyond previous two-part counterpoint teaching to rationalize some relationships between non-contrapuntal parts that would earlier have been construed as resulting from two superimposed dyads, each upper part related primarily to the tenor but not, by the same or by the same or by any specified criteria, to each other. Conversely, a 5th and a 6th over the same tenor are incompatible even though each would be acceptable on its own with the tenor. It must be by such regulated use of intervals that are unacceptable when supported (the 4th) or that are acceptable only in combination (the 5th and 6th) that Tinctoris intended to extend control of the relationships beyond the primary contrapuntal pair. Such preparation presumably gave rise to the common usage that Tinctoris sought in vain to refine, which suggests that it was usually, but not necessarily, written; the fact of writing does not in itself turn counterpoint into *res facta*. The way in which Tinctoris negotiated these distinctions between counterpoint, sung, written and mental, and the difference in principle if not always in practice between counterpoint and composition (*res facta*), permit a hierarchical representation of his definitions (Bent, 383).

The cognate vernacular French term *chose faite* is first recorded in an inventory of Charles the Bold, also in 1477 (Staehelin, 201). It continued in common use into the 16th century, clearly referring to written compositions irrespective of their technical status, and distinguished by French theorists as a vernacular term. From at least the late 13th-century Montpellier manuscript (*F-MOf* 196) the noun *chose*, used alone, designated a composition, while the verbs *facere* and *faire* ('make') denoted what composers do.

Several further 16th-century usages depart from Tinctoris in distinguishing written *res facta* from part-music improvised in the more conventional sense (Ferand). Various 19th-century misunderstandings were followed by an (equally unfounded) early 20th-century revival of the term to distinguish a composition from its ornamented versions.

See also COMPOSITION, §6; COUNTERPOINT, §6; DISCANT, §II; IMPROVISATION, §II, 1; THEORY, THEORISTS, §8; and TINCTORIS, JOHANNES.

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MARGARET BENT

Residents, the. American experimental rock group. Since the early 1970s they have given a series of idiosyncratic performances and issued a large number of enigmatic recordings while maintaining their anonymity. For concert appearances, the group has been veiled, masked or has played from behind screens. Their music has drawn on a range of genres from Beatles-style rock to electronics and jazz. Their early recordings took the form of parodies of mainstream popular music by the Beatles and others, although the album *Eskimo* (Ralph, 1979) was presented as a documentary about Arctic culture. In the early 1980s the albums *Mark of the Mole* (Ralph, 1981) and *The Tunes of Two Cities* (Ralph, 1982) and a stage show, *The Residents' Mole Show*, offered an allegorical tale of two contrasting civilizations. They next embarked on what they termed an American composers series in which they reinterpreted works by Gershwin, Sousa, Hank Williams and James Brown. This climaxed in the powerful and negative *The King and Eye* (Enigma, 1989), which focused on the decline of Elvis Presley and of American popular music. The group returned in 1999 with *The Wormwood Show*, an iconoclastic re-telling of episodes from the Old Testament. See also C. Cutler: *File under Popular: Theoretical and Critical Writings on Music* (London, 1985).

DAVE LAING

Residue tone. The lower-pitched tone that may be heard when a group of harmonically related pure tones is sounded quietly together. It can be distinguished from the difference tones because if all the components are raised in frequency by the same amount, the residue tone also rises, though not by the same amount. If a difference tone were present it would remain constant in frequency. *See also* SOUND, §9.

MURRAY CAMPBELL

Resimbala (Port.). *See under* ORGAN STOP (*Zimbel*).

Resin. *See* ROSIN.

Resinarius [Hartzer, Harzer], **Balthasar** (*b* Tetschen [now Děčín], Bohemia, *c*1485; *d* Leipa, 12 April 1544). German composer. As a boy he sang and received his musical training under Heinrich Isaac in the chapel of Maximilian I. In 1515 he entered Leipzig University; he returned to Tetschen in 1523 to become a Catholic priest. Despite earlier conflict with the local Lutheran preacher, Resinarius converted to the new faith, became a member of its clergy, and was made Bishop of Leipa.

His compositions, all of which appeared in the last two years of his life, are known from the publications of Georg

Rhau who was apparently directly responsible for their commissioning. Resinarius's *Responsorium ... libri duo* (1544) was the only collection of works by a single composer, other than those of Sixt Dietrich, to be published by Rhau. It comprises 80 responsory settings for the entire church year, including feast days, and a setting of the St John Passion. In addition, 30 hymn settings by Resinarius are included in the *Newe deudsche geistliche Gesenge* (RISM 1544[21]), more than that of any other composer represented, four hymns appear in the *Sacrorum hymnorum* (1542[12]) and an introit and three motets are included in the *Officiorum (ut vocant)* (1545[5]).

All Resinarius's compositions fill the immediate liturgical needs of the early Lutheran Church, and as such are highly representative of the concepts of the Wittenberg theologians, emphasizing the significance of the Word in musical composition. They are mainly cantus-firmus works, stylistically conservative and characterized by frequent archaisms; the cantus firmus, most often found in the tenor, is only sparingly ornamented. In his concern for careful presentation of the text, Resinarius set each phrase in concise, clear units; after initial imitation of the cantus firmus, most of the voices come to a melodic cadence when the cantus firmus ends its phrase. Only seldom does the writing approach the pervading imitation characteristic of a Josquin motet. Accented declamation of the text in humanistic manner, however, is frequently in evidence. Rhau particularly praised the suavity of Resinarius's style and the artfulness of his cadences, and in his preface to the *Responsorium* expressed the esteem in which the composer was widely held. Holtheuser in his *Encomion musicae* (1551) cited Resinarius as being one of the outstanding masters of his day. The popularity of his works is suggested by the number of responsories and chorale settings which appeared in manuscript copies after their publication by Rhau.

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VICTOR H. MATTFELD

Resnik, Regina (*b* New York, 30 Aug 1922). American mezzo-soprano (formerly soprano) and director. She studied at Hunter College, New York, and sang Lady Macbeth with the New Opera Company, New York, in 1942. She sang with the Metropolitan (1944–74), making her dêbut as Leonora (*Il trovatore*); her roles there included Ellen Orford in the New York première of *Peter Grimes*, Alice Ford, Leonore, Donna Anna and Donna Elvira, and Sieglinde. At Bayreuth she sang Sieglinde in 1953 and Fricka in 1961. In 1955 she began to concentrate on the mezzo-soprano repertory, singing Azucena, Eboli and Herodias (*Salome*). She created the Baroness in Barber's *Vanessa* (1958) and also sang Lucretia in *The Rape of Lucretia* at Stratford, Ontario (she had sung the Female Chorus in the American première at Chicago in 1947). In 1972 she sang Claire in the American première of von Einem's *Der Besuch der alten Dame* at San Francisco.

Resnik made her Covent Garden début in 1957 as Carmen; her roles there included Marina (*Boris Godunov*), a brilliant Mistress Quickly and a decadent Clytemnestra. She also appeared in Vienna, Salzburg and in the leading American and German opera houses. In 1971 she directed *Carmen* at Hamburg and *Elektra* in Venice. She had a vibrant voice with a strong upper register. Her acting was full of subtle detail, and her fine musicianship and keen intelligence were apparent in all her work. Among her recordings are notable accounts of her Sieglinde (1953, Bayreuth), Carmen, Clytemnestra and Mistress Quickly.

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HAROLD ROSENTHAL/ALAN BLYTH

Resolution. The point of emergence from musical uncertainty, such as incompleteness, dissonance or ambiguity, onto a point of comparative certainty, completeness, or of single implication. Resolution implies relaxation, as when consonance succeeds dissonance, or rhythmic regularity is restored following a syncopation. It may be implied in the musical syntax of any parameter which can signify degrees of lesser tension, but in practice, in Western music, it is mainly associated with pitch.

In counterpoint, resolution arises most typically when a dissonant suspension falls (or, more rarely, rises) to a consonance. In tonal harmony, dissonant verticals imply their own resolution: for instance, a dominant 7th chord will normally resolve to a tonic. Moreover, a consonant chord which the tonal context determines as a dominant may also be said to 'resolve' to a tonic even if both chords are simple triads. Resolution is a relative term, and is implied at every standard CADENCE except the interrupted, which tends to increase tension. In chromatic harmony, resolution is typically achieved by semitone movement, and may occur simultaneously with another intensifying factor. *See also* CONSONANCE and DISSONANCE.

JULIAN RUSHTON

Reson [Rezon], **Johannes** (*fl c*1425–35). Composer, probably of French origin. The name may be a pseudonym ('reson' means reason or ratio). His three settings of *Ave verum corpus*, including a setting in two equal voices,

suggest activities in Italian circles; all his music appears in manuscripts compiled in the Veneto. A 'Ser Giovanni Ragione, cantore' appeared at Siena Cathedral in April–May 1431.

His two compositions with French texts are in the third fascicle of *GB-Ob* Can.misc.213, one of the latest portions of the manuscript. If the text of his rondeau *Il est temps* is autobiographical, we may assume that Reson was not a court musician ('en court n'ay pas mon temps perdus'), although at some stage he travelled away from his native country ('Il est temp que je me retraye/au pais dont je suis venus'), and obviously met with little material success ('Je n'ai or, argent ne monnoye/de biens, d'avoir je suis tous nus'). The setting of this poem is typical of the polyphonic song type that gained prominence in northern France during the early decades of the 15th century. As in the rondeaux of Malbecque, the beginning of each line of text is set to a characteristic rhythmic motto, and untexted interludes alternate regularly with texted segments. In *Ce rondelet/Le dieu d'amours*, a miniature duo in celebration of spring, two matched voices engage in voice-exchange.

Reson's most significant composition is an early cyclic mass, all the movements of which are found uniquely in *I-Bu* 2216. Whereas the Kyrie alone is ascribed to the composer in the source, and although some of the movements are separated from each other by several folios, Charles Hamm has shown convincingly that they were conceived as a unit. The substantial melodic and tonal recurrences from one movement to the next, as well as the use of common clefs and mensurations, leave no doubt as to the authorship of the unattributed movements. The Sanctus includes the trope 'Deus Pater cuius praesentia' (AH, xlvii, no.306); the Agnus Dei has a more obscure interpolation beginning 'Alme Patrem rex iustificans'. Hamm's attribution to Reson of the *Ave verum corpus* adjacent to this Agnus Dei in the same manuscript is made on the basis of melodic structures that recur prominently in the mass. The *Salve regina* (in *I-Bc* Q15) shows Reson's characteristic use of melodic lines with overt sequences, and simplicity of formal design. He is seen at his best in the three-voice *Ave verum corpus* in which chains of suspensions create a relatively high level of dissonance, and where formulaic structures are less pronounced.

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SACRED

Kyrie, 3vv, R
Gloria, 3vv, *I-Bu* 2216 (anon.; attrib. by Hamm), G ii, 12
Credo, 3vv, *Bu* 2216 (anon.; attrib. by Hamm), G ii, 38
Sanctus 'Deus pater', 3vv, *Bu* 2216 (anon.; attrib. by Hamm), G ii, 42
Agnus Dei 'Alme Patrem', 3vv, *Bu* 2216 (anon.; attrib. by Hamm), G ii, 67
Gloria, 3vv, R
Ave verum corpus, 2vv, R
Ave verum corpus, 3vv, *Bu* 2216 (anon.; attrib. by Hamm), G ii, 45
Ave verum corpus, 3vv, R
Salve regina, 3vv, R

SECULAR

Ce rondelet/Le dieu d'amours, 2vv
Il est temps, 3vv, R

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RICHARD LOYAN/ROBERT NOSOW

Resonance. A large amplitude of oscillation built up when a vibrating system is driven by an outside periodic force of frequency close to a natural frequency of the system. It plays an important part in the operation of almost all acoustic systems. In musical instruments, resonances are crucial in the generation or stabilisation of pitched sounds and are frequently employed to enhance sound radiation; on the other hand, a strong resonance can be a problem if a uniform response is required over a wide frequency range. *See also* FORMANT; RESONATOR; and SOUND, §5.

MURRAY CAMPBELL

Resonanzboden (Ger.). *See* SOUNDBOARD (i).

Resonanzsaiten (Ger.). *See* SYMPATHETIC STRINGS.

Resonator. A body showing the property of RESONANCE. An important example of a musical resonator is the hollow tube hung below each bar of the modern orchestral marimba or the vibraphone. The length of the tube is chosen so that the first vibrational mode of the enclosed air column has the same frequency as the first (transverse) vibrational mode of the bar; when the bar is struck, its motion exerts an oscillating force on the air column, driving it into resonance. The resulting large-amplitude standing wave in the resonator contributes greatly to the sound radiated by the instrument. The resonator does not itself generate sound energy; the increased loudness is obtained at the expense of a more rapid rate of decay of the bar's vibration.

An enclosed container connected to the outside air through a small aperture or neck is known as a Helmholtz resonator; its frequency of resonance is determined by the volume of enclosed air and the form and dimensions of the opening (*see* PHYSICS OF MUSIC). Helmholtz resonators were used by the 19th-century acoustician HERMAN VON HELMHOLTZ for qualitative sound analysis, and find applications in room acoustics (*see* ACOUSTICS, §I). The cup mouthpiece of a brass instrument has some of the features of a Helmholtz resonator (*see* ACOUSTICS, §IV).

The tube of a wind instrument is commonly described as a resonator, but this oversimplifies the complex nature of the coupling between the sound-generating mechanism and the air within the tube. The air column has a set of resonances, each corresponding to one of its natural modes of vibration; when a stable note is sounding, the generator is locked into a cooperative vibration partnership with the air column, involving the simultaneous excitation of several of these resonances. In a woodwind or brass instrument, or in an organ flue pipe, the sound generator (reed, lips or air jet) can adapt its vibration frequency to drive the air column resonances over the complete playing range of the instrument. In an organ reed pipe, on the other hand, the vibration frequency of the metal reed is little affected by the coupling to the air column; the pipe is tuned primarily by adjusting the reed frequency, and the air column acts as a passive resonator (*see* ORGAN, §III).

Although the body of a string instrument normally has many resonances, it is inappropriate to describe it as a resonator because it is designed to radiate sound over a wide frequency range rather than at specific resonance frequencies. Indeed, a particular body resonance which is

too strong can disrupt the transfer of energy from the string, giving rise to a WOLF note at the frequency of the resonance. Similar considerations apply to the soundboard of a keyboard stringed instrument. The sympathetic strings found on pianos with ALIQUOT scaling, on the other hand, are examples of true resonators, since each string responds only at its own tuned resonance frequencies.

MURRAY CAMPBELL

Resonator guitar. A guitar developed in the late 1920s with one or more resonator discs, usually metal, mounted inside the body and connected to the bridge. It was developed in the USA by John Dopyera (*b* June 1893), the son of a Czech violin maker, and first manufactured by the National String Instrument Corp. (formed by Dopyera and others) in Los Angeles from 1927. Dopyera left the company in about 1929 and set up the Dobro Corp. with two of his brothers, Emil ('Ed') and Rudolph ('Rudy'). The brand name 'Dobro', derived from the first syllables of 'Dopyera brothers', was devised at this time (it is also the word for 'good' in Slavonic languages). Besides resonator guitars, the company marketed resonator ukuleles, banjos, mandolins, four-string tenor guitars, and double basses, and in the early 1930s produced one of the first Spanish electric guitars, which had magnetic pickups designed by Victor Smith.

Around 1933 changes in the management of the National String Instrument Corp. left another Dopyera brother, Louis, as the major stockholder, and a merger with the Dobro Corp. followed in 1935. The National Dobro Corp. moved to Chicago in 1936, and in the late 1930s added Hawaiian steel guitars and electric violins to its range of string instruments. It produced variants of the resonator guitar for marketing under different names by distributors, and exchanged guitar bodies for metal and electrical parts with other companies. In 1937 the Chicago-based Regal company acquired rights to manufacture Dobro instruments. In the early 1940s National-Dobro became the Valco Manufacturing Co. (named after Victor Smith, Al Frost and Louis Dopyera), which, after the war, concentrated on the making of electric guitars primarily with National or Supro brands until its demise in 1968. Following a revival of interest in the resonator guitar in the late 1950s, Emil Dopyera began to manufacture the instrument again around 1959 in El Monte, Los Angeles (later in nearby Gardena). His company was sold to Mosrite around 1967, but the name 'Dobro' was regained by Emil jr and Ruby Dopyera when their Original Musical Instrument Co. (OMI) resumed the making of resonator guitars in Long Beach, California in 1971, moving to nearby Huntington Beach in 1972. In the 1990s OMI was bought by Gibson.

The resonator guitar was originally developed in response to the growing demand for a guitar that could produce a greater volume than the conventional instrument. It was superseded in many areas of popular music after World War II by the more efficient electric guitar. The resonator guitar was used at first in country blues and hillbilly music; it was often played Hawaiian-style across the knees and with a bottleneck (indeed some models specifically adapted for Hawaiian playing were marketed); it is now heard mainly in bluegrass and related country music, though it is also played by some rock musicians.

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HUGH DAVIES/TONY BACON

Reso-reso. A notched bamboo stem scraper or a metal scraper. *See* GÜIRO.

Respighi [née Olivieri-Sangiacomo], **Elsa** (*b* Rome, 24 March 1894; *d* Rome, 17 March 1996). Italian singer and composer. She studied in Rome with Sgambati (piano), Remigio Renzi (harmony and counterpoint), and Ottorino Respighi (composition), whom she married in 1919. A singer with a fine technique and an interpreter of considerable taste, she undertook many concert tours, accompanied at the piano by Respighi, some of whose compositions she first performed. After an initial period as a composer of mainly songs with piano accompaniment, she abandoned composition almost entirely to devote herself to her husband's career, and, after his death, to preserving his memory by publishing books and organizing conferences, performances, recordings and new editions of the music. As well as completing unfinished compositions, she also made some transcriptions of his work. In 1969 she established a Fondo Respighi in Venice, to promote music education in Italy. Her own output also includes a number of orchestral and vocal-orchestral pieces; a *lauda drammatica*, *Il pianto della Madonna*, first performed in Turin in 1939; and two operas, both unperformed: *Il dono di Alcesti*, with which she won the Concorso Nazionale held by the SIAE (Società Italiana Autori ed Editori) in 1942, and *Samuray* (1945).

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(*selective list*)

Stage: Fior di neve (fiaba musicale, 3, ?Verdini), 1918; Il dono di Alcesti (op, 1, C. Guastalla), 1941; Samuray (op, 3, Guastalla), 1945

Vocal: 3 Canzoni spagnole, S, orch, 1917; 4 liriche (O. Khayam), 1v, pf, 1918–9; Il pianto della Madonna (Jacopone da Todi), S, T, chorus, orch, 1939; 3 Canti corali (A. Poliziano), chorus, 1939; Preghiera di Santa Caterina, Mez, chbr orch, 1943–8

Inst: Serenata di maschere, sym. poem, orch, 1918; Suite di danze, orch, 1919–20; Intermezzo romantico, va, fl, hp, orch, 1942

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ANTONIO TRUDU

Respighi, Ottorino (*b* Bologna, 9 July 1879; *d* Rome, 18 April 1936). Italian composer. Despite the eclecticism and uneven quality of his output as a whole, the colourful inventiveness of his most successful works has won them an international popularity unmatched by any other Italian composer since Puccini.

1. LIFE. The son of a piano teacher, Respighi began to learn the violin and the piano as a child, before becoming a student (1891–1901) at the Liceo Musicale, Bologna, where his violin (and viola) studies continued with Federico Sarti. He also studied composition there with Torchi who, being eminent especially as a pioneering musicologist, sowed the seeds of his lifelong interest in early music. The Liceo's director at that time was Martucci, whose achievements both as an enricher of Bologna's musical life and as the leading composer of non-operatic music in Italy at the turn of the century made a strong impact on the young Respighi: Martucci taught him composition in his last year as a regular student, and had a high opinion of his technical competence and promise.

In the winter of 1900–01, and again in 1902–3, Respighi was employed for several months as an orchestral viola player in Russia, where he had a few, 'but for me very important', lessons from Rimsky-Korsakov that crucially influenced his orchestration. His brief period of study with Bruch in Berlin in 1902 (not, as has often been stated, 1908) seems, on the other hand, to have helped him little. During 1903–8, back in Bologna, he continued to earn his living mainly as an orchestral player, while winning increasing (though still only local) recognition as a composer. From 1906 he also became active as a transcriber of music from the 17th and 18th centuries: his version for voice and orchestra of Monteverdi's *Lamento d'Arianna* gained him his first significant public success outside Italy, in 1908 during another visit to Berlin. That second stay in the German capital (which lasted nearly a year) widened his musical horizons considerably, with creative results that can already be discerned in his first full-scale opera, the initially successful but thereafter long-neglected *Semirâma*.

Although Respighi was seldom much attracted by the more self-consciously innovative musical trends of the time, he nevertheless became marginally involved (in 1910, the year of *Semirâma*'s première) in a short-lived anti-establishment pressure-group – the 'lega dei Cinque' whose other members were Pizzetti, Malipiero, Bastianelli and Renzo Bossi. Soon afterwards the first performance of his justly admired solo cantata *Aretusa* (1910–11) was given by the singer Chiarina Fino-Savio, for whom he subsequently wrote many songs and who for some years was his close friend and confidante. From then onwards Respighi became more active as a piano-accompanist than as a string player. Meanwhile he had had intermittent opportunities to teach at the Bologna Liceo Musicale without, however, gaining a permanent post there: frustration at this failure led him reluctantly to apply for posts elsewhere, and in January 1913 he settled in Rome, having been appointed professor of composition at the Liceo Musicale di S Cecilia.

Respighi held this post for over a decade, during which he revealed a notable flair for teaching, as several pupils have testified. In addition to Rieti and Amfitheatrof, his students included (from 1915) the young Elsa Olivieri Sangiacomo, a talented composer and singer, who married her teacher in January 1919 and was the inseparable mainstay of many aspects of his existence for the remainder of his relatively short life. (She was to survive him by nearly 60 years, becoming his principal biographer and a tireless fighter for fuller recognition of his achievement right on into the closing decades of the century.)

By 1913 Rome had become Italy's most vigorous centre of orchestral concert-giving, thus providing a stimulus that was soon to bear appropriate fruit in *Fontane di Roma* (1915–16). This vivid piece's huge and well-deserved success, though not quite immediate, was quickly to transform Respighi's reputation (and finances) beyond recognition. Meanwhile in 1915 an adventurous new colleague had joined him on the staff of the Liceo: after living in France for many years, Casella had returned to Italy bent on drastically modernizing the country's musical life in the light of his recent experiences abroad. Again Respighi became marginally caught up in the resultant ferment of new ideas; but he played only a limited part in the activities of Casella's controversial Società Italiana di Musica Moderna (1917–19), with whose aims he had little natural sympathy.

In 1923 Respighi was appointed director of the now state-funded Conservatorio di S Cecilia (as the former municipal Liceo had become from 1919); but his administrative duties proved uncongenial and time-consuming, and in 1926 he resigned so as to have more time to compose. Yet, although he no longer had any economic need to do so, he continued until 1935 to teach an advanced class in composition that had been specially created for him under the auspices of the much older Accademia di S Cecilia. (His successors in this prestigious new post were to include Pizzetti, Petrassi and Donatoni.) Meanwhile, although he continued to win his biggest successes with orchestral pieces, he again became involved in opera-composition, encouraged by his meeting in 1920 with the writer and journalist Claudio Guastalla (1880–1948) who is now remembered almost exclusively as the librettist of all Respighi's later operas. Guastalla seems also to have exerted a significant influence (for better or worse) on the conceptions and programmes of some of his non-operatic works.

During his later years Respighi's now worldwide fame encouraged him to travel extensively, conducting his music in many countries on both sides of the Atlantic, accompanying singers – especially (though not only) his wife, who increasingly replaced Fino-Savio as the leading interpreter of his songs – and occasionally even appearing as a piano soloist in his own compositions. Before long his international success brought him substantial rewards at home, including official favours from the fascist authorities: in 1932 he was honoured with membership of the Reale Accademia d'Italia. Mussolini's own admiration for Respighi's orchestral works seems to have been genuine and considerable, and it could be argued that parts of, for example, *Pini di Roma* (1923–4) and *Feste romane* (1928) evoke something of the atavistic pageantry that became associated with fascist propaganda. Yet Respighi himself remained uninvolved with politics: unlike some of his main Italian contemporaries he seldom wrote to the fascist leaders, and his few surviving letters to them are simple and relatively innocuous. It has been convincingly suggested that 'Respighi did not attempt to ingratiate himself with the regime because he was the one composer of his generation whom the regime backed without being asked' (Sachs).

In the field of 'musical politics', however, his essentially conservative position was confirmed when he became a signatory (with Pizzetti, Zandonai and various lesser figures) of the notorious, widely quoted manifesto which in December 1932 attacked the more adventurous musical

trends of the time and urged a return to established Italian tradition. Ironically, on this occasion the unpredictable Mussolini firmly took the side of the modernists. By then Respighi's health was declining: a heart murmur had been diagnosed in 1931, and by 1935 more serious heart problems had set in. He completed no new original compositions after 1933, and his last opera, *Lucrezia*, though seemingly almost finished at his death, is the work of a tired and weakened man.

2. WORKS. Since 1980 many of Respighi's hitherto little-known early works have belatedly become available in print or in recordings, some of them thus being heard for the very first time. Although the quality of these juvenilia is variable (some are notable more for technical fluency than for individuality or memorable ideas), there are striking pieces among them: for example, the previously unperformed cantata *Christus*, composed at the age of 19, is a moving and not unoriginal creative response to the sound world of Perosi's early oratorios, which were then just becoming fashionable. Also worthy of attention are the Piano Quintet and the A minor Piano Concerto, whose evident debt to Martucci does not preclude signs of fresh thinking in their structural outlines, as well as in evocative details which in the Concerto sometimes reflect Respighi's recent experiences in Russia. The orchestral resourcefulness that he had picked up from Rimsky-Korsakov – and also 'conspicuously' from the music of Tchaikovsky – can even more clearly be heard in parts of the Suite (originally Symphony) in E (1903), in which distinctive Respighian phraseology is often foreshadowed. Here, as in *Christus*, there are occasional signs that he was responsive to Gregorian chant long before he met his future wife, despite her oft-quoted claim that it was she who first induced him to study plainsong systematically.

Influences from other types of early music, too, are evident in some of his youthful pieces: the Suite in G pays free, rather romanticized tribute to late Baroque styles from Corelli to J.S. Bach, and pastiche of 18th-century music also pervades the long-winded *Concerto all'antica* (1908), written during Respighi's first major burst of activity as a transcriber of compositions from that period. Meanwhile he was winning his first really lasting successes mainly with songs, some of which have remained among the most popular he ever wrote. Although he never became as strongly individual a song composer as his Italian contemporaries Pizzetti and Malipiero at their best, the charm and expressive variety of his many works in this field – ranging, in these early years, from the disarming, child-like freshness of *Stornellatrice* (1906) to the concentrated, hypnotic turbulence of *In alto mare* from the *Sei melodie* (1906) – has proved attractive to singers and audiences in many countries.

More adventurously up-to-date elements began to enter Respighi's music in some of his works of the years immediately preceding World War I. Pre-eminent among them is *Semirâma* (1908–10), whose recent revival in the theatre and on disc (after over three quarters of a century of total neglect) has proved considerably more rewarding than had been generally expected. The style is, admittedly, still somewhat eclectic, with suggestions both of recent French music and – not least – of the Strauss of *Salome*, interacting with more tranditionally Italian operatic tendencies and with appropriate excursions into the exotic. The sumptuous orchestral palette of this shamelessly indulgent work prepared the way for the colouristic virtuosity of better-known pieces to follow.

Soon after the première of *Semirâma*, Respighi's solo vocal output entered a more ambitious phase, in three substantial settings of translations of Shelley. The vividly picturesque *Aretusa*, which the composer is said to have regarded as 'more *his* than anything he had previously written' (E. Respighi, 1954), directly foreshadows *Fontane di Roma* in some of its orchestral imagery. *Il tramonto* (1914) too – more than the rather prolix *La sensitiva* (1914–15) – combines lyricism and restrained dramatic expression in a hauntingly eloquent single-movement cantata. The accompaniment, though here for strings alone, contains plentiful signs of Respighi's flair for imaginative textures, fully justifying the work's place among his most widely performed vocal compositions.

However, Respighi's move to Rome led him, by and large, to devote more of his energies to purely orchestral music. His first extended orchestral piece of the Roman years, the huge, unconvincing *Sinfonia drammatica* (1914), paid turgid tribute to the more ponderous sides of both Strauss and the Franck tradition, and has understandably made little headway in the repertory. In *Fontane di Roma*, by extreme contrast, influences from, among others, Ravel and the Strauss of the 'silver rose' music in *Der Rosenkavalier* are totally assimilated into a highly personal, memorably pictorial soundscape: here Respighi showed both a perfect knowledge of his limitations and a superb command of his talents as an outstanding musical illustrator.

Fontane di Roma proved to be the most important creative turning-point in Respighi's career. Yet the initial delay of its big success prevented its significance from being recognized at first even by the composer. During 1917–19 he wavered between contradictory stylistic possibilities: the Violin Sonata in B minor again harks back to 19th-century forerunners (from Martucci to Franck), with a risk of academicism in the final passacaglia; whereas a more modern, even cautiously experimental approach is evident in the capricious superimposed fourths that pervade the song cycle *Deità silvane* (1917), and in the menacing orchestral dissonances that caused the *Ballata delle gnomidi* (1919) to be controversial when new, before sinking into near oblivion until quite recently. Such works show that Respighi did respond to some extent, however temporarily, to the innovative ideals of Casella and his Società Italiana di Musica Moderna, which was active in precisely those years.

Meanwhile his creative involvement with music from the past entered a particularly happy phase, when the first set of *Antiche danze ed arie* (1917) combined a typically Respighian colouristic variety with a crisp clarity of sound that suits the chosen lute pieces surprisingly well. The work soon became another of his major successes, as did the ballet *La boutique fantasque* (1918). Here the themes borrowed from Rossini must themselves take part of the credit for the sparkling result; but Respighi's skill in deploying and scoring this material is also notable, and may even have helped to prepare the way for Stravinsky's far more drastic reshaping of borrowed ideas in *Pulcinella*, which was likewise the result of a commission from Diaghilev.

Respighi's most famous works of the 1920s are the several symphonic poems that followed on, in various ways, from *Fontane di Roma*, whose international success

was by then going from strength to strength. *Pini di Roma* and *Feste romane* were consciously planned as sequels to *Fontane*, and became inseparably linked with it in the public mind and in due course in countless recordings. However, these two later 'Roman' poems (especially *Feste*), though in many ways imaginative, are inclined to let picturesque colourfulness spill over into a flamboyant garishness that seems aimed primarily at lovers of orchestral showpieces. One can understand why Mussolini was fond of these works; yet the unworldly Respighi was probably, in truth, more influenced here by a simple, child-like delight in the kaleidoscopic riches of a modern orchestra than by the pageantry of fascism.

Between *Pini di Roma* and *Feste romane*, he wrote some more restrained tone poems on non-Roman subjects, among which the *Trittico botticelliano* (1927) stands out as a radiantly evocative little masterpiece for small orchestra. Imaginative in a different way is the central, and best, movement of the *Impressioni brasiliane* (1928), which evokes the Butantan snake farm near São Paulo with appropriately unsettling squeaks and slithering sounds. *Vetrate di chiesa*, though it too is colourful and ostensibly pictorial, consists largely of orchestral amplifications of the abstract *Tre preludi sopra melodie gregoriane* for piano (1919–21).

The best known of the overtly abstract compositions whose use of plainsong-like material followed on from the *Tre preludi* is the *Concerto gregoriano* for violin and orchestra (1921), whose central movement features the familiar Easter sequence *Victimae paschali*. Elsewhere in the work the allusions to plainchant are more fleeting and disguised; the quasi-pastoral result parallels some of the more calmly modal music of Vaughan Williams. Likewise pervaded by freely plainsong-like themes are the long and rather diffuse *Concerto in modo misolidio* for piano and orchestra (1925), and the more impressive *Quartetto dorico* (1924), in which predominantly modal material is put to richly varied uses within a seemingly rhapsodic yet thematically unified single movement structure.

Meanwhile Respighi continued to make transcriptions of music by composers of various periods. The later sets of *Antiche danze ed arie* have won a success comparable to that of the first set, as, still more, has the winsome *Gli uccelli* (1928), freely based on Baroque keyboard pieces depicting birds. On the other hand few would now defend the outrageously inflated adaptation of Monteverdi's *Orfeo* (1934), in which both Respighi and his regular librettist Guastalla introduced drastic changes in the work's substance as well as in its scoring: their version, like Respighi's much earlier transcription of the *Lamento d'Arianna*, uses a large modern orchestra, and has justly been condemned as 'an opulent vulgarization of Monteverdi's original' (Fortune). Two overtly neo-Baroque concertante works from Respighi's last period, the Toccata for piano and orchestra (1928) and the *Concerto a cinque* (1933), tend too readily to lapse into academicism on the one hand and rather pallid Romantic indulgences on the other. By contrast, perhaps the most perfect embodiment of his freely 'archaizing' tendencies is the radiantly charming *Lauda per la natività del Signore* (1928–30) – in effect a large Christmas carol in cantata form, pervaded throughout by suggestions of 16th-century madrigals, Monteverdian arioso, and other pre-classical music.

During the inter-war period Respighi also became increasingly involved, after previous discouragements, with opera. *La bella dormente nel bosco* (1933) – still, in its small way, arguably his most perfect dramatic work – was launched as an opera for puppets, and was taken all over the world by Vittorio Podrecca's famous Teatro dei Piccoli before being adapted in a new version using child mimes. The work contains many gently parodistic touches; yet the total effect is surprisingly unified, so sincere and apt is the composer's responsiveness to the details of the story. The far more ambitious *Belfagor* (1920–22) is dramatically and musically uneven, despite some beautiful love music and considerable harmonic boldness, by Respighi's standards, in the portrayal of the protagonist and his infernal origins. In *La campana sommersa* (1924–7) the composer responded vividly to the fantasy elements in Hauptmann's symbolist drama, with results that are as imaginative as his very best symphonic poems. However, the music associated with human passions is less distinguished.

The two stage works completed in 1931 are strongly contrasted: the ballet score *Belkis, regina di Saba* ranges from picturesque exoticism to raucous banality and contains some of the most sumptuous instrumentation that Respighi ever conceived; whereas in *Maria egiziaca* – originally designed for small-scale, semi-staged presentation in the concert hall but thereafter performed quite often in Italian opera houses – he matched Guastalla's self-consciously archaic libretto with austerely evocative music in which Gregorian, Renaissance and Monteverdian influences are evident, alongside others of more recent origin. *La fiamma* (1931–3), Respighi's last and most frequently performed large-scale opera, reverts in some ways to quasi-Verdian methods, alongside archaic and exotic elements designed to evoke the Byzantine setting. Monteverdi-like archaisms reappear here and there in the unfinished *Lucrezia*, especially in the narrating part of 'La voce'. However, in this disappointing short opera the composer's lifelong eclecticism became a liability rather than the asset it could sometimes be. The work's orchestration was completed by his widow, assisted by his pupil Ennio Porrino.

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55 Re Enzo (comic op, 3, A. Donini), 1904–5, Bologna, Teatro del Corso, 12 March 1905, only few nos. pubd

76 Al mulino (2, Donini), 1908, inc., unperf., unpubd

94 Semirâma (poema tragico, 3, A. Cerè), 1908–10, Bologna, Comunale, 20 Nov 1910 [incl. rev. version of Notturno, orch, P74; Duet, P94a, S, T, orch, 1911–12 [from Act 1 of op] Danza dell'aurora, P94b added 1912]

100 Marie Victoire (4, E. Guiraud), 1912–14, unperf.

134 La bella addormentata nel bosco (fiaba musicale, 3, G. Bistolfi, after C. Perrault), 1916–21, unpubd; rev. as La bella dormente nel bosco, P176, 1933

137 Belfagor (commedia lirica, prol., 2, epilogue, C. Guastalla, after E.L. Morselli), 1920–22, Milan, Scala, 26 April 1923

152 La campana sommersa (4, Guastalla, after G. Hauptmann: *Die versunkene Glocke*), 1924–7, Hamburg, Stadt, 18 Nov 1927

170 Maria egiziaca (mistero, 3 episodes, Guastalla, after D. Cavalca: *Le vite dei santi padri*), 1929–31, semi-staged New York, Carnegie Hall, 16 March 1932; staged Venice, Goldoni, 10 Aug 1932

175 La fiamma (melodramma, 3, Guastalla, after H. Wiers-Jenssen: *Anne Pedersdotter*), 1931–3, Rome, Opera, 23 Jan 1934

176 La bella dormente nel bosco (fiaba musicale, 3, Bistolfi, after Perrault), 1933 [rev. version of La bella addormentata nel bosco, P134], marionette version, Rome, Piccoli di Podrecca, Palazzo Odescalchi, 13 April 1922; version with child mimes, Turin, Torino, 9 April 1934; 3rd version, rev. G.L. Tocchi and E. Respighi, RAI, 13 June 1967

180 Lucrezia (1, Guastalla, after W. Shakespeare: *The Rape of Lucrece* and Livy: *Ab urbe condita libri*), 1935; orch completed E. Respighi and E. Porrino (1936), Milan, Scala, 24 Feb 1937

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120 La boutique fantasque (choreog. L. Massine), 1918, London, Alhambra, 5 June 1919 [after Rossini]

128 Sèvres de la vieille France (I. Leonidov, choreog. M.A. de Camargò), 1920, Rome, Costanzi, spring 1920 [based on French 17th- and 18th-century themes]

129 La pentola magica (fiaba russa, choreog. Leonidov), 1920, Rome, Costanzi, 20 Nov 1920 [based on Russian folk melodies]

129a La pirrica (choreog. Leonidov), 1920, Rome, Costanzi, 20 Nov 1920, unpubd, ?lost [after Chopin]

129b Fantasia indiana (choreog. Leonidov), 1920, Rome, Costanzi, 20 Nov 1920, unpubd, ?lost [after Glinka, Rimsky-Korsakov]

129c Canzoni arabe (choreog. Leonidov), 1920, Rome, Costanzi, 27 Nov 1920, unpubd, ?lost [after Borodin, Rimsky-Korsakov]

129d L'autunno (choreog. Leonidov), 1920, Rome, Costanzi, Nov 1920, unpubd, ?lost [after Tchaikovsky]

129e Fiori di mandorlo (choreog. Leonidov), 1920, Rome, Costanzi, Nov 1920, unpubd, ?lost

130 Scherzo veneziano (Le astuzie di Colombina) (choreog. Leonidov), 1920, Rome, Costanzi, 27 Nov 1920, unpubd

130a Impromptu (choreog. Massine), 1921, unpubd, ?lost [after Chopin]

171 Belkis, regina di Saba (Guastalla), 1931, Milan, Scala, 23 Jan 1932 [incl. Danza dell'aurora from op Semirâma]

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1, 2 Unpubd juvenilia, 1893–4

28 Variazioni sinfoniche, 1900

30 Preludio, corale e fuga, 1901

32 Aria, G, str, org, 1901; versions incl. in Suite no.2, P57a; Suite, G, P58; chbr work 6 pezzi, P31

34 Symphony, E, 1901, unpubd, rev. 1903 as Suite, E, P51, unpubd

36 Leggenda, vn, orch, 1902, arr. as no.3 of 6 pezzi, P31, vn, pf

38 Berceuse, str, 1902, unpubd, arr. as no.1 of 6 pezzi, P31, vn, pf

40 Piano Concerto, a, 1901

40a Cello Concerto, E, 1902, unpubd, partly lost, central movt rev. as Adagio con variazioni, P133

41 Suite, str, 1902

45 Humoreske, vn, orch, 1903

47 Minuetto, str, 1903, unpubd [arr. as/based on no.4 of 6 pezzi, P44, pf]

48 Di sera, 2 ob, str, 1903

49 Violin Concerto, A, 1903, inc., 1st and 2nd movts pubd 1993

50 Fantasia slava, G, pf, orch, 1903

51 Suite, E, 1903, unpubd [version of Sym., E, P34]

54 Serenata, small orch, 1904

57 Suite, str, fl, triangle, 1905, unpubd

57a Suite no.2, str, fl, sistro, 1905 [incl. version of Aria, P32 and Intermezzo-Serenata from op Re Enzo, P55; versions of some nos. incl. in 6 pezzi, P31, vn, pf, and 6 pezzi, P44, pf; Suite assembled 1993 by P. Pedarra]

58 Suite, G, str, org, 1901–5 [incl. version of Aria, P32]

59 Burlesca, 1906

74 Notturno, 1904–5, rev. and incl. in op Semirâma

75 Concerto all'antica, vn, orch, 1908

94b Danza dell'aurora, 1912, incl. in op Semirâma, P94 and ballet Belkis, regina di Saba, P171

99 Ouverture carnevalesca, 1913, unpubd

102 Sinfonia drammatica, 1914

106 Fontane di Roma, 1915–16, arr. pf 4 hands, 1918

109 Antiche danze et arie per liuto, suite no.1, small orch, 1917, arr. 2 pf, 1918 [from 16th-century lute pieces]

120a La boutique fantasque, suite, 1918 [based on ballet, P120]

124 Ballata delle gnomidi, 1919

133 Adagio con variazioni, vc, orch, 1921 [rev. of 2nd movt of Vc Conc., P40a]

135 Concerto gregoriano, vn, orch, 1921

138 Antiche danze ed arie per liuto, suite no.2, orch, 1923, arr. 2 pf, 1923 [from 16th- and 17th-century lute pieces]

140 Belfagor, ov., 1924 [based on op, P137]

141 Pini di Roma, 1923–4, arr. pf 4 hands, 1924

145 Concerto in modo misolidio, pf, orch, 1925

146 Poema autunnale, vn, orch, 1925

148 Rossiniana, suite, 1925 [after Rossini]

150 Vetrate di chiesa, 1925–6 [first 3 movts based on 3 preludi sopra melodie gregoriane, P131, pf]

151 Trittico botticelliano, small orch, 1927

153 Impressioni brasiliane, 1928

154 Gli uccelli, small orch, 1928, perf. as ballet, 1933 [arr. Baroque kbd pieces]

156 Toccata, pf, orch, 1928

157 Feste romane, 1928 [first section based on unfinished Nerone, orch, 1926]

169 Metamorphoseon modi XII, 1930

172 Antiche danze ed arie per liuto, suite no.3, str, 1931 [version of str qt, P172a]

173 Huntingtower, large wind band (1932)

174 Concerto a cinque, ob, tpt, vn, db, pf, str, 1933

177 Belkis, regina di Saba, suite, 1934 [based on ballet, P171]

VOCAL WITH ORCHESTRA OR ENSEMBLE

1b Sentite? Tintinnan le mandrie (anon.), S, chorus, orch, 1893–4, unpubd

17 Salutazione angelica (E. Panzacchi), S, chorus, orch, 1897–8, unpubd

24 Christus (cant., Respighi), T, Bar, male chorus, orch, 1898–9

60 I persiani (cant., Aeschylus), Mez, T, Bar, male chorus, orch, 1900, rev. as 29, 1906

94a Duet from Semirâma (Cerè), S, T, orch, 1911–12 [from Act I of op]

95 Aretusa (P. Shelley), Mez, orch, 1910–11

99a Tre liriche (A. Negri, V.A. Pompilj), Mez, orch, 1913 [orch of songs Notte, P55a, Nebbie, P64, Pioggia, P90]

101 Il tramonto (Shelley), Mez, str qt/str orch, 1914

104 La sensitiva (Shelley), Mez, orch, 1914–15

105 Canzone e danza sopra temi popolari russi, chorus, orch, 1915, unpubd

117 Ai lancieri 'Vittorio Emmanuele II' (hymn, Bevilacqua), chorus, tpts, 1918, unpubd

119 Il flauto di Pane, Mez, small orch, 1918, unpubd, rev. version incl. in op La campana sommersa, P152

136 La primavera (C. Zarian), S, T, Bar, B, chorus, orch, 1918–22

147 Deità silvane (A. Rubino), S/T, 15 insts, 1917–25 [arr. of song, P107]

166 Lauda per la natività del Signore (attrib. J. da Todi), S, Mez, T, chorus, pic, fl, ob, eng hn, 2 bn, triangle, pf 4 hands, 1928–30

170 Maria egiziaca (trittico da concerto, Guastalla), 1929–31 [after op]

SONGS

8 L'ultima ebbrezza (A. Negri), S, 1896

9 Lagrime (Negri), T, 1896

11 Notturno (Negri), T, 1896

12 Tantobella (Negri), T, 1897

39 Miranda (A. Fogazzaro), 1v, pf, 1902, unpubd

52 Storia breve (Negri), Mez, pf, 1904

55a Notte (Negri), Mez, Bar, pf, 1905, unpubd, rev. version incl. in 6 liriche, P97, orchd version in 3 liriche, P99a

63 Luce (Negri), Mez, pf, 1906

64 Nebbie (Negri), 1v, pf (1906), orch version incl. in 3 liriche, P99a

65 Nevicata (Negri), 1v, pf (1906)

66 Contrasto (C. Zangarini), 1v, pf (1906)

67 Invito alla danza (Zangarini), 1v, pf (1906), orchd
68 Scherzo (Zangarini), 1v, pf (1906)
69 Stornellatrice (Zangarini, A. Donini), 1v, pf (1906), orchd
70 Stornello dall'opera Re Enzo (Donini), 1v/2v, pf (1906) [from op, P55]
71 Cinque canti all'antica, 1v, pf, ?1906 (1910) [incl. Canzone di Re Enzo from op Re Enzo, P55]
89 Sei melodie, 1v, pf, 1906 [incl. In alto mare (E. Panzacchi), Mattinata (G. D'Annunzio)]
90 Sei liriche, series no.1, 1v, pf, 1909 [incl. O falce di luna (D'Annunzio), Pioggia (Pompilj)]
96 E se un giorno tornasse . . . (Pompilj), Mez, pf, 1911
97 Sei liriche, series no.2, 1v, pf (1912) [incl. arr. of song Notte, P55a]
98a Vous êtiez sur mon coeur (E. Guiraud), Mez/Bar, pf, 1912–13, unpubd
103 Quattro rispetti toscani (A. Birga), 1v, pf, 1915, no.2 also orchd
107 Deità silvane (A. Rubino), S/T, pf, 1917, arr. as P147, S/T, 15 insts, 1925
108 Cinque liriche, 1v, pf, 1917 [incl. I tempi assai lontani, Canto funebre (Shelley); La fine (R. Tagore) (1918), orchd]
108a La musica (Shelley), Mez, pf, 1917, unpubd
121 La donna sul sarcofago (D'Annunzio), Mez, pf, 1919
122 La statua (D'Annunzio), Mez, pf, 1919
123 Due liriche (anon., M. de Fersen), Mez, pf, 1919, unpubd
125 Quattro liriche (D'Annunzio: *Poema paradisiaco*), Mez, pf, 1920
132 Quatro liriche su parole di poeti armeni (C. Zarian, Nersès), Mez, pf, 1921
155 Canzone sarda, 1v, pf, 1928, unpubd
161 Vocalizzo, S/T, pf, incl. in *Vocalizzi nello stile moderno* (1930)
162 Vocalizzo, Mez/Bar, pf, incl. in *Vocalizzi nello stile moderno* (1930)
163 Vocalizzo, A/B, pf, incl. in *Vocalizzi nello stile moderno* (1930)
164 La funtanelle (Abruzzi folksong), 1v, pf, 1930, unpubd
165 2 liriche, 1v, pf, ?1930, unpubd

CHAMBER

some works also orchestrated

15 Sonata, d, vn, pf, 1897, unpubd
15a Sarabanda, vn, pf, 1897, unpubd
15b Giga, vn, pf, 1897, unpubd
18 String Quartet no.1, D, 1897–8, unpubd
20 String Quartet no.2, B♭, 1897–8, unpubd
21 Wind Quintet, g, 1897–8
27 Double String Quartet, d, 1900
31 Sei pezzi, vn, pf, 1902–5 [incl. versions of orch works Aria, P32; Leggenda, P36; Berceuse, P38; Suite no.2, P57a; Suite, G, P58; pf work, P44]
33a String Quartet, B♭, 1901, unpubd, inc.
35 Piano Quintet, f, 1902
53 String Quartet no.3, D, 1904
61 Quartet, D, quinton, va d'amore, b viol, va da basso, 1906, unpubd
62 Cinque pezzi, vn, pf (1906)
91 String Quartet, d, 1909
110 Sonata, b, vn, pf, 1917
144 Quartetto dorico, str qt, 1924
168 Suite della tabacchiera, 2 fl, 2 ob, 2 bn, pf 4 hands, 1930
172a Antiche danze ed arie per liuto, str qt, 1931, arr. str orch, P172 [3 movts based on pf work, P114]
191 Scherzo, str qt, unpubd

KEYBOARD

4a,b Sonata, a, pf, 1895–6, unpubd, 2 versions
4c,6,7,10 Early short pieces, 1895–6, unpubd
13 Gösdemlan (Gusci di melone), pf 4 hands, 1897, unpubd
16 Sonata, f, pf, 1897–8
22 Suite, pf, 1898, unpubd
23 Preludio, pf, 1898, unpubd
37 Walzer, c♯, pf 4 hands, 1902, unpubd
43 Suite, pf, 1903, unpubd, inc.
44 Sei pezzi, pf, 1903–5, 2 nos. arr. vn, pf, incl. in 6 pezzi, P31 [no.4 arr. as/based on orch work Minuetto, P47; Intermezzo dell'opera Re Enzo arr. of Intermezzo-Serenata from op Re Enzo, also orchd as part of Suite no.2, P57a]
56 Preludio, org, 1905, unpubd
92 Tre pezzi, org, 1910
105a Preludio, org, 1916, unpubd
105b,c Toccata, Fuga, pf, 1916, unpubd
114 Antiche danze ed arie per liuto, pf, 1917–18, 3 nos. arr. as part of str qt, P172a, arr. str orch as suite no.3, P172 [from 16th- and 17th-century lute pieces]
115 Fontane di Roma, pf 4 hands, 1918 [arr. of orch work, P106]
116 Antiche danze ed arie per liuto, 2 pf, 1918 [arr. of orch work, suite no.1, P109]
131 Tre preludi sopra melodie gregoriane, 1919–21, arr. as part of orch work Vetrate di chiesa, P150
139 Antiche danze ed arie per liuto, 2 pf, 1923 [arr. of orch work, suite no.2, P138]
142 Pini di Roma, pf 4 hands, 1924 [arr. of orch work, P141]
149 Sei pezzi per bambini, pf 4 hands (1926)

TRANSCRIPTIONS AND REALIZATIONS

19 Moszkovski: Cortège, str qt, 1898, unpubd
72–3 Ariosti: 2 sonatas, va d'amore, hpd, 1906, unpubd [realizations]
77–84,86 Locatelli, Porpora, Tartini, Valentini, Veracini, Vivaldi: Sonatas, vn, pf, 1908–9 [Tartini: Pastorale also arr. vn, str]
85 J.S. Bach: Sonata, E, vn, str, org, 1908–9, also arr. vn, org
87 T.A. Vitali (attrib.): Ciacona, vn, str, org, 1908–9
88 Monteverdi: Lamento d'Arianna, Mez, large orch, 1908
93 J.S. Bach: aria from St Matthew Passion, a, vn, pf
98,113a B. Pasquini, B. Marcello, Galuppi, anon.: Antiche cantate d'amore, 1v, pf, 1912 [Pasquini and Marcello also arr. 1v, orch, 1917 unpubd]
98c J.S. Bach: Concerto, f, pf, orch, 1912–13, unpubd, lost
111–13 Frescobaldi: org works, arr. pf (1918)
113c Pergolesi: Se tu m'ami (arietta), 1v, ob, str, 1918, unpubd
118 J.S. Bach: Chorale, vn, str, 1918, unpubd, rev. as part of P167
126 Cimarosa: Le astuzie femminili, 1920, Paris, Opéra, 27 May 1920 [for Diaghilev]; pubd version ed. E. Respighi and M. Rossi
127 Paisiello: La serva padrona, 1920, ?unperf, lost [for Diaghilev]
139a Boccherini: Concerto, D, vc, small orch, 1923–4
139b Goltermann: Concerto, a, vc, orch, 1923–4, unpubd., ?lost
143 Quattro arie scozzesi (Scottish folksongs), 1v, pf, 1924
158 J.S. Bach: Prelude and Fugue, D, large orch, 1929
159 J.S. Bach: Passacaglia, c, orch, 1930
160 Rachmaninov: 5 études-tableaux, orch, 1930 [selected from opp.33 and 39]
167 J.S. Bach: 3 chorales, orch, 1930
178 Monteverdi: Orfeo, large orch, 1934, Milan, Scala, 16 March 1935 [realization]
179 B. Marcello: Didone, cant., S, small orch (1938)
195–6 Works by Corelli, Grieg, unpubd

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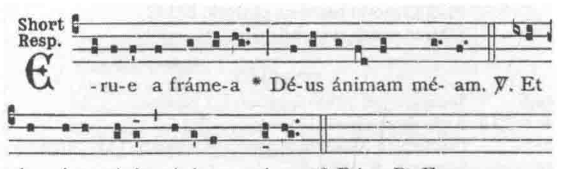
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JANET WATERHOUSE/JOHN C.G. WATERHOUSE (work-list with POTITO PEDARRA)

Respond (Lat. *responsa*). In literature on the music of Western Christian rites the term is sometimes used synonymously with RESPONSORY. A clearer practice (e.g. as found in W. Apel: *Gregorian Chant*, 1958, 2/1990) uses 'respond' for the first part of a chant in responsorial form (e.g. the gradual at Mass and the responsory of Matins) as distinct from the verse that follows. 'Respond'



Short responsory, Terce on Passion Sunday and Palm Sunday, from 'Liber usualis', p.239

and 'verse' are often abbreviated to ℟ and ℣ (see illustration; the same abbreviations are commonly used for versicles and responses). For the brief 'responsae' associated with early responsorial psalmody, *see* ANTIPHON, §1.

See also VERSICLE.

Responsa (Lat.). A response, originally sung by the congregation, in the *preces* of the Gallican rite. *See* GALLICAN CHANT, §13.

Response. In Christian liturgies the short text spoken or sung by the congregation or choir in reply to the VERSICLE.

Responsorium ad lectiones. A responsory sung between readings during the evening Office in the Ambrosian rite. *See* AMBROSIAN CHANT, §6(iv).

Responsorium graduale. *See* GRADUAL (i).

Responsorium in baptisterio. A responsory sung when the Ambrosian evening Office concludes in the baptistry. *See* AMBROSIAN CHANT, §6(iv).

Responsorium in choro. A responsory sung at the evening Office in the Ambrosian rite. *See* AMBROSIAN CHANT, §6(iv).

Responsory [Great responsory of Matins and Vespers; responsorium prolixum]. A category of Western chant serving at Matins and monastic Vespers as musical postludes to the reading of lessons, as the gradual and alleluia do at the Mass. Indeed, responsories make up the greater part of Matins, and in the total repertory of Roman chant are surpassed in quantity only by Office antiphons. From about 600 in their earliest musical source, the Hartker manuscript dating from about 1000 (PalMus, 2nd ser., i, 1900, 2/1970), the number of responsories increased to nearly 1000 in the 13th-century Worcester Antiphoner (PalMus, 1st ser., xii, 1922/*R*).

1. History of the form. 2. Texts. 3. Melodies: (i) Modality (ii) Structural principles. 4. Polyphonic settings.

1. HISTORY OF THE FORM. The responsories of the Office (like the gradual and alleluia of the Mass) are termed responsorial chants because in them choir responds with a refrain to verses sung by a cantor. In method of delivery they are clearly related to responsorial psalmody, although it is important that a distinction be maintained between the more ancient practice of responsorial psalm singing and the specific liturgical genre that bears its name.

Beginning in the late 4th century, patristic references to responsorial psalmody are fairly abundant. Basil describes the practice as 'entrusting the lead of the chant to one person, while the rest sing in response'. Athanasius tells of calming a frightened crowd by enjoining a deacon to read a psalm, while the people interject the refrain from Psalm cxxxv ('for his mercy endures for ever'). Elsewhere Ambrose compares the people's response to the 'roaring of waves', and Augustine mentions a 'short and highly beneficial psalm' being sung and 'responded to'.

The majority of these patristic references specifically mention psalmic texts delivered by a soloist in a cathedral setting, with responses sung by a lay choir. Moreover, most suggest that the selected psalm was sung in its entirety; when the source of the respond text is mentioned, the latter is nearly always said to be derived from the same psalm entrusted to the soloist. The responsories preserved in the medieval sources, however, rarely take their respond texts from the psalms: only two sets, of approximately 14 chants apiece, are exclusively psalmic (presumably these are the oldest layers of the repertory). Moreover, with rare exceptions, they are provided with only a single verse. Except in their use of similar performance forces, there is, therefore, little apparent connection between the responsorial singing mentioned in the early references and the medieval responsories of the night Office.

The first description of the responsory as an independent genre of liturgical chant does not appear until the 6th-century Rule of St Benedict (Hucke, 1980). In contrast to the congregational psalm singing described by the Church Fathers, Benedict makes particular reference to responsories as chants with an intimate connection to the night Office lectionary, their texts being selected specifically for relevance to the readings they accompany ('lectiones cum responsoriis suis'). This accords well with the repertory contained in the earliest musical sources, for many responsory texts are taken directly from the Old Testament readings they frame.

In the medieval chant tradition the responsory usually consisted of a choral respond, a single solo psalm verse and the *repetendum* (the last part of the respond repeated), yielding a ternary structure. It is likely that the responsory originally included the entire psalm, with the verses – sung by a soloist – separated by a brief congregational refrain. Its abbreviation from the complete psalm to a single verse must have come about through a change in its melodic nature. When the congregation relinquished its singing role to the trained choir, the respond section probably became more elaborate in style (and therefore longer) and required fewer verses in order to avoid excessive overall length. Isidore of Seville indicated that only one verse was sung in his time, and Peter Wagner suggested that analogous changes occurred in the graduals of the Mass as early as the 5th century.

An approximation to the original practice was nevertheless maintained at Rome in the 9th century. Amalarius of Metz gives the following account of responsory performance in Rome at that time:

> First a soloist sings the respond, which the choir repeats; the soloist next sings the verse, followed by choral repetition of the respond; then the soloist sings the doxology, with the choir now repeating only the second part of the respond; and finally soloist and choir, in turn, each sing the complete respond.

Amalarius also reports that the doxology, which had long been part of the responsory in France, had only recently been added to responsories in Rome.

In France, evidently, the repeat had become only partial after the verses as well as the doxology. Moreover, the original twofold initial statement of the respond had been reduced to a single statement, intoned by the soloist and continued by the choir. Thus the Frankish responsory in the early 9th century must have been performed as follows: respond (solo–chorus), verse (solo), latter half of respond (chorus); or, with doxology: respond (solo–chorus), verse (solo), latter half of respond (chorus), doxology (solo), latter half of respond (chorus).

Rome maintained the earlier form of fuller performance well into the 12th century, at least for major feasts; rubrics in the Roman antiphoner (*I-Rvat* S Pietro B79, *c*1175) call for the complete respond after the doxology in the first three responsories for the first Sunday of Advent, and

after the verse in all the responsories of Epiphany, Easter, Ascension, and St Peter and St Paul. This manuscript reveals, however, that considerable abbreviation had occurred even in Rome. The soloist now only intoned the respond, although a full choral statement still followed; moreover, for the bulk of the responsories the *repetendum* was indicated after the verse(s). Evidently, by the 12th century, Roman practice had come to conform almost entirely to Frankish. How far it conformed is well illustrated by the responsory *Aspiciens a longe*, which, doubtless by virtue of its position as first responsory of the liturgical year, had three verses and doxology. The text of the respond reads: 'Aspiciens a longe, ecce video Dei potentiam venientem, et nebulam totam terram tegentem. Ite obviam ei, et dicite: Nuntia nobis si tu es ipse qui regnaturus es in populo Israel'. Both the Roman and Frankish versions have successively shorter *repetenda*. The *repetendum* after verse 1 begins with 'Ite obviam'; that after verse 2 with 'Nuntia'; that after verse 3 with 'qui regnaturus'. But there is a divergence in practice at the fourth *repetendum*; in the Frankish version, the *repetendum* after the doxology consists only of 'in populo Israel', whereas in the Roman version – as a vestige of an earlier practice – the respond is repeated in full.

2. Texts. Table 1 gives the Matins readings as they are prescribed in the early 8th-century *Ordo romanus XIIIA* (see the two right-hand columns; in this source the liturgical year begins in March), together with the responsory texts accompanying those readings, as found in the much later notated sources for the Office (see the two left-hand columns). For much of the year, responsories are transmitted in distinct groups called *historiae*, named according to the particular biblical source of their texts ('historia de Job', 'historia de Judith' etc.). This is especially true for the weeks after Pentecost and during Lent, and in a more indirect manner for the Advent and Christmas seasons. As these texts are interspersed between the readings at Matins, which are taken from the same book of scripture as the responsories, each *historia* cycle is designed to exemplify and sometimes summarize the lections it accompanies. The number of responsories in a cycle can vary in number from as few as five to as many as 15. The interconnection between chant texts and lectionary determines the most common deployment of the responsories, but it would appear to be a comparatively late phenomenon. One of two small sets of exclusively psalmic responsories, found in the antiphoners for the weeks following the Epiphany, is unrelated to readings, and in fact is arranged in ascending numerical order based upon the psalm from which each responsory is derived. In spite of their placement in the liturgical books, they were apparently sung throughout the year on any feast without Proper responsories of its own. These 'de psalmis' responsories, along with a related psalmic set for the third and fourth weeks after Easter, are probable remnants of an earlier liturgical ordering than the *historiae* cycles that make up the bulk of the repertory (they are shown in bold type in Table 1; see Hucke, 1980). Indeed, a revision of the night Office lectionary seems to have occurred some time in the first half of the 8th century, resulting in the reading list preserved in *Ordo XIIIA*. It has been suggested that this revision, in an effort to accommodate the expanded schedule of readings, led to additions to the responsory repertory (Maiani, 1998).

3. Melodies.

(i) Modality. The Roman chant exists in two versions: Gregorian, found particularly in music manuscripts

TABLE 1

Notated Sources		*Early Office Lectionary*	
Season/Feast	Responsory Texts	Festal Designations in *Ordo XIIIA*	Readings in *Ordo XIIIA*
Septuagesima to Lent IV Passion Sunday to Palm Sunday	Pentateuch; *Joshua* *Psalms, Jeremiah, Job, Wisdom*	Septuagesima Sunday 15 days before Easter [Lent V / Passion Sunday] 7 days before Easter [Palm Sunday] Holy Thursday	Heptateuch *Jeremiah* [*Lamentations*] [*Triduum* readings added in some MSS by Frankish scribe]
Easter to Low Sunday Time after Pentecost	***Apocalypse*; *de psalmis*** *Kings* *Wisdom* *Job, Tobit, Judith, Esther, Ezra* *Macabees* Minor prophets	**Easter** Octave of Pentecost First Sunday in Advent First Sunday in September First Sunday in October First Sunday in November	***Acts*; Catholic epistles; *Apocalyse*** *Kings*; *Chronicles* *Solomon* *Job*; *Tobit*; *Judith*; *Esther*; *Esdra* *Macabees* *Ezekiel*; *Daniel*; minor prophets
Advent Christmas to Epiphany	Prophets (*Isaiah*, *Jeremiah*, *Baruch*, *Daniel*, *Zechariah*, *Habbakuk* Gospels, Christian ecclesiastical literature	1 December; First Sunday in December Christmas Stephen John Innocents Octave of Christmas Epiphany Octave of Epiphany	*Isaiah* *Isaiah* *Acts*; tracts from the Fathers *Apocalypse*; sermons *Apocalypse*; sermons (repeat Christmas) *Isaiah*; tracts from the Fathers (repeat Epiphany)
Time after Epiphany	***de psalmis***	**Time after Epiphany to Septuagesima**	**Pauline Epistles; Augustine on the psalms** *Acts* Augustine (sermons)

TABLE 2

Tone	Responsories	Percentage
1	64	10
2	84	14
3	32	5
4	82	14
5	29	5
6	27	4
7	118	19
8	175	28
Conflicts among sources	5	
No music given	1	
	617	

TABLE 3

Mode	Responsories	Percentage
1	91	14
2	79	12
3	62	10
4	78	12
5	38	6
6	22	4
7	125	20
8	139	22
	634	

copied in Carolingian domains from the 10th century, and Old Roman, found in a small group of manuscripts (including the S Pietro antiphoner mentioned above) produced in Rome from the mid-11th to the mid-13th centuries.

Old Roman and Gregorian are liturgically nearly identical but reveal two distinct yet cognate melodic traditions. The similarities, often approaching identity, bespeak a common origin; the differences, which are on occasion quite striking, show the stylistic independence of the two repertories (*see* OLD ROMAN CHANT). The following analysis takes into account both versions of Roman chant.

Responsories possess two distinct parts, respond and verse. For the latter, each repertory has a set of eight recitation formulae or 'tones', one for each mode. All Old Roman and all but a few freely composed, late examples of Gregorian verses, and the doxologies, were sung to these tones (ex.1: Gregorian, after *AS*, 4; Old Roman, from *I-Rvat* S Pietro B79). Neither melodic tradition is entirely stable; moreover, the Old Roman tones are based on a transcription of only part of the repertory and are thus no more than tentative as yet.

The Old Roman chant manuscripts contain 617 Old Roman responsories together with 15 borrowings from the Gregorian repertory. The distribution of the verses among the eight tones is shown in Table 2. The corresponding figures from the Hartker manuscript, the earliest known Gregorian antiphoner with modal indications, are shown in Table 3.

Essentially, both repertories have the same modal distribution, and the picture is not affected significantly by the great increase in the number of responsories in later Gregorian sources. The Roman responsories show a predilection for the *tetrardus* modes with a corresponding neglect of the *tritus* modes.

(ii) Structural principles. Melodically, the responds can be grouped in three categories: (1) standard adaptations to many different texts, (2) centos composed of stock phrases or patterns arranged in varying order from piece to piece (*see* CENTONIZATION), or (3) freely composed. Since examples of the latter are rare, 'the art of responsorial composition is, to a very large extent, the art of adapting the different clauses of a liturgical text to different well-defined but plastic and adaptable musical phrases' (Frere, 5). The following general remarks can be made about these basic formal units. In both the Gregorian and the Old Roman repertories the pattern is essentially a recitation whose foundation is the reciting note. The text dominates and straightforward declamation is the rule. The recitation is framed by an introduction and a conclusion which permit greater musical development. Although the introduction normally carries only the first two or three syllables of the text phrase, the cadence commonly takes the last five or six syllables, and both range in style from neumatic to melismatic.

The single standard melody of the 2nd mode, used for more than 50 responsories in each of the two repertories, appears in ex.2. The melody ranges from a neumatic to a melismatic style. (Late compositions frequently had more extended melismas, sometimes borrowed from other chants, but generally Office responsories were not as melismatic as responsorial Mass chants.) The structure consists of units that are themselves made up of an intonation, a recitation and a cadence. There are fundamental principles of textual adaptation identical in both repertories. A very close relation between text and music is achieved by placing the first and the last accented syllable of the text always in the same position (marked 'x' in ex.2) in the intonation and cadence of each pattern. The other syllables at the beginning and end of the phrase are adapted to the rest of the musical elements, some of which may be added, divided or omitted if necessary. In patterns 2 and 6 of ex.2, an element (marked '+') is added in the cadence when the antepenultimate syllable is accented; in patterns 1 and 3, a cadential melisma is divided when there is such an accented syllable. Patterns 4 and 5 of ex.2, however, have musically autonomous cadences: the text is set to them without regard for the accent. The responsories using the standard melody of the 2nd mode, then, were essentially the same in both repertories. They agree in structure, text adaptation and melodic contour; moreover, their patterns are similarly ordered.

Some points of difference also emerge from ex.2. First, pattern 4 of ex.2 and the second part of the 2nd tone (see ex.1) are identical in their Gregorian versions. Since the *repetendum* usually begins at pattern 5, this identity must represent a conscious attempt to make a smooth return from verse to respond. No such relationship is found in the Old Roman version. This fact supports the theory of the Frankish invention of the *repetendum*. In the Old Roman versions, however, the end of verse and the end of respond are similar and probably point to an ancient relationship between the two. Second, the Old Roman version tends to be diffuse at the cadence; most patterns end with a melisma as a transition to the subsequent phrase. The Gregorian version is more direct at the termination, the final element usually being a *clivis*. Third, in recitation practice, the Gregorian version prefers the third or final modal degree, and the Old Roman the fourth

Ex.1

GREGORIAN

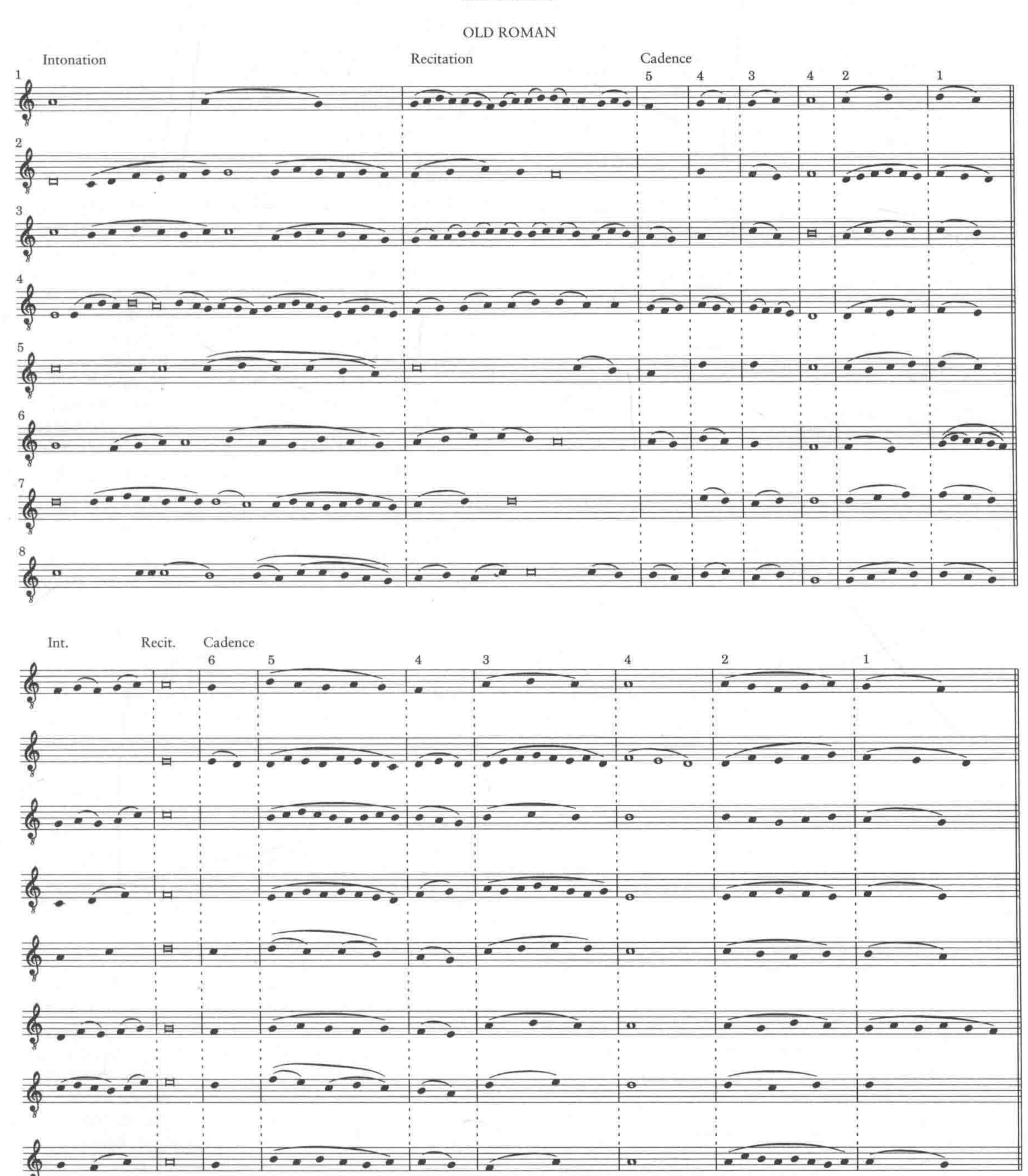
Intonation Recitation Cadence 5 4 3 4 2 1

Intonation Recit. Cadence 5 4 3 2 1

or second. The Old Roman recitation, nevertheless, normally resolves to the third or final at the start of the cadence. As ex.2 shows, the first or preparatory element in Old Roman cadences (absent from Gregorian) releases the tension built up on the reciting note and at the same time introduces the cadence. Thus both chants emphasize the third and the final: the Gregorian directly, and the Old Roman, with more dramatic effect, by a recitation one tone higher.
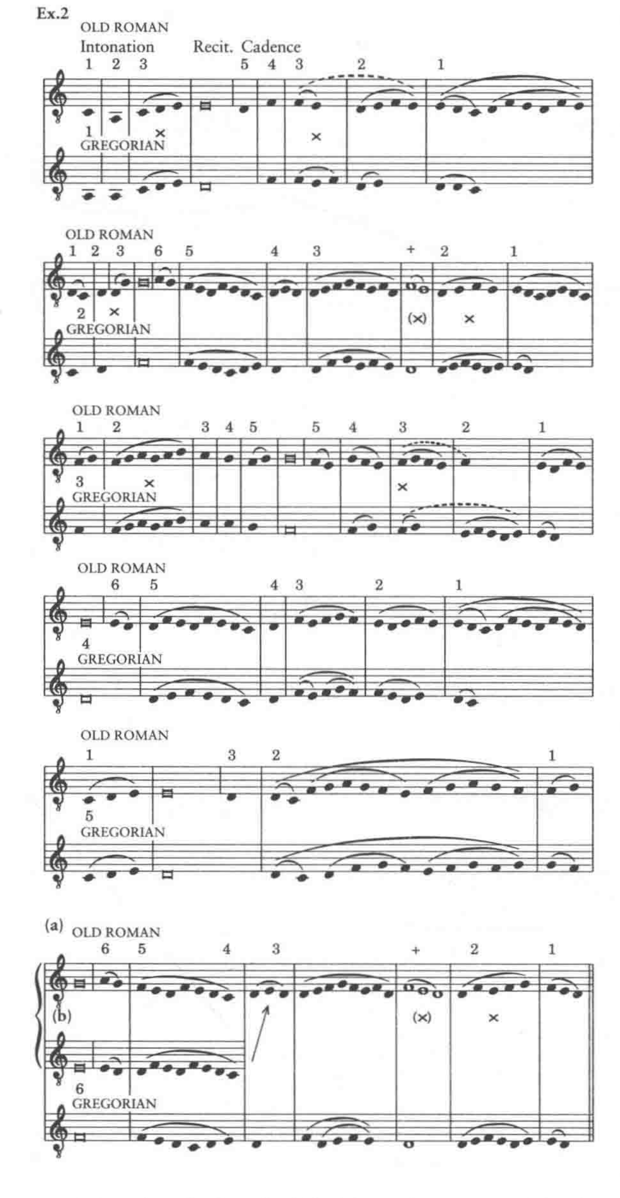
Ex.1 shows that this latter difference applies also to the responsory tones. The Old Roman recitation occurs on the fifth and sixth in the authentic modes, and on the fourth and second in the plagal; the Gregorian chooses the fourth and the fifth in the authentic, the third and the final in the plagal. In both repertories recitation on *b* is avoided; the Old Roman 3rd tone, however, may be exceptional.

A comparison of all the Old Roman and Gregorian responsories of the 2nd mode, moreover, reveals that the former are built up from fewer patterns that are much more stable than the Gregorian patterns, admitting far fewer variants. Furthermore, they show that the Old Roman gives more attention to melodic continuity by adjusting the beginnings and endings of patterns for



smooth transition between phrases. Hence, for the responsories of the 2nd mode Gregorian yields to Old Roman in matters of economy, stability and melodic development. Further investigation will reveal how far this is true also of responsories of the other seven modes.

4. POLYPHONIC SETTINGS. Settings of responsory texts survive from the earliest periods of polyphonic music. The Winchester Troper contains 59 responsories which cannot be transcribed accurately. Leoninus and Perotinus set many responsories in the *Magnus liber*, providing polyphony for the intonation of the respond and for the verse; the remaining music of the respond was to be sung in plainchant when it occurred both after the intonation and in shortened form (the *repetendum*) after the verse. This practice of setting soloist music to polyphony and leaving the choral music in plainchant obtained until the 16th century. The anonymous *Descendit ... Tamquam sponsus* (possibly by Perotinus or a contemporary) is an example of a responsory set as *organum triplum*. Similar styles were employed in setting the responsorial chants of



the Mass (gradual and alleluia); and portions of both Mass and Office responsories frequently serve as the tenors of motets in the 13th and 14th centuries.

From the time these early examples appeared until the 16th century very few responsories were set polyphonically. In England during the late 15th century, however, there developed in the Sarum Office a distinct place for polyphonic responsories, and they became a major feature of English music in the first half of the 16th century. Various responsories survive in *GB-Lbl* Eg.3307 (*c*1450), including two settings of *Audivi vocem*, a text set by most important English composers over the next 100 years. Numerous late 15th-century responsories also survive in *GB-Cmc* Pepys 1236. The Sarum responsories most frequently set are *Audivi vocem* (All Saints); the verse *Gloria in excelsis* (from *Hodie nobis*, a Christmas responsory); *Dum transisset Sabbatum* (Easter); and the two Compline responsories for Lent, *In pace* and *In manus tuas*. Apart from the latter two Compline responsories, the great majority are settings of Matins texts.

Responsories by Taverner are the first to show a reversal of the traditional roles of soloist and chorus, in that the intonation of the respond and the verse are monophonic while the remainder of the respond and the *repetendum* were set polyphonically, as in his *Dum transisset Sabbatum*. This practice became the norm for later 16th-century English settings. Not only did it in effect reintroduce a formal parallel to the plainchant responsory (the progression from solo plainchant to polyphony paralleling that from solo to choral plainchant), but it also represented a change in the nature of polyphonic singing. During the 15th century most English polyphony had been soloists' polyphony, designed to be sung by one singer to a line. The development of choral polyphony, with more than one singer to a line, occurred later in England than on the Continent, and its effects can be seen in this change of responsorial procedure, and in the style of choral polyphony, which is noticeably different from that of soloists' polyphony. Nevertheless, smaller responsories, notably the two Compline texts, continued to be set in the old manner: of Sheppard's three settings of *In manus tuas*, one uses only the intonation and verse.

The most magnificent responsory from this period is Sheppard's *Gaude gaude gaude Maria virgo* (second Vespers of the Purification). It includes the long *prosa Inviolata et integra* set in *alternatim* style; it is the only surviving example of such a *prosa* set in its responsorial context, although Frye and Taverner had previously set the *prosa Sospitati dedit egros* for performance within the plainchant responsory *Ex eius tumba* for St Nicholas. The manner in which Sheppard devised alternative cadences for the repeated sections of the responsory itself, and the clear tonal structure of the whole, help make this an unsurpassed example of tonal and thematic architecture in music of this period. Sheppard's work may have been composed during the Sarum revival of Queen Mary's reign (1553–8). Many of the responsories of Tallis and Sheppard (which seem to fit together into a more or less complete liturgical cycle) probably date from this revival (but Doe argued against this, 1970).

Although it was normal for the plainchant to be laid out in equal note values in the tenor, one exception is Byrd's *Libera me*, the last of his contributions to his and Tallis's *Cantiones sacrae* of 1575. By this date the Sarum rite had been finally abolished (in 1559), and it is not surprising to find that his few responsories show little liturgical propriety. Although *Libera me* maintains the internal cadences typical of earlier settings (necessary before the point where the *repetendum* begins), the intonation is nevertheless incorporated into the main body of the polyphony. The independent responsory motet was thereby created in a different manner from its already current continental counterpart. This responsory motet form was commonly adopted by English composers in the remainder of Elizabeth's reign, the most notable example being Tallis's great 40-voice *Spem in alium*, probably dating from the 1570s.

On the Continent the history of polyphonic responsories was quite distinct, more complex and less liturgically orientated. Interestingly, one of the earliest full settings was by the Englishman Walter Frye, although this work is unrelated to English liturgical practice. Frye's *Ave*

regina celorum, mater Regis angelorum (one of the most famous pieces of the late 15th century) sets the complete text of the antiphon (*LU*, 1864), but includes a repetition of lines 3 and 4 at the end. The result is in fact not an antiphon, but a responsory formerly sung in continental liturgies at Compline (from Candlemas to Maundy Thursday). His music sets the whole text in polyphony (intonation, respond, verse and *repetendum*) without recourse to a plainchant cantus firmus, a practice that became standard on the Continent from that time onwards. The resulting *aBcB* motet form also became a prototype for longer motets in general, especially in the later 16th century, regardless of whether the texts were in fact responsories.

Ockeghem's *Gaude Maria* is an *aBcB* responsory with cantus firmus in the tenor. Obrecht's *Ave regina* is based on Frye's tenor, transposed from F (major) to D (minor), and consequently preserves its plan. During the Reformation and the Council of Trent, numerous examples of *aBcB* motets are found among the works of most major composers, notably Clemens non Papa. Not all of these pieces can be identified as having normal liturgical responsory texts. The structural repetition inherent in the form seems to have been attractive for purely musical reasons, and many of the 'manufactured' motet texts of these years are shaped into responsory form without any liturgical necessity. In such instances, as well as in many later compositions, the *cB* element of the form is identified as the *secunda pars* of the work.

Perhaps the most important set of responsories in the 16th century was Kerle's *Preces speciales*, sung at the Council of Trent in 1562 (the year when the future of complex polyphonic Catholic church music was under strong debate). These extraordinary pieces are all based on newly written non-liturgical texts in the form of large responsories. This shows that Kerle, at least, was well aware of the structural value of responsory form in longer movements; he treated the basic repetition formulae with great freedom and imagination. Many of Palestrina's and Victoria's larger motets in two *partes* are based on liturgical responsory texts: these include Palestrina's famous six-part *Tu es Petrus*, *Tribulationes civitatum*, *Sancta et immaculata* and *Dum complerentur*. The *aBcB* form is found also in many shorter motets in one section, notably by Palestrina and Monte.

The period 1550–1650 saw the publication of many complete sets of responsories in Italy, either for Christmas or, much more frequently, for the 27 responsories of Holy Week's TENEBRAE services (Matins of the Thursday, Friday and Saturday, which were at that time sung in the increasing darkness and 'shadows' of the previous evenings; thus many sets are described as being for Wednesday, Thursday and Friday, although liturgically they are indeed for the *triduum sacrum*). The earliest published set of Tenebrae responsories is that of Paolo Animuccia, probably published around 1555. Over the next 100 years, nearly 100 sets of Holy Week responsories were published, almost entirely by very minor Italian figures: Giovanni Alcarotto, Ruggerio Argilliano, Michele Falusi, Manuel Cardoso, Girolamo Bartei and many others. The three most famous sets are those of Ingegneri (1588), which were assumed for centuries to be by Palestrina (who seems not to have set the texts), Gesualdo (1611), set in a considerably more restrained and refined style than his madrigals, and Victoria's justly admired set (1585), which has never been equalled for concision, liturgical propriety and sombre intensity. Victoria was one of the few composers to set only 18 of the complete 27 Tenebrae responsories, those for the second and third Nocturns of each day; in this way he achieved a balance of polyphonic activity in each Nocturn, since in the first Nocturn it was the LAMENTATIONS that were set. Other composers occasionally set only the first Nocturn, but most set all three. Most settings are in the unaccompanied manner associated with the Cappella Sistina, although several were published with organ part. Some even state on their title-page that they are 'alla Palestrina'. Short responsories were also frequently included in polyphonic Compline publications in the second half of the 16th century and throughout the 17th.

Among 18th-century sets of Tenebrae responsories are those by Alessandro Scarlatti (1708), Pompeo Cannicciari (1709), Giovanni Bononcini (*c*1730), Nicolò Jommelli (*c*1740), Leonardo Leo (*c*1740) and Michael Haydn (*c*1774–1796). Some survive only in manuscript and were virtually the exclusive property of the Capella Sistina choir.

Other responsories frequently set include those following the Mass for the Dead. These have a polyphonic history as old as polyphony itself, and such responsories (especially the *Libera me* for the Absolution) continued to be set during the 18th and 19th centuries in complete settings of the Requiem Mass. Neither responsories nor indeed liturgical Office music in general have exerted much attraction over leading composers of the last 100 years. Furthermore, the gradual abolition of Tenebrae during the 1950s, and the final restructuring of the whole Catholic liturgy from 1970 onwards, have left little place for such music and little incentive for its composition.

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PAUL FREDERICK CUTTER (1 with BRAD MAIANI, 3), BRAD MAIANI (2), DAVITT MORONEY/JOHN CALDWELL (4)

Rest (Lat. *pausa*, *suspirium*; Fr. *pause*; Ger. *Pause*; It. *pausa*). A notational sign that indicates the absence of a sounding note or notes; in traditional Western notation every note value has an equivalent form of rest. A rest may, but need not, imply a silence; nor need silence in music be indicated by rests. In some cases rests may convey technical or physical information about sound production to the performer (e.g. the movement of hands over the keyboard or articulation) but need not result in any audible break in the music. On the other hand certain techniques of sound production (e.g. staccato or breathing for singers and wind players) will result in silence that is not indicated by rests.

Plainchant notation in the Middle Ages contained no sign for the rest, though in 12th-century square notation a vertical line drawn through the staff indicated a phrase ending and thus articulatory silence. This vertical line was taken over into the notation of RHYTHMIC MODES in the same century (*see* NOTATION, §III, 2). As a small stroke intersecting only one or two lines of the staff, it signified the cessation of a reiterated modal pattern and thus usually a rest of some unspecified length. Rests specifying duration became necessary only when durations could not be deduced from the modal context; they first occur in the mensural notation of the 13th century. Franco of Cologne referred to the rest as *vox amissa* (i.e. 'lost' note, as distinct from *vox prolata*, 'sung' note), and he presented the six signs shown in ex.1 as the *pausa perfecta* (equal in

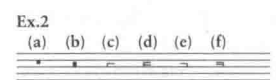
Ex.1



duration to the perfect *longa*), the *pausa imperfecta* (equal to the imperfect *longa* and to the altered *brevis*), the *pausa brevis* (equal to the *recta brevis*), the *pausa maior semibrevis* (equal to the major *semibrevis*, i.e. two thirds of the *brevis*), the *pausa minor semibrevis* (equal to the minor *semibrevis*, i.e. one third of the *brevis*), and the *finis punctorum* (which was unmeasured and indicated the end of a section or composition). The rest signs of mensural notation, therefore, expressed absolute durations; by contrast, the durations of pitches were decided not only by the written note values but by the metrical context that might dictate the application of the processes of imperfection and alteration.

When in the 14th century the *minima* became a note value in its own right, the *semibrevis* rest became a vertical line of half a space depth hanging down from a staff line, while the *minima* rest became a line of the same depth placed on a staff line (exx.2*a* and 2*b*). Thereafter the rests
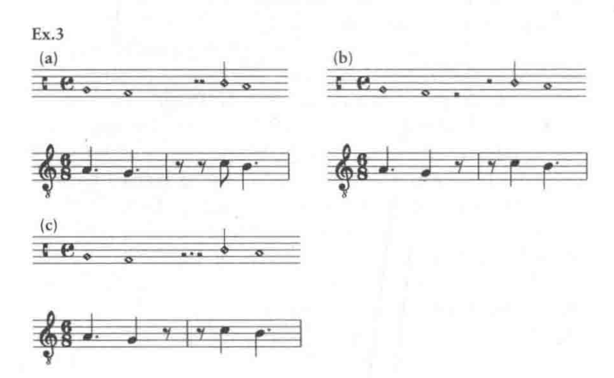
Ex.2



for the *semiminima* or *fusa* and for the *semifusa* took the form of *minima* rests with, respectively, a single and a double flag to the right (exx.2*c* and 2*d*). By the 15th century the name 'fusa' was given to a note of half the value of a *semiminima*; the new *fusa* and *semifusa* rests took the form of *minima* rests with, respectively, a single and a double flag to the left (exx.2*e* and 2*f*).

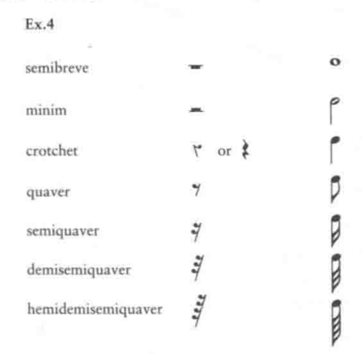
Although the duration of a rest was not conditional on context, its temporal position within a metrical unit was. Two devices were used to clarify this: the location of a rest on a particular staff line and the dot of division. Thus in ex.3*a* the two *minima* rests are placed on the staff line of the following note and have no effect of imperfection on the preceding note. In ex.3*b* one of the two rests is placed on the staff line closest to the preceding note and has the effect of shortening that note; at the same time

Ex.3



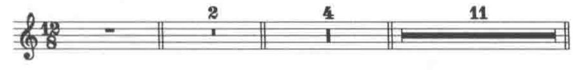
there is now only one *minima* rest in the following perfection, and so the note *c′* has to be altered (doubled in length) to fill out the perfection. In ex.3*c* the dot of division indicates where the end of one perfection and the beginning of the other falls, and thus achieves the same effect as ex.3*b* but by different means.

Thus there existed by the 15th century a set of signs in which, for the smaller values, the number of flags to the left of a rest corresponded with the number of flags to the right of the same note form. The only subsequent changes to the set of rest signs was the addition of still shorter values by addition of further flags, and the horizontal elongation of the vertical lines for semibreve and minim rests for clarity. The resulting forms that arose in the 17th century are shown in ex.4 together with their note forms.



The only significant changes since that time have been the conventional use of the semibreve rest to represent a full bar's rest in whatever time signature; the use of the breve rest to represent two such bars and the long rest to represent four, usually with the number of bars indicated above the staff as well; and the notating of still longer rests as a horizontal bar on the middle staff line with the number of bars given above (ex.5). When an instrumental

Ex.5



part is silent for a whole movement of a work, this is usually indicated by the word *tacet* and no staff is provided. A rest of long duration (conventionally of one bar or more) in all parts of a work for large forces, especially orchestra, is often called a 'general pause' and marked 'G.P.' above the staff.

For further information and bibliography *see* NOTATION, §III.

RICHARD RASTALL

Resta, Agostino (*b* San Severo, Foggia, *c*1550; *d* after 1586). Italian composer. He was an Augustinian friar who served in the 1580s as *maestro di cappella* of S Marco, Milan (not Venice, as erroneously stated in *LaMusicaD*). He published one volume of madrigals, for five and six voices (Venice, 1580, inc.). His only other surviving music consists of nine pieces included in Vincenzo Ruffo's *Soavissimi responsorii della Settimana Santa* (Milan, 1586[5]). He wrote the preface to this publication, which makes clear that Ruffo composed responds for S Marco, Milan. A book of motets for five and six voices was listed in a catalogue of the Giunta firm in 1604.

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LEWIS LOCKWOOD

Resta, Natale (*fl* ?Milan, 1748). Italian composer. The only known evidence of his existence is one comic opera, *Li tre cicisbei ridicoli* (text, C.A. Vasini; Bologna, Teatro Formagliari, carn. 1747–8), the libretto of which names him as 'maestro di cappella Milanese'. The work, which enjoyed some popularity (with further performances in Venice, Bologna and London) and earned contemporary praise (Burney said it 'had great comic merit' among the works introduced in London's first season of Italian comic opera in 1748–9; La Borde called it 'charming'), is one of the few north Italian comic operas to survive before Galuppi pre-empted the field.

Although the surviving score (*I-MOe*; catalogued under Galuppi's name) represents a later version, it retains approximately half the original musical numbers, including all the finales. These show Resta to have been an able composer. The arias are written in short-breathed, often irregular phrases, with a sharp ear for expressive rhythms; some are in da capo form and some, which repeat the entire text, are in a shape resembling binary sonata form. In the finales Resta departs from the 'chain' arrangement of musically independent segments which was usual for this time and makes some attempt at internal formal organization. (*BurneyH*; *LaBordeE*)

JAMES L. JACKMAN

Restoration of instruments. *See* INSTRUMENTS, CONSERVATION, RESTORATION, COPYING OF.

Restorini, Antonio Maria. *See* RISTORINI, ANTONIO MARIA.

Restz, Jakub de. *See* REYS, JAKUB.

Resupinus (Lat.: 'bent backwards'). In Western chant notations an adjective that describes a neume of more than two notes in which notes in descending order are followed by a final turn upwards. Therefore a TORCULUS *resupinus* has four notes forming the following steps: up, down, up.

Retardation. A SUSPENSION whose dissonance is resolved by one of the parts moving upwards by step. In the 17th and 18th centuries it was called *retardatio* (Lat.).

Retford, William Charles (*b* Milton, Hants., 20 June 1875; *d* London, 17 Sept 1970). English bowmaker. He joined W.E. Hill, London, in 1892. Working in the bow department, he gave almost a lifetime of faithful service, learning, improving, influencing and teaching. In origin Hill bows reflected the knowledge and taste of the Hill brothers themselves; Retford was one of the perfectionist craftsmen who carried out their suggestions, applying practical knowledge of the specialized skills of bowmaking, and the day-to-day experience of, as he put it, 'one whose homeland is the workshop, his appliances the plane, the knife and the lathe; [his] material Brazil wood and ebony, gold and silver'. He retired in 1956, but

continued the craft he loved at his home in Hanwell, at the same time preparing his book *Bows and Bow Makers*, published in 1964. This is a valuable account of bowmaking, with interesting notes on the work of many excellent makers.

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CHARLES BEARE

Rethberg, Elisabeth [Sättler, Lisbeth] (*b* Schwarzenberg, nr Zwickau, 22 Sept 1894; *d* Yorktown Heights, NY, 6 June 1976). German soprano. She studied at Dresden, made her début in 1915 with the Dresden Opera, and remained with the company for seven years, singing a wide variety of roles. She made her Metropolitan début in 1922 as Aida, remaining as leading soprano for 21 consecutive seasons. During those years she returned regularly to Dresden, sang at Covent Garden in five seasons, and frequently appeared at the Salzburg Festivals. On one return trip to Europe she sang the title role at the Dresden première of Strauss's *Die ägyptische Helena* in 1928. Her other Verdi roles were Desdemona, Amelia (*Un ballo in maschera* and *Simon Boccanegra*), and the Leonoras of both *Il trovatore* and *La forza del destino*. In Wagner she excelled in the 'youthful-dramatic' parts of Elisabeth, Elsa, Eva and Sieglinde; she was also an accomplished Mozart singer.

Rethberg's beautiful *lirico spinto* soprano was perfectly equalized between the registers, and a combination of natural musicianship and sound training enabled her to maintain an unusually even legato in the most difficult passages. Rethberg made a large number of recordings, many of which reveal her rare beauty of tone and purity of style.

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DESMOND SHAWE-TAYLOR/R

Réti, Rudolph [Rudolf] (*b* Uzice, 27 Nov 1885; *d* Montclair, NJ, 7 Feb 1957). American writer on music, pianist and composer of Serbian birth. In Vienna he studied the piano and music theory at the Academy of Music and musicology at the university. As a concert pianist he gave the first performance of Schoenberg's op.11 piano pieces (1911). He was an initiator of the Salzburg Music Festival (1922), which led to the founding of the International Society for Contemporary Music. Later he became chief music critic of the Vienna newspaper *Das Echo* (1930–38), and after emigrating to the USA he was a contributing editor to the *Musical Digest*.

Réti's theory of composition was based on his analyses of Beethoven's sonatas; some of these analyses were published posthumously as *Thematic Patterns in Sonatas of Beethoven* (1967). In *The Thematic Process in Music* (1951) he suggested that composers since the 18th century have based musical works not on a structural design but on the conscious evolution of motivic cells of melody into a thematic pattern. This recurs with transformation throughout the work, determining modulations, chords, bridges, 'emotional strength' and form; composition is viewed as a linear process and the motifs are identified without regard for rhythm. In his book *Tonality-Atonality-Pantonality* (1958), a partly prescriptive and partly analytic work, Réti considered early atonal music and its potential unity of form.

See also ANALYSIS, §II, 5, and figs.25–8.

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PAULA MORGAN

Retirada (It.: 'withdrawal'). A title sometimes used in the 17th and 18th centuries, particularly in eastern Europe, for the closing dance of a suite. Examples may be found in Radolt's lutebook *Die aller treueste, verschwigneste und nach so wohl fröhlichen als traurigen Humor* (Vienna, 1701) and in some 18th-century lute manuscripts.

TIM CRAWFORD

Retransition (Ger. *Rückleitung*). In any work or movement said to be in SONATA FORM, the last part of the development section, which prepares for the return of the opening idea (recapitulation). In tonal works the retransition normally consists of a passage leading to the dominant of the key of the movement and then a passage that emphasizes the dominant just before the recapitulation begins.

JAMES WEBSTER

Retro (Lat.: 'backwards'). *See* RECTE ET RETRO. *See also* CANON (i) and RETROGRADE.

Retrograde (Ger. *Krebsgang*, from Lat. *cancrizans*: 'crab-like'). A succession of notes played backwards, either retaining or abandoning the rhythm of the original. It has always been regarded as among the more esoteric ways of extending musical structures, one that does not necessarily invite the listener's appreciation. In the Middle Ages and Renaissance it was applied to cantus firmi, sometimes with elaborate indications of rhythmic organization given in cryptic Latin inscriptions in the musical manuscripts; rarely was it intended to be detected from performance.

Even the most famous secular example of retrograde, Machaut's *Ma fin est mon commencement*, whose text

gives away its design, has been admired more for the finesse with which the technique is used than for the chanson's other artistic merits. There is only one well-known example of retrograde in tonal music, apart from its use in puzzle canons: this is in the last movement of Beethoven's Hammerklavier Sonata, where an entire fugal exposition is based on the retrograde form of the original subject, retaining its 'backward' rhythm but being converted to the minor mode. In the 20th century retrograde has played an important part in the theory of TWELVE-NOTE COMPOSITION, being one of three basic operations that can be performed on a 12-note set; retrograde is often used in conjunction with the other two, inversion and transposition.

WILLIAM DRABKIN

Retroncha. *See* ROTROUENGE.

Rettich, Wilhelm (*b* Leipzig, 3 July 1892; *d* Sinzheim bei Baden-Baden, 27 Dec 1988). German composer. He studied with Reger at the Leipzig Conservatory and also with Didom, Hoyer, Grabner, Davido and La Capria. He was a répétiteur at the Leipzig Opera (1912–13), then served in World War I and was taken prisoner by the Russians in Siberia. He returned to Leipzig in 1921 by way of Shanghai and Tianjin, taking with him Russian and Chinese soldiers' songs which he used in the opera *König Tod*. After a further period at the Leipzig Opera he worked in Plauen, Königsberg, Bremerhaven and Stettin, and then went back to Leipzig to join Central German Radio. In 1931 he was appointed accompanist, composer and conductor to Berlin Radio, and conductor to the Schillertheater. His first major choral work, *Fluch des Krieges* (after Chinese verse), made a deep impression, but its rejection of the soldier as hero found little favour with the Nazis, and he was forced to flee to Amsterdam, where he taught music, conducted for Hilversum Radio and accompanied Else Barther, the finest performer of his lieder and later his wife. He moved to Haarlem in 1945 and returned to Germany in 1964. His works include symphonies and concertante pieces, many choral compositions, orchestral songs and lieder, some of them published by Schott.

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FRIEDRICH BASER

Return to Forever. Jazz-rock group led by CHICK COREA. Between 1971 and 1983 its members included bass guitarist Stanley Clarke, percussionist Airto Moreira, electric guitarists Bill Conners and Al Di Meola and drummer Lenny White.

Retz, Jakub de [du]. *See* REYS, JAKUB.

Reubke. German family of musicians.

(1) **Adolf Reubke** (*b* Halberstadt, 6 Dec 1805; *d* Hausneindorf, nr Quedlinburg, 3 March 1875). Organ builder. Together with E.F. Walcker, F. Ladegast and W. Sauer, he was one of the most important 19th-century German organ builders. His business was based in Hausneindorf, and his son Emil (1836–84) was in partnership with him from 1860. Their most notable instruments include those of the Jakobikirche, Magdeburg (1855–8; three manuals, 53 stops), Magdeburg Cathedral (1856–61; four manuals, 81 stops; *see* ORGAN, §VI, 3, especially Table 32), the Gewandhaus, Leipzig (1860), Quedlinburg (1870) and Kyritz (1873), the only Reubke organ remaining largely intact. The early instruments were built with slider-chests, but the tubular-pneumatic action of the Sanders type was employed later, and Emil developed a sliderless chest ('Hahnenlade'; the 'Hahnen' (cocks) are anglepieces for opening the valves under the pipes). The firm was sold in 1885 to Ernst Röver.

(2) **(Friedrich) Julius Reubke** (*b* Hausneindorf, nr Quedlinburg, 23 March 1834; *d* Pillnitz, nr Dresden, 3 June 1858). Composer, pianist and organist, son of (1) Adolf Reubke. He received his early musical training from Hermann Bönicke in Quedlinburg, and his Trio in E♭ for two manuals and pedal dates from this period. In 1851, already proficient as an organist, he entered the newly founded Berlin Conservatory, where he studied the piano with Theodor Kullak and composition with Adolf Bernhard Marx. He was awarded high honours and Hans von Bülow considered him the school's most gifted student. Two compositions of this period, a mazurka and a scherzo, are fluently written for the keyboard in the style of Chopin. After teaching the piano at the conservatory, in 1856 he moved to Weimar where he became one of Liszt's favourite pupils. Close acquaintance with works of the new German school transformed his own style. In the spring of 1857 he completed his two most important works, the piano sonata in B♭ minor and the organ sonata in C minor; the latter was first performed by him on the Ladegast organ in Merseburg Cathedral in June that year. Both works were highly esteemed by members of the Weimar circle; Liszt was particularly fond of the piano sonata and regarded Reubke as a composer of unusual promise. Reubke moved to Dresden at the end of the year; he joined the Dresdner Tonkünstlerverein and participated as pianist in its concerts. His failing health forced him to retire in the spring to Pillnitz, where he died in June. Peter Cornelius, a close friend, dedicated a poem to his memory.

The two sonatas are masterpieces of the German Romantic style. While they are directly influenced by Liszt in both thematic and formal structure, they are distinguished by formal development of a very personal kind. Each work shows an individual approach to one-movement sonata form: the organ sonata with strict monothematicism, the piano sonata with the technique of thematic metamorphosis. Although the latter is somewhat more adventurous, both works share a harmonic language comparable to the most advanced contemporary works of Liszt and make virtuoso demands on the performer. The organ sonata is based on nine verses from Psalm xciv, though no indication is given as to the precise connection between text and music. As an organ composition with extra-musical content, it belongs to the tradition of instrumental settings of psalm texts and, in a general sense, is heir to the Baroque *Affektenlehre*; for its period it is perhaps the finest example of a programmatic work for organ. Its single movement is divided into three sections – fantasia, adagio and an impressive, broadly planned fugue – all based on the same theme. While Liszt's influence is apparent not only in the thematic development but also in the keyboard figuration, the

work is nevertheless genuinely original and effective, revealing a maturity and imaginative power remarkable for so young a composer. It has been described as one of the truest manifestations of Romantic aesthetic thought, following the principles of Wackenroder and Ludwig Tieck, and it certainly represents a peak in 19th-century organ literature.

Reubke's two sonatas display a musical conviction and promise that was left regrettably unfulfilled at the composer's early death. Both works were published posthumously by Schuberth in Leipzig and other works have been reissued in various editions.

(3) **Otto Reubke** (*b* Hausneindorf, 2 Nov 1842; *d* Halle, 18 May 1913). Organist, pianist, conductor and composer, son of (1) Adolf Reubke. He studied the organ with A.G. Ritter in Magdeburg and then attended the Berlin Conservatory, where he studied the piano with Bülow and composition with Marx and Weitzmann. From 1864 to 1867 he studied composition with Moritz Hauptmann in Leipzig. He then settled in Halle as a performer and teacher, and in 1877 was made assistant to Robert Franz, music director of the university, where Reubke lectured in musicology, harmony and composition. In 1876 he founded his own choral society and from 1881 to 1911 was conductor of the Robert Franz Singakademie. He was officially appointed university music director in 1892 and professor in 1895. He was renowned for his organ improvisations and admired as a conductor; his compositions, all published in Leipzig, consist mainly of piano music and songs and show the influence of Schumann.

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HANS KLOTZ/DANIEL CHORZEMPA (1), DANIEL CHORZEMPA (2–3)

Reuental, Neidhart [Nîthart] **von.** *See* NEIDHART VON REUENTAL.

Reulx [Reux, Rieu], **Anselmo** [Anselme] **de** (*b* ?Reulx, Hainaut; *fl* *c*1524–57). South Netherlandish composer, active in Italy. He served in about 1524 at the Spanish court chapel of Charles V. His output consists solely of madrigals. His second book for four voices concludes with a 'bataglia moresca' in two *partes*; this work not only falls into the battaglia tradition but also, according to *EinsteinIM*, constitutes 'one of the intermediary links between the *canzone villanesca* and the freer and more fully developed *moresca*'. On the evidence of this piece Einstein assumed that the composer spent a period in Naples in the mid-1540s.

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DON HARRÁN

Reuner, Felix. *See* RHEINER, FELIX.

Reusch, Johannes [Johann] (*b* Rodach bei Coburg, *c*1525; *d* Wurzen, nr Leipzig, 27 Feb 1582). German composer. The preface to his *Elementa musicae* states that as a boy (about 1538) he was a pupil of Heinrich Faber at Naumburg. He matriculated at the University of Wittenberg in April 1543. He then worked at the Stadtschule, Meissen, as Kantor from that year until 1547 and as headmaster from 1548 to 1555; in 1547–8 he was Kantor at the Fürstenschule there. From 1555 until his death he was chancellor to the Bishop of Meissen, whose residence was at Wurzen. His principal work is *Zehen deudscher Psalm Davids* (1551), which has a preface by Philipp Melanchthon. Apart from some similar pieces by Thomas Stoltzer and one by Johannes Heugel, its contents are the earliest examples of German-language psalm settings, a genre that was to become particularly popular in the Lutheran heartlands. They broke new ground in being published in an individual print, which was followed in 1554 by David Köler's *Zehen Psalmen Davids*, whose title was certainly modelled on it. It is known that Reusch's collection dates back to 1546 and that to some extent it is closely linked with the political situation of the Protestants immediately after the death of Luther in that year. Reusch sent an informative letter (reproduced in Dehnhard) to Prince Georg of Anhalt with a copy of his volume in 1551. His motets exhibit considerable compositional skill; in accordance with the Netherlandish style of the time of Josquin, their characteristically linear flow is interrupted by expressive homophonic interludes closely related to the sense of the words. All of Reusch's works, which also include odes, occasional pieces and an elementary manual of *musica practica*, date from his years at Meissen; he seems to have abruptly given up composing after he settled at Wurzen.

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Grates nunc omnes, motet, 1545[5]
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WALTER BLANKENBURG

Reuschel, Johann Georg (*fl* 2nd half of the 17th century). German composer. He is first heard of working in Annaberg, Upper Silesia, probably as Kantor and schoolmaster; about 1667 he held similar posts at nearby Markersbach. Only the titles are known of his collections *Erfüllendes Chor-Gethön* for six to 18 voices and the five- and nine-part *Teutsche Kirchen-Lieder … Complementen sampt ihren Fundament*, which apparently were never printed. They nevertheless indicate that he cultivated the large-scale concerted style in Protestant church music, as is confirmed by his only surviving collection, *Decas missarum sacra … in usum ecclesiae … evangelicae prelo subiecta* (Freiberg, 1666–7), which consists of masses typical of the Protestant *missa brevis* (i.e. Kyrie and Gloria

only); his brother Gabriel appended to it a poem in praise of Heinrich Schütz.

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OTHMAR WESSELY

Reusner [Reussner], **Esaias (i)** (*d* ?Silesia, 1660–80). German composer and lutenist, father of ESAIAS REUSNER (ii). His only known work is *Musicalischer Lust-Garten, das ist Herren D. Martini Lutheri, wie auch anderer gottseliger (der Reinen Augspurgischen Confession zugethaner) Männer geistliche Kirchen- und Hauss-Lieder* (Breslau, 1645), a collection of 98 Protestant chorales transcribed for lute in a simple chordal style. This publication contains the only known biographical information about him, a reference to his employment as lutenist at the court of the Duke of 'Buestat in Silesia'. He was presumably living at Löwenberg, Silesia, when his son was born there on 29 April 1636.

For bibliography *see* REUSNER, ESAIAS (ii).

GEORGE J. BUELOW

Reusner [Reussner], **Esaias (ii)** (*b* Löwenberg, Silesia [now Lwówek Śląski, Poland], 29 April 1636; *d* Cölln, Berlin, 1 May 1679). German composer and lutenist, son of ESAIAS REUSNER (i). He was taught the lute by his father and became a child prodigy. About 1645, after the death of his mother, the family moved to Breslau, where at about the age of 12 he entered the service of the Swedish general Count Wittenberg as a page. He spent the next year in the household of the royal war commissioner, Müller. In 1651 he was employed in Poland as a valet at the court of Princess Radziwiłł, where he became a pupil of an unidentified French lutenist. He returned to Breslau in 1654 and in the following year became lutenist to Georg III, Duke of Silesia, an appointment he retained until 1672. He then moved to Leipzig, where he taught the lute for a year at the university. From 5 February 1674 until his death he was a chamber musician at the court of the Elector Friedrich Wilhelm of Brandenburg in Berlin. His two collections of suites for the lute, *Delitiae testudinis* and *Neue Lauten-früchte*, are important as showing the first application of French lute style by a German composer and also as early documents in the development of the instrumental suite. They contain a total of 28 suites, varying in number of movements from four to nine. Each suite is unified by a major or minor tonality. They all include the basic structure of later dance suites, allemande–courante–sarabande–gigue. Most of the longer suites begin with another dance, such as a paduana or ballo, or the characteristically French improvisatory prelude, and many conclude with a dance other than the gigue. Reusner's influence was widely felt in Germany in the 17th century, and the style of his music established a precedent evident in the works of subsequent lutenists such as Silvius Weiss.

WORKS

Delitiae testudinis, praeludiis, paduanis, allemandis, courantis, sarabandis, giguis, et gavottis (n.p., 1667; Breslau, 2/1667 as Delitiae testudinis, oder Erfreuliche Lauten-Lust; Leipzig, 3/1697 as Erfreuliche Lauten-Lust); suite ed. in Der Lauten-Kreis, ii/2 (Berlin, 1933); 4 suites, 1 couranta ed. in EDM, 1st ser., xii (1939)

Musicalische Taffel-Erlustigung, bestehend in allerhand Paduanen, Allemanden, Couranten, Sarabanden, Gavotten, Balletten, und Giguen ... in 4 Stimmen gebracht, also das dieselben nach französischer Art auf Violen füglich können gebraucht werden, durch Johann Georg Stanley, vn, 2 viols, bc (Brieg, 1668) [arr. of 10 lute suites]; ed. F.J. Giesbert (Mainz, 1938)

Musicalische Gesellschaffts-Ergetzung bestehend in Sonaten, Allemanden, Couranten, Sarabanden, Gavotten, und Giguen, 3 str, bc (Brieg, 1670) [10 suites]; 1 suite ed. F.J. Giesbert (Neuwied, *c*1950)

Musicalischer Blumenstrauss (Bremen, 1673) [100 suite movts for various insts], lost

Neue Lauten-Früchte (Berlin, 1676) [copy in *D-Bsb* incl. new lute works written in by Reusner, perhaps for a 2nd edn]; 1 suite ed. in Alte Meister der Laute, iii (Berlin, 1927); suites 1–5 ed. W. Gerwig (Wolfenbüttel and Berlin, 1928); 4 suites ed. in EDM, 1st ser., xii (1939)

100 geistliche Melodien evangelischer Lieder, welche auf die Fest- und andere Tage, so wol in der christlichen Gemeine, als auch daheim gesungen werden (Berlin, 1676/8); 9 chorales, 1v, lute, ed. in EDM, 1st ser., xii (1939)

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K. Koletschka: 'Esaias Reussner Vater und Sohn und ihre Choralbearbeitungen für die Laute: eine Parallele', *Festschrift Adolph Koczirz*, ed. R. Haar and J. Zuth (Vienna, 1930), 14–17

GEORGE J. BUELOW

Reuss, August (*b* Znaim, Moravia, 6 March 1871; *d* Munich, 18 June 1935). German composer. Devoting himself to music relatively late, he did not begin a regular course of study until he became a pupil of Thuille at the Munich Akademie der Tonkunst in 1899. After completing his studies, he served as Kapellmeister at the municipal theatre in Augsburg (1906) and held a similar post in Magdeburg (1907). He was appointed co-director of the Trappsches Konservatorium, Munich (now the Richard Strauss Conservatory) in 1927, and professor at the Munich Akademie in 1929.

Reuss's early symphonic poems convey the tonal and harmonic influence of Richard Strauss. Melancholy in tone, they sometimes stretch functional tonality to its limits. The considerable degree of fame he soon enjoyed derived especially from *Der Tor und der Tod* (1901), the *Ibsenphantasie* (1902), *Johannisnacht* (1903) and *Judith* (1903). Later, he developed a more individual style in his chamber music and songs. Although he no longer composed regularly for orchestral forces, the symphonic weight and ballade-like piano writing of the Piano Concerto (1924), frequently performed by Gieseking, reflect the tradition of Reger; increasingly clear textures also suggest the influence of Brahms. A reduction in lush late-Romantic harmonies in favour of greater simplicity is best observed in the *Sommeridylle* (1920). *Glasbläser und Dogaressa* (1926), written in a transparent polyphonic style, refers to dance forms of the 17th and 18th centuries.

WORKS

STAGE

Herzog Philipps Brautfahrt (Opernlustspiel, 3), 1909; Laterne und Mantel (pantomime), 1924; Glasbläser und Dogaressa (romantic ballet-pantomime, after R. Laurency), 1926, orch suite, 1931

VOCAL

Chorus: Gotenzug (F. Dahn), male chorus, c1900; Tag und Nachtgesänge (G. Keller), c1900; Waldlied, T, male chorus, orch, c1900; Weinachtslied, mixed chorus, c1900; Pilgerchor, male chorus, c1926; Singlade, boys' choir, c1930; Weihnachtslieder, boys' choir, pf, c1930; Ich Lieb'dich Herr, children's chorus, 3-pt female chorus; Spruch (W. vesper), chorus, vn, org

Lieder (1v, pf, unless otherwise stated): Liebesklänge, 1900; Lieder, c1900; 4 Lieder, 1900; In der Waldschenke, 1900; Ratbod der Friese, ballade, 1v, orch, 1902; 7 Gedichte (L. Jakobowski, F. Evers), 1v, pf/(vn, org), 1903; Junge Klänge, 1v, orch, 1903; Der Mond scheint auf mein Lager, 1903; 4 Duette, S, A, pf; 3 Gedichte (Evers, H. Probst, G. Falke), 1912; 4 Gedichte (Jakobowski, M. Itzerott), 1912; Lieder, high v, pf, 1916; 5 Gedichte, 1917; 8 Lieder, 1920; Trost der Nacht (Grimmelshausens), 1v, cl/org, pf, 1920; 4 Terzette, 3 female vv, pf, 1921; Geistergruss, 1926; 6 Lieder, c1926; Mehrstimmige Kinderlieder, 2vv, pf, 1926; Wanderschaft, c1928; Trauungslied, 1v, org, c1930

Other vocal: 2 Melodrama (H. Heine), spkr, orch, 1908; Veni sancte spiritus, S, org, 1932

INSTRUMENTAL

Orch: Juninacht, ballade, 1900; Heisser Frühling, ballade, 1901; Der Tor und der Tod, sym. prologue, 1901 [after H. von Hofmannsthal]; Ibsenphantasie, sym. fantasia, 1902 [rev. as Das Meer, 1927]; Johannisnacht, sym. poem, 1903; Judith, sym. poem, 1903 [after Hebbel]; Serenade, A♭, vn, small orch, 1920; Sommeridylle, chbr orch, 1920; Pf Conc., g, 1924

Chbr: Barcarole, vc, pf, 1901; Pf Qnt, f, 1901; Str Qt no.1, d, 1905–6; Sonata, vn, pf, 1909; Pf Trio, 1913; Str Qt no.2 'Frühlingsquartett', 1913–14; Octet, 2 ob, cl, bn, hn, 1918; Romantische Sonata, vn, pf, 1918; Str Trio, 1926; Suite, vn, pf, 1928; Trio, fl, vn, va, c1930

Pf: 3 Stimmungen, 1902–3; Landsommertage (7 Pastoralvariationen über ein eigenes Thema aus der Oper Herzog Philipps Brautfahrt), 2/4 hands, 1925; Stimmungsbilder, 1927; Kleine Sonate, 1931

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STEPHAN HÖRNER

Reussner, Esaias. *See* REUSNER, ESAIAS (i) or REUSNER, ESAIAS (ii).

Reuter. American firm of organ builders. Founded in Trenton, Illinois, in 1917 by Adolph C. Reuter (*b* Pomeroy, OH, 3 Dec 1880; *d* Lawrence, KS, 5 Jan 1971), Earl E. Schwarz and A.G. Ruegger, the firm moved to Lawrence in 1919. Reuter had previously worked for Barckhoff, Wicks and Casavant. Albert G. Sabol, Reuter's nephew, joined the firm in 1917 as a designer and engineer; Sabol's son, Albert Sabol jr, became president in 1964. The firm has always built electropneumatic-action organs, of which it had produced more than 2000 by the 1980s. In 1969 Reuter entered into a shortlived agreement to import tracker-action organs from Emil Hammer of Germany, but this was not particularly successful. R. Franklin Mitchell became a consultant to the Reuter Organ Co. in 1951, was named a vice-president in 1964, and became president in 1980 with Albert Neutel as vice-president; in 1983 Neutel became president and Mitchell chairman of the board. Mitchell favoured an 'American classic' approach to tonal design. The firm's important organs include those for St Paul's Methodist Church, Fort Worth, Texas (1924), Trinity Presbyterian Church, Clearwater, Florida (1961), First Baptist Church of Worcester, Massachusetts (1962), University of Denver, Colorado Women's College Campus (1962, enlarged 1968), Holy Name of Jesus Church, San Francisco (1982), Northwestern State University, Natchitoches, Louisiana (1983) and Heinz Memorial Chapel, Pittsburgh (1995).

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BARBARA OWEN

Reuter, Fritz (*b* Dresden, 9 Sept 1896; *d* Dresden, 4 July 1963). German musicologist, educationist and composer. He studied with Teichmüller and Krehl at the Leipzig Conservatory and at the same time with Riemann and Schering at Leipzig University, where he took the doctorate under Abert in 1922 with a dissertation on early German opera in Leipzig. After conducting a theatre orchestra in Allenstein (1917–18), he taught music theory, composition, music education and music history at Leipzig Conservatory and Leipzig University (1921–33). In 1933 he lost these positions and became a schoolmaster, at first in Leipzig, and from 1937 in Dresden. After serving as conductor and Dramaturg at the Dresden Volksoper (1945–8) he became professor and director of the music education institute at Halle University (1949–55) and then director of the music education institute at the Humboldt University, Berlin (1955–62). His achievements in German music education were recognized early in his career and he did much to establish the scholarly basis of this field. As a theorist he relied chiefly on Karg-Elert's system of functional harmony. Although some of his early compositions show expressionist influence, he belonged as a composer to the polyphonic school based in Leipzig and was essentially a Romantic. His many works include oratorios, stage works, cantatas, choruses and songs, as well as orchestral and chamber music.

WRITINGS

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Praktische Gehörbildung auf der Grundlage der Tonika-Do-Lehre (Leipzig, 1928)

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DIETER HÄRTWIG

Reutter, Georg (von) (i) (bap. Vienna, 3 Nov 1656; *d* Vienna, 29 Aug 1738). Austrian organist, theorbo player and composer, father of GEORG REUTTER (ii). He may have been a pupil of Kerll, whom he succeeded as organist at St Stephen's Cathedral, Vienna, in 1686. In 1695 he spent some time in Italy. According to the patent of nobility for his son, he was ennobled in Rome on 8 January 1695 by Prince Sforza; unlike his son, he did not use his title. Between 1696 and 1703 Reutter was employed in the Viennese court chapel as continuo player on the theorbo. The principal Kapellmeister, Antonio Draghi, recommended him to the emperor as 'a virtuoso player able to play many instruments'. Draghi's successor as court Kapellmeister, Fux, also noted Reutter's virtuoso abilities and mentioned that he was an experienced opera accompanist. He was married three times and was the father of 15 children, of whom two became musicians (Karl and the younger Georg). In 1700 Reutter was formally appointed court organist at a yearly salary of 900 florins, supplemented by about 300 florins as theorbo player. In 1712 he succeeded Fux as vice-Kapellmeister and in 1715 as first Kapellmeister of the cathedral; he retained that position until 1728. For housing and instruction of six choirboys at St Stephen's he received 1200 florins and his salary as Kapellmeister was 550 florins. When he relinquished one of the two Kapellmeister positions of the cathedral in 1728 his income remained relatively high as he kept the six choirboys. He passed on the position of cathedral organist to his son Georg in 1720. A kind and affable man, according to Mattheson (*Grundlage einer Ehren-Pforte*, 1740), he remained active up to his last years, though his son Georg substituted for him increasingly often.

As a composer Reutter is best known for his collection of toccatas (*D-Bsb* P 407; one ed. in DTÖ, xxvii, Jg.xiii/2, 1959). They show that he was a capable organ composer who combined technical brilliance with skill in the use of counterpoint and florid melodic invention. He also composed a large number of so-called *Versetteln* or short organ preludes. Some of the larger sacred works ascribed to him by Eitner may have been composed by his son Georg, and of the compositions published by Botstiber (in DTÖ, xxvii, Jg.xiii/2, 1959) two capriccios, one ricercare and probably the canzona on *Christ ist erstanden* are by N.A. Strungk. Hofer may have gone too far in attributing most of the compositions extant under the name Reutter to his son, particularly as regards those sacred works in a traditional polyphonic style. Draghi mentioned in his recommendation that Reutter had composed ballet music: no traces of such pieces are known.

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For further bibliography *see* REUTTER, GEORG (ii).

EVA BADURA-SKODA

Reutter, (Johann Adam Joseph Karl) Georg (von) (ii) (*b* Vienna, bap. 6 April 1708; *d* Vienna, 11 March 1772). Austrian composer, son of GEORG REUTTER (i). He was the 11th of 14 children born to Georg Reutter (i) and received his early musical training from his father, assisting him as court organist. A period of more formal instruction from Antonio Caldara ensued, leading to the composition of an oratorio and, in 1727, his first opera for the imperial court, *Archidamia*. On three separate occasions during this period Reutter applied for a position as court organist and was each time rejected by Fux. At his own expense he travelled to Italy in 1730 (possibly in 1729); in February 1730 he was in Venice and in April 1730 in Rome. He returned to Vienna in autumn 1730, and early in the following year he successfully applied for a post as court composer, the formal beginning of a lifetime of service at the Habsburg court.

His training with Caldara and his journey to Italy had laid the foundations of a secure understanding of modern operatic style, and over the next decade Reutter established himself as a leading theatre composer in Vienna with over a dozen works, performed in private in various rooms and halls in the Hofburg and at the imperial summer palace in Laxenburg. In 1731 he married one of the court singers, Ursula Theresia Holzhauser. Two children were born in the 1730s, Karl and Elisabeth Christina, named in obvious deference to Emperor Charles and his wife.

When his father died, in 1738, Reutter succeeded him as first Kapellmeister at the Stephansdom, initiating a decisive move away from a career as an opera composer to that of a composer and administrator of church music. As Kapellmeister he was in charge of the choir school and Joseph Haydn, Michael Haydn and Ignaz Holzbauer were three of his charges during the next few years. He was ennobled in 1740 and in the following year began the diplomatically skilful (but not always financially rewarding) process of accruing ever increasing influence and authority in the imperial court: from 1741, following the death of Fux, he regularly assisted the first Kapellmeister, Luca Antonio Predieri, with church music; in 1747 he was officially named second Kapellmeister; in 1751 he became acting first Kapellmeister; in 1756 he assumed the duties of second as well as first Kapellmeister at the Stephansdom; and in 1769 he formally became court Kapellmeister. For nearly 30 years in the middle of the century, therefore, Reutter was the single most influential church musician in Vienna. His duties at court also included the supervision of instrumental performances.

The quantity of sacred music produced by Reutter is ample testimony of his contemporary status, but it was his misfortune to preside over a period when standards of performance and, possibly, musical ambition were in steady decline. In the years immediately after Fux's death Reutter rejuvenated the musical tastes of the court, but the accession of Maria Theresa to the throne in 1740 and the consequent financial burden of fighting the Silesian wars and the War of the Austrian Succession led to a fundamental overhall of musical expenditure at court. From being the largest single musical establishment in Europe it gradually became one of the least endowed. It was Reutter's misfortune that he had to manage this change. In the area of church music the number of performers was reduced and Reutter's annual budget was severely curtailed. The situation reached a low point in

the mid-1750s when, taking advantage of the papal encyclical *Annus qui* (1749) that sought to restrict the role of instruments in church services, Maria Theresa proposed that sacred music be regularly performed 'alla romana', that is with no instrumental support whatsoever, as in the Cappella Sistina. Reutter managed to mitigate the worst effects of the situation and, in the process, may be said to have saved the whole tradition of Viennese church music accompanied by instruments.

Reutter's influence in court circles was shown again in 1760 when the new director of court and chamber music, Count Giacomo Durazzo, attempted to increase Gluck's role in the musical life of the court. A protracted dispute was resolved largely in Reutter's favour. The last decade of Reutter's service was less eventful, as court, church and musicians alike acclimatized themselves to the changing status of sacred music. Reutter was buried in a tomb in the Stephansdom. His son Karl had become a monk (eventually abbot) at the abbey of Heiligenkreuz outside Vienna, where the largest single collection of Reutter's autographs is to be found, together with a pastel portrait of the composer.

Reutter's operas continued in the tradition of those of Fux and Caldara, lavishly scored (often with two choirs of trumpets and timpani) and designed to mirror and promote the splendour of the Habsburg court at the most extravagant period in its history. His oratorios, usually performed at court during Holy Week, include the first setting of Metastasio's *Betulia liberata*, a work notable for its use of the chorus. Although his instrumental music is diverse in type, one particular kind of work played a crucial part in the early development of the symphony. As court composer Reutter provided several orchestral works for performance as *Tafelmusik* in the imperial palace; some of these works carry the title 'Servizio di tavola'. In them are heard the brilliant sonorities of C major music, coloured with trumpets and timpani, that featured in his operas and oratorios – an association of key and sonority that was to inform the Viennese Classical symphony from Wagenseil, through Haydn, Hofmann, Mozart, Ordonez, Vanhal and others, to Beethoven.

It was as a composer of church music that Reutter was most widely regarded in the 18th century. Over 500 works cover a wide spectrum of contemporary sacred composition: masses with elaborate orchestral accompaniment, *a cappella* masses designed for Advent and Lent, six requiem settings, shorter 'alla romana' works composed during the mid-1750s, and about 300 motets, offertories and psalm settings. The balance of choral and solo writing, the choice of texture and style, and the characteristics of word-painting and instrumental colouring to be found in the larger works were to recur in equivalent works by later composers, including Haydn, Mozart and Beethoven. In this repertory, however, the brilliant sound of clarino trumpets was heard for the last time in 18th-century Viennese music. Perhaps because of Burney's remark after his visit to Vienna in 1772, a few months after Reutter's death, that a *Te Deum* was 'without taste or invention' (the work was probably by Reutter senior) and Haydn's comment that he remembered receiving only two lessons from him, modern assessment of Reutter as a church composer has often been too dismissive. Performance dates on extant manuscript material, together with other evidence, show that his music was regularly heard in Vienna and elsewhere well into the 19th century; in particular, his church music became strongly identified with imperial taste. During the politically sensitive visit of Pope Pius VI to Vienna in 1782, the Kyrie and Gloria from Reutter's Mass in E♭ (Hofer 62) was played at a service in the Stephansdom. Later in the same decade Mozart, when he was contemplating the composition of church music, copied out two psalm settings and a Kyrie movement by Reutter. Similarly, in 1823 Beethoven, when he was hoping to apply for the vacant post of Kapellmeister at court, thought it prudent to borrow a copy of a mass by Reutter in order to study imperial taste in church music.

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DRAMATIC

first performed in Vienna unless otherwise stated

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La forza dell'amicizia (dramma per musica, 3, Pasquini), Graz, 17 Aug 1728, collab. Caldara, *Wgm*, *Wn*

La magnanimità di Alessandro (Pasquini), 1 Oct 1729, *Wn*

Alcide trasformato in dio (dramma per musica), 1729, *Wn*

Plotina (festa teatrale, 1, Pasquini), 19 Nov 1730, *Wn*

La pazienza di Socrate con due moglie (scherzo drammatico, 3, N. Minato), Hof (Teatrino), 17 Jan 1731, collab. Caldara, *Wn*

La generosità di Artaserse con Temistocle [Act 1] (dramma per musica, 3, Pasquini), 1 Oct 1731, *Wn*

Il Tempo e la Verità (Pasquini), 15 Oct 1731, *Wn*

Pastorale a 2 voci (Pasquini), 30 Aug 1732

Alessandro il Grande (festa di musica, Pasquini), 1 Oct 1732, *Wgm*, *Wn*

Zenobia (festa teatrale, 1, Pasquini), Neu-Wartenburg, 28 Oct 1732, *Wgm*, *Wn*

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Dafne (festa teatrale, 1, Pasquini), 19 Nov 1734, *Wgm*, *Wn*

Il Palladio conservato (azione teatrale, 1, P. Metastasio), 1 Oct 1735, *Wn*

Il sacrifizio in Aulide (festa teatrale, 1, P. Pariati), 19 Nov 1735, *Wn*

Diana vendicata (festa teatrale, 1, Pasquini), 19/21 Nov 1736, *Wgm*, *Wn*

Statira (3, A. Zeno and Pariati), 1736

Il Parnasso accusato e difeso (festa teatrale, 1, Metastasio), 28 Aug 1738, *Wn*

L'alloro illustrato (festa teatrale, 1, Pasquini), 19 Nov 1738, *Wgm*, *Wn*

L'eroina d'Argo (Pasquini), 15 Oct 1739, *Wgm*, *Wn*

L'amor prigioniero (dialogo, 1, Metastasio), aut. 1741, *Wn*

La gara (componimento drammatico, 1, Metastasio), 13 May 1755, *Wn*

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Serenatas etc.: Dialogo tra Minerva ed Apollo (C. Pasquini), 25 Oct 1728, *A-Wn*; Dialogo tra l'Inclinazione ed il Bene (Pasquini), 26 June 1731; Dialogo tra Aurora ed il Sole (festa di camera), 1731; Pastorale a 2 voci, Neu-Wartenburg, 30 Aug 1732; La speranza assicurata (Pasquini), 13 May 1736, *Wgm*, *Wn*; Complimento (Metastasio), 1748; Augurio di felicità (Metastasio), Schönbrunn, 1749; La virtuosa emulazione (Metastasio), 1751; Primo omaggio di canto (Metastasio), 1753; Complimento (Metastasio), 1754; La corona (Metastasio), 1754, *Wn*; Complimento (Metastasio), 1759; Complimento (Metastasio), 1760

Works to Ger. texts (inc.): Wasser, Feuer, Luft und Erde, 1730; David, 1735; Verlöbnis, Segen, Freude, Ehre, 1738; Die drei Grazien; Judith; Die wahre Huldigung

Oratorios (principal source *A-HE*): Die Grablegung Christi [Oratorium Germanicum], 1726, *KR*; La morte d'Abele (G. Salio Padovano), 13 March 1727, *Wn*; Elia (L. de Villati), 24 Feb 1728, *Wgm*; Bersabea, ovvero Il pentimento di David (Catena), 12 March 1729; Il martirio di S Giovanni Nepomuceno (C. Pasquini), 17 June 1731; La divina provvidenza in Ismael (A.M. Lucchini), 6 March 1732 (Ger. version of lib with different music, **HE* (inc.)); La Betulia liberata (Metastasio), 8 April 1734, *Wgm*, *Wn* (facs. in IO, xiv, 1986), *D-Rp*; Gioas, re di Giuda (Metastasio), 1735; La Maria lebbrosa, 1739; Ger. oratorio, *A-HE* (frag.)

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for further details and sources, see DTÖ, lxxxviii, 1952

Sacred: 81 masses, incl. Missa S Caroli, 1734, *A-HE* (autograph), *Gd, GÖ, KN, KR, Wn, D-Bsb*, ed. in DTÖ, lxxxviii (1952), Ky, formerly attrib. Mozart; 6 Requiem, *A-GÖ, HE, KN, Wn*, 1 ed. in DTÖ, lxxxviii (1952); 7 It. cants. *HE*; 17 grads, *KN*; 31 offs, *Gd, KN*; 126 motets, *GÖ, KN, Wn*, 1 ed. in DTÖ, lxxxviii (1952); 151 pss, canticles, *GÖ, KN*; 63 hymns, sequences; 48 ants, *HE, KN*, 1 ed. in DTÖ, lxxxviii (1952); 7 resps; 20 lits, *GÖ, KN*; other sacred works, *Gd, KN, D-Bsb, Dl*

Chamber: 6 syms., partitas, str, wind insts, *A-Wgm*, incl. Servizio di tavola, 1757, ed. in DTÖ, xxxi, Jg.xv/2 (1908/*R*); 5 syms., single works, str, *Wgm*; 2 hpd concs. (1 inc.); 2 clarino concs.; wind qnt; 14 hpd suites, *D-Bsb*; 15 single hpd works; other single orch works

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D.W. Jones: 'Haydn's *Missa sunt bona mixta malis* and the *a cappella* Tradition', ibid., 89–111

DAVID WYN JONES

Reutter, Hermann (*b* Stuttgart, 17 June 1900; *d* Heidenheim an der Brenz, 1 Jan 1985). German composer and pianist. He studied composition with Walter Courvoisier at the Akademie der Tonkunst, Munich (from 1920) and his works were performed at the Donaueschingen and Baden-Baden Festivals. He performed as the accompanist for Sigrid Onegin (touring the USA seven times in the early 1930s) as well as for other singers, including Erb, Schwarzkopf and Fischer-Dieskau. From 1932 to 1936 he taught composition at the Württembergische Musikhochschule, Stuttgart.

Reutter stabilized his career during the Third Reich by becoming a Nazi party member in April 1933. The oratorio *Der grosse Kalender*, heralded by B. Schott's Söhne as 'the new oratorio of the German people', was first performed in Dortmund in June 1933; the Reichskulturwalter, Hans Hinkel, regarded the opera *Doktor Johannes Faust* (staged in Frankfurt in 1936) as the opera for which the Reich had been waiting. On 1 October 1936 Reutter was appointed director of the Hoch Conservatory in Frankfurt. He was responsible for transforming the Conservatory into the Staatliche Hochschule für Musik (1937) and he remained its director until the end of the war. Theodor Heuss, the first President of postwar West Germany, wanted Reutter's *Hymne an Deutschland* (1950), based on a poem by R.A. Schröder, to become the new national anthem, as 'Deutschland, Deutschland über alles' was associated with the Nazi regime. Chancellor Konrad Adenauer, however, insisted on retaining the former hymn.

Reutter became professor of composition at the Musikhochschule in Stuttgart and was its director from 1956 to 1966. After his retirement he also gave master classes in lied interpretation in Munich. In his later years he enjoyed an increasingly international reputation and had his works performed abroad for the first time.

Reutter's compositions for solo instrument and orchestra are notable. Predominant, however, are his vocal compositions, which include over 200 songs based on poems, plays and other literary sources drawn from different cultures and ranging in date from antiquity to the 20th century. Stage works form the core of his oeuvre, from the one-act opera *Saul* (Baden-Baden, 1928) to the five-act opera *Hamlet* (Stuttgart, 1980). His publisher, Ludwig Strecker, who used the pseudonym Ludwig Andersen, was among his favoured librettists. Reutter's music is generally more lyrical than Hindemith's or Orff's; musically he felt akin to Schubert, Brahms, Wolf and Mahler.

WORKS

(*selective list*)

STAGE

Saul (op, 1, after A. Lernet-Holenia), Baden-Baden, 1928; rev., Hamburg, 1947

Der verlorene Sohn (op, 5 scenes, after A. Gide, trans. R.M. Rilke), Stuttgart, 1929; rev. as Die Rückkehr des verlorenen Sohnes (chbr orat), Munich, 1952 (concert perf.), Dortmund, 1952 (staged)

Doktor Johannes Faustus (op, 3, L. Andersen), Frankfurt, 1936; rev., Stuttgart, 1955

Die Kirmes von Delft (ballet), Baden-Baden, 1937

Die Prinzessin und der Schweinehirt (Märchenspiel, 10 scenes, E. Hellmund, after L. Andersen), Mainz, 1938

Odysseus (op, 3, R. Bach), Frankfurt, 1942

Der Lübecker Totentanz (Ein altes Mysterienspiel), Göttingen, 1948

Der Weg nach Freudenstadt (Ballade der Landstrasse, 5 scenes, S. Korty), Göttingen, 1948

Don Juan und Faust (op, 7 scenes, L. Andersen, after C.D. Grabbe), Stuttgart, 1950

Topsy (ballet, S. Korty), Wiesbaden, 1950

Notturno Montmartre (ballet, R. Mayer), 1951, Stuttgart, 1952

Die Witwe von Ephesus (op, 1, Andersen, after Petronius), 1953; Cologne, 1954

Die Brücke von San Luis Ray (op, G. Reutter, after T. Wilder), 1954, Frankfurt, 1954 (concert perf.), Essen, 1954 (staged)

Der Tod des Empedokles (conc. scenico, 2, F. Hölderlin), 1965, Schwetzingen, 1966

Hamlet (5, after W. Shakespeare, trans. A.W. Schlegel), Stuttgart, 1980

INSTRUMENTAL

Orch: Pf Conc. no.1, op.19, 1925, Chemnitz, 1926; Pf Conc. no.2, op.36, Frankfurt, 1929; Vn Conc., op.39, Stuttgart, 1933; Sinfonische Fantasie, op.50 (Pf Conc. no.3), Frankfurt, 1938; Concertino, op.69, pf, str, Hanover, 1947; Pf conc. no.4, g, op.62, 1 movt, Hanover, 1948; Conc., E♭, op.63, 1 movt, 2 pf, orch, Munich, 1951; Tanz-Variationen, orch, Mainz, 1951; Konzertvariationen, pf, orch, Stuttgart, 1952; Prozession, vc, orch, Wiesbaden/Mainz, 1957; Sym., str, Konstanz, 1960; Capriccio, Aria und Finale, pf, orch, Koblenz, 1964; Figurinen zu Hofmannsthals Jedermann, orch, Brunswick, 1972; Epitaph für Ophelia, vn, chbr orch/pf, Brunswick, 1979

Chbr and solo inst: Fantasia apocalyptica, op.7, pf; Variations, op.15, pf; Vn Sonata, op.20, *c*1925; Die Passion in 9 Inventionen,

op.25, pf, *c*1927; Pfingstmusik, op.41 no.2, 2 vn, *c*1931; Musik, va, pf, 1951; Bläserstücke, wind insts, pf, 1957–69; 5 caprichos sobre Cervantes, va, 1968; Pièce concertante, a sax, pf, 1968; Sonata monotematica, vc, pf, 1970

VOCAL

Choral: Der neue Hiob (R. Seitz), op.37, Lehrstück, solo vv, chorus, str, 2 pf, Berlin, 1930; Der glückliche Bauer (cant, M. Claudius), chorus, orch, Stuttgart, 1932; Der grosse Kalender (orat, L. Andersen), S, Bar, chorus, orch, org, Dortmund, 1930–2, perf. 1933, rev., Stuttgart, 1970; Gesang der Deutschen (cant, Hölderlin), S, Bar, chorus, orch, Frankfurt, 1938; Chor-Fantasie (J.W. Goethe), S, Bar, chorus, orch, Mainz, 1939; Hochzeitslieder (J.G. Herder), chorus, pf, Stuttgart, 1941, rev. as Bauernhochzeit, chorus, orch, Mainz, 1967; Pandora (cant, Goethe), S, Bar, chorus, orch, Cologne, 1949; Hymne an Deutschland (R.A. Schröder), various settings, 1950; Triptychon (F. Schiller), T, chorus, orch, Stuttgart, 1959

SOLO VOCAL

With orch: Lyrisches Konzert, op.70, S, fl, pf, str, timp, 1949; Monolog der Iphigenie, op.74, *c*1950; Spanischer Totentanz (F.G. Lorca), 2vv, orch, 1953; Aus dem Hohelied Salomonis, conc. grosso, A, va, pf, orch, 1956; Kleine Ballade von den drei Flüssen (Lorca), S, orch, 1960; Andalusiana (Lorca), S, orch, 1962; Szene und Monolog der Marfa aus Schillers 'Demetrius', S, orch, 1968; Der Liebe will ich singen, S, Bar, orch/pf, 1976; Hamlet-Sym., S, Mez, 2 T, 2 Bar, 2 vv, spkr, orch, 1979

With insts: 3 Gesänge, op.3; Missa brevis, op.22, *c*1926; 5 antike Oden, op.57, *c*1940; Weltlicht, B, insts, 1959; Ein kleines Requiem (Lorca), B, vc, pf, 1961; Gesänge aus Prediger Salomo XII:1–9, A/B, fl, pf, 1973; Der himmlische Vagant (Klabund), A, Bar, insts; 3 notturni (Nietzsche), B, fl, ob, cl, hn, bn, pf, 1975

With pf: opp.21, 23, 31, 54, 56, 58–61, 64–5, 67–8, 73; 3 Zigeunerromanzen (Lorca), 1956; Die Jahreszeiten (Hölderlin), 1957; Meine dunklen Hände (L. Hughes, A. Bontemps), 1957; 6 späte Gedichte (R. Huch), 1957; 3 altägyptische Gedichte, 1962; Ein Füllen ward geboren (St J. Perse), 1962; Epitaph für einen Dichter (W. Faulkner), 1962; 5 Fragmente (Hölderlin), 1965; Sankt Sebastian (E.F. Sommer), triptych, 1968; 9 Lieder (Huch), 1971; 4 Lieder (N. Sachs), 1972; Chbr Music (J. Joyce), 1972; 4 Liederzyklen (N. Sachs, Joyce, Huch, M.-L. Kaschnitz), 1973; 3 Lieder der Ophelia (W. Shakespeare), 1980; Borgenschützen (Lorca)

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ALBRECHT RIETHMÜLLER

Reux, Anselme de. *See* REULX, ANSELMO DE.

Reval (Ger.). *See* TALLINN.

Revel, Harry (*b* London, 21 Dec 1905; *d* New York, 3 Nov 1958). American songwriter and pianist of English birth. He toured Europe in dance orchestras and composed music for shows in Paris, Copenhagen, Vienna, Berlin and London, before moving in 1929 to New York. There he became an accompanist for the vaudevillian Mack Gordon (*b* Warsaw, Poland, 21 June 1904; *d* New York, 1 March 1959), with whom he formed a songwriting partnership. They contributed items to several Broadway revues, notably the *Ziegfeld Follies of 1931*, and then became a highly successful team in Hollywood, first for Paramount (1933–6) and then for 20th Century-Fox (1936–8). During this period they wrote songs for several popular films, including all those starring Shirley Temple, producing such standards as *Did you ever see a dream walking?* (1934), *Paris in the Spring* (1935), *You hit the spot* (1936) and *I've got a date with a dream* (1938). After parting from Gordon, Revel organized shows for the armed forces and edited a magazine for hospitalized veterans. After the war he returned to Broadway once again with *Are You With It?* (1945), produced recordings of therapeutic music, and wrote an orchestral suite (*Perfume Set to Music*, 1954) and further film songs, but did not achieve the same success.

WORKS
(*selective list*)

songs, mostly associated with films, films in parentheses; lyrics by M. Gordon unless otherwise stated

Help yourself to happiness (Ziegfeld Follies of 1931); Underneath the Harlem Moon (1932); Did you ever see a dream walking? (Sitting Pretty, 1934); Love thy neighbor (We're not Dressing, 1934); Stay as sweet as you are (College Rhythm, 1934); With my eyes open I'm dreaming (Shoot the Works, 1934); From the top of your head to the tip of your toes (Two for Tonight, 1935); Paris in the Spring (Paris in the Spring, 1935); Goodnight my love (Stowaway, 1936); When I'm with you (Poor Little Rich Girl, 1936); You hit the spot (Collegiate, 1936); Never in a million years (Wake up and Live, 1937); I've got a date with a dream (My Lucky Star, 1938); I never knew heaven could speak (Rose of Washington Square, 1939); Here I go again (A.B. Horwitt; Are You With It?, 1945)

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ANDREW LAMB

Reverb. A sound processing device that simulates natural acoustic reverberation by mechanical or electronic means. *See* ELECTRIC GUITAR, §2.

Reverberatio (Lat.). A type of appoggiatura. *See* ORNAMENTS, §1.

Reverberation time. The time taken for a loud sound to decay to an inaudible level (strictly, for the sound pressure level to decay by 60 dB). When a sound is created within a room, the initial waves are reflected back and forth between the walls and so the sound continues after the source has ceased to produce sound energy. If the walls are highly absorbent the persistence may be short and the room is then said to have a short reverberation time or a 'dry' acoustic quality. If the walls are highly reflecting (e.g. of glazed tiles and glass as in an indoor swimming pool) the reverberation may be long (up to four or five seconds) and the room is said to be 'lively' or 'reverberant'. Good acoustic design demands (among other things) a balance between these extremes to suit the use for which the room is intended. The variation of reverberation time with frequency must also be considered. For example, if the wall covering is an efficient absorber at high frequency but reflects more sound at low frequency, the reverberation time will be longer for low than for high frequency giving the hall a 'booming' acoustic. *See also* ACOUSTICS, §I, 3.

MURRAY CAMPBELL

Reverdy, Michèle (*b* Alexandria, Egypt, 12 Dec 1943). French composer and musicologist. She studied at the Paris Conservatoire with Claude Ballif (analysis), Olivier Messiaen (composition) and Alain Weber (counterpoint), gaining first prize in counterpoint and analysis and winning the composition prize. She also holds a degree in

literature from the Sorbonne. She has been resident at the Casa de Velasquez, Madrid (1979–81) and has taught analysis at the Paris Conservatoire. Hallmarks of her style include slow transformations of sound material, as in *Météores* (1978) and *Les jeux de Protée* (1984), and the use of repetition, as in *Le cercle du vent* (1988). Her sophisticated technique always serves the emotional content of the music, the substance of which is inspired by visual art and literature. Reverdy's writings include two books on the music of Olivier Messiaen: *L'oeuvre pour piano d'Olivier Messiaen* (Paris, 1978) and *L'oeuvre pour orchestre d'Olivier Messiaen* (Paris, 1988). Among her honours are numerous commissions and the SACEM grand prize (1995).

WORKS
(*selective list*)

Stage: Le chateau (op, 10 tableaux, after F. Kafka), 1980–86; Mimodrame (ballet), 3 dancers, 2 trbn, 8 perc, 1981; La nuit qui suivit notre dernier dîner (opéra de poche, J.-C. Buchard), 1984, Saint-Brieuc, 30 May 1985; Vincent (7 paroles de la vie et de la mort de Vincent Van Gogh) (op, M.S. Gille), 1984–9, Alessandria, 18 Sept 1990; Le precepteur (op, 21 scenes, H.U. Treichel, after J. Lenz), 1990, Munich, 14 May 1990; Un signe dans l'espace (mimodrame, after I. Calvino: *Cosmicomics*), 1990, Paris, Aulnay-sous-Bois, L'espace Jacques Prévert, 18 March 1991

Large inst ens: Météores, 17 insts, 1978; Scenic Railway, 16 insts, 1983; Le cercle du vent, orch, 1988; Les gémeaux, 2 vc, 23 insts, 1993; Conc. for Orch, 1994; Eluge de l'ellipse, 24 insts, 1996

Other inst: Kaleidoscope, fl, hpd, 1975; Figure, pf, 1976; Tétramorphie, va, perc, 1976; Number One, gui, 1977; Les jeux de Protée, fl + a fl, va, hp, 1984; Messe pour les blancs-manteaux, org, 1990; L'intranquillité, str qt, 1991; En terre inconnue, pf trio, 1992; 10 musiques minutes, str trio, 1994

Choral: 3 fantaisies de Gaspard de la Nuit (A. Bertrand), chorus/ens 12vv, 1987; Propos félins (A. Reverdy), children's chorus, str orch, 1988; Messe pour la paix, coloratura S, Mez, Bar, large chorus, small chorus 16vv, congregation, org, 1991

Other vocal: Through the Looking Glass (L. Carroll), 7 scènettes, female v, cl, va, 2 trbn, pf, 1979; 7 enluminures (S. Poliakoff), S, cl, b cl, pf, perc, 1987

Principal publishers: Salabert, Notissimo

DANIEL KAWKA

Reveré [Revertz]. Composer, possibly identifiable with NICOLE REGNES.

Révész, Géza (*b* Siófok, 9 Dec 1878; *d* Amsterdam, 19 Aug 1955). Hungarian psychologist. He studied law in Budapest and then (1901–5) psychology in Göttingen and with Stumpf in Berlin, taking the doctorate in psychology at the University of Göttingen. Subsequently he was assistant lecturer (1906), lecturer (1908), assistant professor (1917) and full professor (1918) of psychology at Budapest University. He left Hungary after the Revolution and in 1921 settled in Amsterdam, where he was in charge of a psychological laboratory. From 1932 he held the post of assistant professor and, later, the post of full professor of psychology.

Révész was an important exponent of experimental psychology and worked on touch, sight and hearing. His early work concerned pathological disturbances in hearing, the conditions known as amusia (the inability to comprehend or produce musical sounds) and parakusia (disturbances in the perception of individual notes). These investigations stimulated his interest in more general aspects of the psychology of music, and from about 1914 he began studying the problem of musical talent, which he considered extensively in his major work, *Inleiding tot de muziekpsychologie*. He developed a test for gauging musical ability by means of exercises based on the perception of rhythm, the ability to analyse two or more notes played simultaneously, and the capacity to reproduce tunes. He also evolved the important 'dual component theory of pitch', which states that the perception of tonal pitch is characterized by two phenomena: a sound impression which alters with the change in frequency, and a feeling for tonal quality (*chroma*) which derives in particular from the recognition of octave similarity. In contrast to Helmholtz, who took common partials as a starting-point, Révész regarded the 'quality' of notes as a basic musico-acoustic characteristic. He became known for his work in general aspects of psychology, but his importance rests primarily on his research into the psychology of music, and some of his writings on that subject are still standard works.

WRITINGS

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'Über audition colorée', *Zeitschrift für angewandte Psychologie*, xxi (1923), 308–32

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'Tonsystem jenseits des musikalischen Gebietes: musikalische Mikrosysteme und ihre Beziehungen zu der musikalischen Akustik', *Zeitschrift für Psychologie*, no.135 (1935), 25–61

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F. Benestad: 'Teorier om musikkens opprinnelse', *Norsk musikktidsskrift*, viii/1 (1971), 1–6

HELGA DE LA MOTTE-HABER

Revista (Sp.). *See* REVUE.

Revival spiritual. A simplified folk hymn used for group singing. It became popular in the early 19th century in American revival and frontier camp meetings. *See* GOSPEL MUSIC, §I and SPIRITUAL, §I, 1–2.

Revolutionary hymn. A term of convenience for a body of works for voices and instruments composed for the public festivals of the French Revolution. The term *hymne* was used by François-Joseph Gossec, the most prolific single contributor to the repertory, from 1791 (*Hymne à Voltaire*, three known settings). However, analogous terms were also employed, such as *chant* or simply *choeur*, between 1791 and the cessation of the festivals in 1799. The choice of *hymne* as a term presumably related to Rousseau's published observation that 'the first songs of all nations [of antiquity] were *cantiques* or *hymnes*', that is, the first musical compositions known to the ancient world, and addressed to heroes or to deities. Because important early Revolution festivals were costumed and designed as an evocation of antiquity, there was a strong sense in which the music composed for them was intentionally 'neo-classical' too. However, the term *cantique* was almost never used, being too close to biblical references.

Revolutionary 'hymns' existed alongside popular Revolutionary songs or chansons, an extremely rich repertory whose purpose was different, and which grew out of the long tradition of parody and vaudeville. While chansons had no necessary accompaniment and generally used a common stock of melodies, the 'hymns' had the status of works in which poem and music were specially designed the one for the other, forming a unique artefact, albeit destined originally for performance on one occasion only.

The programmes of 86 festivals from 1790 to 1800 are listed by Pierre (1904); these were often held as annual celebrations, of, for example, Bastille Day (14 July), the uprising of 10 August 1792, the founding of the Republic (1 vendémiaire I [22 September 1792]), the downfall of Robespierre (9 thermidor) and the execution of Louis XVI (21 January). Later there were annual moral festivals dedicated to Agriculture, Youth, Old Age, Spouses and Thanksgiving (*Reconnaissance*). (These details represent a notable simplification of what was a frequently debated and changing area of policy.) Over and above these were the funerary and triumphal festivals which occurred once only: the interment of Mirabeau in the Panthéon (4 April 1791), the reburial of Voltaire in the Panthéon (11 July 1791), Robespierre's Festival of the Supreme Being (8 June 1794) and the funeral of General Hoche (1 October 1797), for example. Since the publication of Pierre's research, which has not been superseded as a whole, a number of new sources have been pointed out, all of which await musicological attention: those in the German journal *Frankreich* from 1795, those of the Théophilanthropes, and compositions originating in the French provinces.

AUX MÂNES de la GIRONDE

Hymne Elégiaque.

Pour l'anniversaire du 3 Octobre.

Paroles de COUPYGNY. Musique de GOSSEC.

1re Strophe.

Récitatif.

une voix seule.

Parmi ces funèbres apprêts,
Queis chants, quelle voix attendrie
Forment au ciel, pour la patrie
Ces vœux touchants, et ces regrêts.
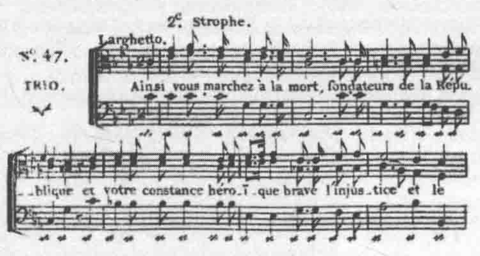
une autre voix.
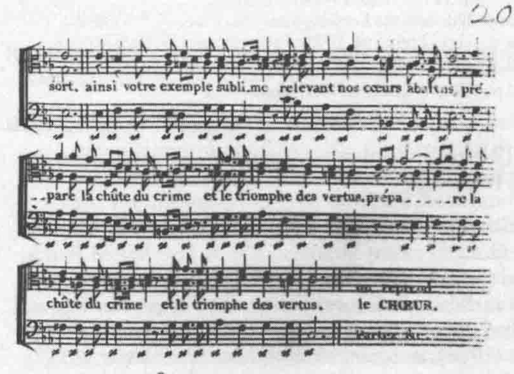
Amis, que pour la France entière
Ce jour soit marqué par le deuil;
Son espérance la plus chère
Bientôt va descendre au cerceuil.

CHŒUR.

Partez, partez troupe immortelle,
Méritez des destins si beaux:
La Liberté, de vos tombeaux
Doit s'élever plus brillante et plus belle.

2e Strophe.





3e Strophe.

Venez nous prêter votre appui;
Planez sur nous ombres sacrées
Du haut des voûtes éthérées
Que vous habitez aujourd'hui!
Avec nous, confondez l'audace
Des lâches partisans des rois,
Et faites regner à leur place
Les mœurs, la raison, et les loix.

le CHŒUR.

Partez &c.

* * *

Du Magazin de Musique à l'usage des fêtes Nationales.
Rue des fossès Montmartre.
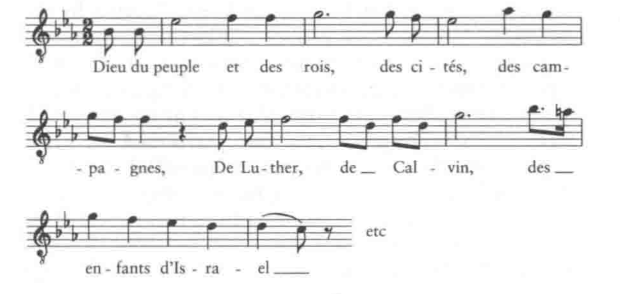
Part of Gossec's Revolutionary hymn 'Aux mânes de la Gironde' (Paris: Magasin de Musique (i), 1795)

The best-known poet of Revolutionary hymns was Marie-Joseph Chénier, brother of the ill-fated André Chénier, and the story of his initial involvement with both Revolutionary hymns and the composer Gossec is told in Jam (1989, 'Marie-Joseph Chénier'), who adds 'in 1791 and 1792 half of [all] the patriotic hymns were written by Chénier and three-quarters of them were composed by Gossec . This near-monopoly eventually gave rise to protests'. Later poets included Théodore Désorgues, Flins, Marie-François Baour-Lormian and Ponce-Denis Ecouchard Lebrun. Most composers who remained in Paris wrote at least one hymn during the relevant decade, with Cherubini, Catel and Méhul all providing distinguished examples. Other composers were Henri-Montan Berton, François Devienne, François Giroust, the brothers Jadin, Jean-Paul-Gilles Martini and Pleyel.

Didier (1989) stressed the importance of understanding this repertory in its context as something heard, participated in and seen. One can only guess at the impact made on sections of people who had previously been excluded from large-scale musical events, especially in the open air. Copyists' records show that accompanying ensembles could vary between 30 and 70 in number, sometimes with large extra detachments of drummers. No reliable figures exist to show how many voices may have participated. The Festival of the Supreme Being, largest of them all, may have included over 1000 singers, but the facts cannot be ascertained.

From the start, the poetry and music of the hymns were conceived to be accessible on a number of levels. The accompaniments were for wind instruments, lending audibility and popular tone, with the recently developed clarinet (grouped in sections of ten or 20 strong) invariably chosen to carry the leading melodic lines. A number of hymns included the newly reconstructed TUBA CURVA and buccin (*see* BUCCIN (i)), which were probably the loudest Western wind instruments to date. The textures were varied and expressive, and fugato writing was not excluded; but the melodic style was usually bold, emphasizing the first, third and fifth degrees of the scale (ex.1). Though it became one of the most popular of songs, *La Marseillaise* (words and music by Rouget de Lisle) was also referred to as a hymn, being equally or more effective with orchestrated accompaniment, and heard in various ceremonial and theatrical contexts. The melodic contour of Rouget de Lisle's piece shows the same tendency. In form, most hymns employed a basic verse-and-refrain structure, allowing for some variety – if desired – in the melody and orchestration of the intermediate verses, which were sung by one or more soloists. This was subordinated to the primacy of the main refrain, sung by the whole choir. Perhaps as a residual masonic element (see below) exclusively male-voice choirs were regularly specified in the early years.

Ex.1 Gossec: *Le chant du 14 juillet*, 1790



Ex.2 Gossec: *Aux mânes de la Gironde*, 1795

Allegro moderato

Par - tez, par - tez trou - pe im-mor - tel - - le mé-ri - tez des des - tins, des des - tins si [ww] beaux! etc

With the end of official Catholicism in 1791, a special burden was given to the Revolutionary hymn: 'The newborn Republic expected ... a widespread and clear diffusion of its ideological message among large crowds assembled in the open air' (Jam, 1989, 'Marie-Joseph Chénier'). To this end, its theorists expressed their preference for poets to write all their stanzas with exactly matching scansion and accent, using a minimum of poetic figures; and for musicians to respect these accents precisely in setting words to music (Framery, 1795; Leclerc, 1796). Jam showed that Gossec met these conditions with limited success, perhaps partly by reason of his mature years (55 in 1789), and partly because he founded the style of his earlier hymns on that of masonic compositions such as masonic cantatas and the wind-instrument 'column' consisting of clarinets, horns and bassoons. It has been claimed by Roger Cotte (cited in Ozouf, 1988, p.346) that almost all composers of Revolutionary hymns used by the authorities had been initiated as masons before 1789, as had many singers and instrumentalists. Gossec also re-used at least two earlier compositions in Revolutionary hymns (Jam, op. cit., 230).

Although a number of hymns were disseminated by the special publishing initiative, the Magasin de Musique à l'Usage des Fêtes Nationales (1794–5), only Cherubini's *Hymne du Panthéon* was issued in full score. Moreover, because Pierre published only two hymns in full score (1894), the remainder being in piano arrangements (1899), there is a pressing need to establish modern full-score editions of this repertory, before further generalizations can be made. Although Méhul's substantial *Chant national du 25 messidor* (14 July 1800) for three choirs and three ensembles can be regarded as growing out of the Revolutionary hymn tradition, it more properly stands as the first of his Napoleonic cantatas.

Work also remains to be done on establishing the degree to which Beethoven and others in Austria could have been familiar with this repertory. The last movement of his Fifth Symphony comes extremely close to the style of some hymns by virtue of its essential spirit, expressed through elemental rhythm, melody and harmony. A piece by Gossec may be quoted for comparison (ex.2).

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DAVID CHARLTON

Revue (from Fr.; It. *rivista*; Sp. *revista*). A topical, satirical show consisting of a series of scenes and episodes, usually having a central theme but not a dramatic plot, with spoken verse and prose, sketches, songs, dances, ballet and speciality acts. Revue developed in France during the 19th century, was taken up by other countries including Britain and the USA, and enjoyed its greatest acclaim and significance between the world wars. In revue there are elements of other stage forms such as cabaret, variety show, vaudeville, pantomime, burlesque and musical comedy.

1. France, Germany, Spain. 2. Britain. 3. The USA.

1. France, Germany, Spain. Revue evolved as a distinct genre in France in the early 19th century, consisting of satirical scenes 'passing in review' of recent events. During the reign of Louis Philippe (1830–48) it gained favour as an annual production, satirizing the theatrical productions of the previous season, and particularly the salient features and chief performers of the larger genres presented at the Opéra and Opéra-Comique. In *Le carnaval des revues* (Bouffes Parisiens, 1860) Offenbach incurred the wrath of Wagner with his satire of 'the musician of the future'. During the Second Empire (to 1870) theatres increasingly presented revues emphasizing visual spectacle, with expensive costumes, scenery and stage machinery helping to create a more lavish and variegated entertainment. These works stimulated the rapid development of stage technology and set design, one element of the visual splendour being the *tableau vivant*, an allegorical still-life that helped to introduce nudity to the stage.

The typical revue of the 1880s was still a relatively inexpensive and simple entertainment, appealing to audiences mainly by the wit of the dialogue and the vivacity of those who played in it. Apart from the final tableau the scenery was often primitive and the music often a rehash of well-worn tunes. A compère or commère was an essential of the entertainment, interpolating explanatory or cynical remarks throughout – though the commère often had little to do except appear in practically no clothes. In 1886, however, the Folies-Bergère staged the first successful 'outfit revue', which abandoned the satirical bite of earlier shows and replaced it with suave cosmopolitanism, lavish visual effects, extravagant costumes and elaborately staged dances and songs. It prompted many imitations, and during the 20th century the main Parisian revues followed this model – particularly at the Folies-Bergère and the Casino de Paris. The entertainment revolved round popular entertainers such as Mistinguett (Jeanne Bourgeois) (1873–1956) – famous for her *valse chaloupée* (Apache dance) – Maurice Chevalier (1888–1972), and the black American Josephine Baker (1906–75), who in 1925 first scandalized Paris with her erotic dances in the *Revue nègre*. The revues' texts and scores were compiled from many collaborators, with new material frequently inserted, the wider musical impact deriving from the songs of such composers as Maurice Yvain (*Mon homme* and *J'en ai marre* for Mistinguett), José Padilla (*Ça … c'est Paris* and *Valencia* for Mistinguett), Henri Christiné (*Valentine* for Chevalier) and Vincent Scotto (*J'ai deux amours* for Josephine Baker).

After World War II, the Parisian theatres such as the Folies-Bergère and the Lido continued the tradition of revue. In the early 1970s, with music by Serge Gainsbourg and others, Roland Petit revived the genre with two shows at the Casino de Paris, starring his wife, the dancer and singer Zizi Jeanmaire (*Zizi je t'aime*, 1972), and Josephine Baker made her farewell in 1975, a few days before her death, in a revue at the Bobino. A final attempt to revive the style at the Folies-Bergère, in 1994, directed by the Argentine Alfredo Arias, proved a failure.

By the 1920s revue had also become well established in other countries. During the last decade of the 19th century Berlin had the first of the annual revues at the Metropoltheater. They featured such star performers as Fritzi Massary and Josef Giampietro, who parodied the aristocrats and officials of the empire in songs filled with references to current events; the music was provided by the house conductor-composers including Victor Hollaender (1901–13) and Paul Lincke (1908–10). After World

War I the Berlin revue took on more of the lavishness of Parisian spectacle revues, parading semi-nude women, sumptuous and massive sets, and elaborately choreographed production numbers. The music by Mischa Spoliansky for *Es liegt in der Luft* (1928) and Rudolf Nelson for *Lichter von Berlin* (1927) and *Das spricht Bände* (1929) drew on influences from American jazz and Argentine tango to make that particular sound which is always associated with Berlin in the 1920s, and which was revived in many Berlin revues after the fall of the wall in 1989. Similar trends were discernible in other continental countries, notably in Spain, from which emerged the singer Racquel Meller and the composer José Padilla, both of whom consolidated their personal success in Paris during the 1920s.

2. Britain. In Britain burlesque and satire had long been staples of the theatre, and one-man entertainments by Charles Dibdin (from the 1780s to 1804), Charles Mathews (from 1808 to 1835) and others embraced dramatic monologues, songs, topical sketches and a wide variety of themes during an evening's performance. Perhaps the first unified revue in London was *Success, or A Hit If You Like It* (1825), a one-act allegorical afterpiece written by J.R. Planché, who was also responsible for various successors. By the 1890s, however, the form was still scarcely known in Britain, and *Under the Clock* (1893; music by Edward Jones) and *Pot-pourri* (1899; music by Napoleon Lambelet) were both pioneering efforts, modelled on the French form and satirizing recent theatrical productions. During the early 1900s revues began to appear as part of an evening's entertainment at variety theatres such as the Coliseum, but it was the advent of ragtime that finally established the genre in London. In particular, shows like *Hullo, Ragtime* (1912) and *Hullo, Tango* (1913), produced by Albert de Courville as part of the entertainment at the Alhambra Theatre, captured the popular imagination with their fast-moving presentation and as the means whereby new American song and dance styles and performers were introduced to Britain.

A more intimate style of revue had been introduced to London by the Follies, a company led by H.G. Pelissier from 1897 to 1913 and featuring a small cast and sparse sets. More significant shows on a smaller scale were those introduced to London by C.B. Cochran, who based his style on pieces still performed at small Parisian theatres and dependent on more subtle, satirical humour and on the talents of individual, versatile performers. For his one-act prototype *Odds and Ends* (1914) he imported various French performers, including Alice Delysia, and the show's success prompted a full-length successor simply called *More* (1915) (as with many revues the titles reflected their piecemeal nature). Cochran's example was followed by André Charlot, and their productions during the 1920s represented the peak of the genre's success in London, attracting the talents of leading performers, writers, composers, designers and choreographers.

Although the topicality and localized satire of revues made them unsuitable for export, there was considerable interchange of artists and material between London and New York. *Charlot's London Revue of 1924*, using successful material from various London revues, first introduced to New York Gertrude Lawrence (singing Philip Braham's *Limehouse Blues*), Beatrice Lillie and Jack Buchanan. Since the music for revues usually came from various sources the scores were traditionally the responsibility of the theatre's conductor, but specialist songwriters were increasingly used. Among composers of World War I revues were Herman Finck, James W. Tate, Herman Darewski and Nat D. Ayer, whose score for *The Bing Boys are Here* (1916) included 'If you were the only girl in the world'. Later composers included Ivor Novello, whose songs for Charlot's *A to Z* (1921) included 'And her mother came too', and Noël Coward, whose talents as songwriter as well as performer were first highlighted in Charlot's *London Calling* (1923). Coward went on to produce some of his best songs for *On with the Dance* (1925) and *This Year of Grace* (1928) for Cochran, who was also quick to give opportunities to the young Rodgers and Hart (*One Dam Thing after Another*, 1927, with Jessie Matthews singing 'My heart stood still'; see illustration) and Cole Porter (*Wake Up and Dream*, 1929). Cochran's revues also featured ballets; it was *Cochran's 1930 Revue*, for example, that introduced Lord Berners's score *Luna Park*.

Cochran and Charlot continued their series of revues into the 1930s. But the arrival of the talking picture seriously affected the vogue for witty, tuneful, spectacular stage shows, and the name 'revue' survived more securely in the non-stop nudist shows of the Windmill Theatre. The 1930s and 40s saw some successful productions by George Black – during World War II the most successful London revues were at the Ambassadors Theatre (*Sweet and Low*, *Sweeter and Lower*, etc.), starring Hermione Gingold, Hermione Baddeley and Henry Kendall, a series that continued into the late 1940s with *À la carte* at the Savoy Theatre with music by Charles Zwar. In the late 1940s and early 50s a new generation of composers, among them Sandy Wilson, Richard Addinsell and Donald Swann, contributed to the new style of London revue, especially those devised by Laurier Lister such as *Penny Plain*, with performers including Elisabeth Welch, Joyce Grenfell and Fenella Fielding. Swann teamed up with



Richard Dolman and Jessie Matthews singing 'My heart stood still' in 'One Dam Thing after Another' (Cochran's London Pavilion revue, 1927) by Ronald Jeans; lyrics by Lorenz Hart and music by Richard Rodgers

Michael Flanders to perform a hugely successful series of two-men shows, including *At the Drop of a Hat*. Although each decade of the late 20th century saw attempts to revive large-scale revues, the most successful shows were those with one group of performers (Fascinating Aida, Kit and the Widow) or compilations of songs by one composer (*Side by Side by Sondheim*, *Cowardy Custard*). The composer Martyn Jacques and his group the Tiger Lillies staged the brilliant 'junk opera' *Shock-Headed Peter*, based on *Struwwelpeter*, by Heinrich Hoffmann, which with its integration of puppets, mime, singing and dancing had the feel of a new start for the revue format.

3. The USA. In the USA revue developed mostly from extravagant burlesques and vaudeville in New York during the late 19th century. John Brougham wrote one of the first, *The Dramatic Review for 1868* (1869), an afterpiece burlesquing the previous year's popular theatre, but the show was unsuccessful and prompted no imitations. The first popular revue came in 1894 with *The Passing Show* (music by Ludwig Englander), which, like Brougham's piece, was a satire on theatrical productions but which incorporated some topical songs in the style of Tin Pan Alley. Soon there were many revues on the New York stage. Those starring Joe Weber and Lew Fields (1896–1904) had vaudeville-like farce and pantomime, humorous songs, dances and more travesties of theatrical productions.

But the real establishment of American revue came with the *Follies of 1907*, 'a musical review of the New York sensations of the past season'. Produced by Florenz Ziegfeld junior, it appropriated the name and style of the Folies-Bergère, though the female chorus had to attract more by sheer beauty than mere nakedness. It became the first of an annual series of *Ziegfeld Follies* that became progressively more spectacular. Ziegfeld set the standard with very large casts, an emphasis on female glamour, grand costumes and sets (notably by Joseph Urban), fast-paced scenes and star performers like Fanny Brice, W.C. Fields, Eddie Cantor and Marilyn Miller. The shows remained a leading form of American stage entertainment into the 1920s and produced many imitations, notably the Shubert brothers' *The Passing Show* series from 1912, the *Greenwich Village Follies* from 1919, George White's *Scandals* from 1919, Irving Berlin's four *Music Box Revues* (1921–4) and the *Earl Carroll Vanities* from 1922.

The shows' songs and dances were part of the humour and variety element and were rarely satirical: the texts and scores were usually collaborations lacking a cohesive style and having new numbers interpolated as needed during the run of a show. Continental successes were sometimes featured (Fanny Brice first sang Yvain's 'My Man' in the *Ziegfeld Follies* of 1921); but over the years the revues gave opportunities to many up-and-coming American songwriters and introduced songs that have become established favourites. The *Ziegfeld Follies* introduced 'Shine on, Harvest Moon' (1908; Nora Bayes and Jack Norworth), 'Row, Row, Row' (1912; James V. Monaco), 'A pretty girl is like a melody' (1919; Irving Berlin), 'Second Hand Rose' (1921; James F. Hanley) and 'My Blue Heaven' (1927; Walter Donaldson); *The Passing Show* had 'I'm forever blowing bubbles' (1918; Jean Kenbrovin and John William Kellette) and Donaldson's 'Carolina in the Morning' (1922); and George White's *Scandals* introduced George Gershwin's 'I'll build a stairway to paradise' (1922) and 'Somebody loves me' (1924) and DaSylva, Brown and Henderson's 'The Birth of the Blues' and 'Black Bottom' (both 1926).

It was another series of shows, the *Garrick Gaieties*, that first brought attention to Rodgers and Hart with 'Manhattan' (1925) and 'Mountain Greenery' (1926); but these were shows in which simplicity and economy replaced elaborateness of setting and costume. Smaller-scale but still lavish revues were also given in rooftop theatres and night clubs, notably the Cotton Club in Harlem (music by Jimmy McHugh and later Harold Arlen). From the 1920s more serious, intimate revue came to the fore as lavish productions waned during the economic depression. *The Little Show* (1929) was one of a series that made the name of Arthur Schwartz, another being *The Band Wagon* (1931), which featured the Astaires and the song 'Dancing in the Dark'. *Three's a Crowd* (1930), in which Libby Holman sang Johnny Green's 'Body and Soul', and Irving Berlin's *As Thousands Cheer* (1933) were other noteworthy shows; but the departure of the leading composers for Hollywood hastened the decline of the genre, although giving opportunities to newer songwriters such as Burton Lane, Vernon Duke and Harold Rome (*Pins and Needles*, 1937). After World War II, revues were performed less frequently at large Broadway theatres; there was a final attempt at a Ziegfeld-type Follies in 1956, starring Tallulah Bankhead, but it closed out of town. The most influential revues of the postwar era were the series of *New Faces* presented by Leonard Sillman, which introduced such players as Eartha Kitt, Maggie Smith, Madeline Kahn and Robert Klein.

While the song-and-dance revue found new life on television, satirical intimate revue was fostered by repertory companies throughout the country, notably in San Francisco (The Committee) and Chicago (Second City) in the 1960s. The productions more often favoured improvised sketches and topical commentary on American society, abandoning complex choreography, elaborate sets and even clothes (in *Oh Calcutta*, 1969): the music increasingly used rock and electronic idioms. As in London, it was small-scale, one-performer or one-composer shows that seemed to attract the most success. The outstanding revue of the 1990s, though, was the history of black American dance, *Bring in 'da noise, bring in 'da funk*, with music by Daryl Waters, Zane Mark and Ann Duquesnay, which showed that the revue format had a new life.

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ANDREW LAMB, DEANE L. ROOT/PATRICK O'CONNOR

Revueltas, Silvestre (*b* Santiago Papasquiaro, Durango, 31 Dec 1899; *d* Mexico City, 5 Oct 1940). Mexican composer and violinist. At the age of eight he began violin studies in Colima, and at 12 he entered the Juárez Institute,

Durango. He studied further under Tello (composition) and Rocabruna (violin) in Mexico City (1913–16), at St Edward College, Austin, Texas (1916–18), and at the Chicago Musical College under Sametini (violin) and Borowski (composition, 1918–20). After a hiatus in Mexico he returned to Chicago in 1922 to complete a four-year violin course under Kochanski and Ševčik. He was again in the USA in 1926 and 1928, playing the violin in a theatre orchestra in San Antonio, Texas, and conducting an orchestra in Mobile, Alabama. Chávez recalled him to Mexico City to take the post of assistant conductor of the Mexico SO (1929–35), and during the years 1931–4 he composed six sophisticated picture-postcard pieces for that orchestra. At the same time he taught the violin and chamber music at the conservatory and conducted a conservatory graduates' orchestra. In 1937 he toured Spain, there allying himself with the Republican cause, and on his return he continued to teach. His early death was due to alcoholism.

Without quoting Mexican folksong, Revueltas's mature works weave melodies of folk type into a gaudy instrumental fabric. In rhythm he not only favoured the hemiola endemic to all Hispanic American popular music (3/4 alternating with 6/8), but also liberally inserted passages in vigorous septuple and quintuple metres. The much played *Sensemayá* – a vocal and orchestral setting of the poem by the Afro-Cuban revolutionary Nicolás Guillén about the killing of a tropical snake, later transcribed for orchestra alone – illustrates his superb rhythmic drive in 7/8 (occasionally 7/16) to an orgiastic climax. Revueltas's principal melodies, no matter how encased in dissonant counterpoint, are always tuneful and repetitive in a manner comparable with that of the *Rite of Spring*. His works are concise, ending *fortissimo* after a hammering crescendo, and there is a play of sardonic humour even in his most wistful moments. Openly confessing his cynicism, he sometimes prescribed 'for the tourist trade' an indigenous instrument such as the *huehuetl*. But the street music of modern Mexico was his model, not Aztec art. His brother, the muralist Fermín Revueltas (1902–35), closely resembled him in painting bold simplistic designs limned in bright colours.

WORKS
(*selective list*)

Ballets: El renacuajo Paseador, 1936; La coronela, 1940, 4th and final episode by B. Galindo, orchd C. Huizar

Orch: Cuauhnahuac, 1930; Esquinas, 1930; Ventanas, 1931; Alcancías, 1932; Colorines, 1932; Janitzio, 1933; Toccata, vn, orch (1933); Caminos (Itinerarios), 1934; Planos, small orch, 1934; as Danza geométrica, large orch (1964); Redes, suite [from film score], 1938; Sensemayá, 1938 [after vocal setting of Guillén]

Chbr: 3 str qts, 1930, 1931, 1931; Música da feria, 1932; 3 piezas, vn, pf, 1932; 8 x radio (Ocho por radio), 1933; Homenaje a Federico García Lorca, chbr orch, 1935; Toccata, 8 insts (1959); 2 piezas serias, wind qnt (1957); 4 Little Pieces, 2 vn, vc (1969)

Songs: Duo para pato y canario, 1v, small orch, 1931, arr. 1v, pf (1962); Ranas y el tecolete, 1v, pf, 1931; 2 canciones (R. López Velarde, N. Guillén), 1937; Canto a (de) una muchacha negra (L. Hughes), 1938; 7 canciones (Lorca), 1v, insts, 1938

Film scores: Redes, 1935; Vámomos con Pancho Villa, 1936; Ferrocarriles de Baja California, 1938; El indio, 1938; Bajo el signo de la muerte, 1939; La noche de los mayas, 1939; Los de abajo, 1940

Principal publishers: G. Schirmer, Southern

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ROBERT STEVENSON

Revuts'ky, Levko Mykolayovych (*b* Irzhavets, Poltava province [now Chernihiv region], 8/20 Feb 1889; *d* Kiev, 30 March 1977). Ukrainian composer and teacher. He came from a distinguished family: his older brother Dmytro Revutsky was a musicologist and folklorist, while his nephew, Valeryan Revuts'ky became a theatre scholar and critic, and his son, Yevhen Revuts'ky, head of the internal medicine department at the Kiev Medical Institute. Levko Revuts'ky began studying the piano with Lysenko, first at the Kiev Tutkovsky School of Music (1903) and then at the newly founded Lysenko Music and Drama School (1903–05). In 1908 he had also begun to study law at Kiev University; from this time he continued his musical studies with H. Khodorovs'ky and S. Korotkevych at the Russian Society of Music School. In 1913 this institution was remamed the Kiev Conservatory which Revuts'ky entered to study composition with Glière; he graduated from both the university and the conservatory in 1916. After teaching music in the Pryluka area, he was appointed in 1924 to teach at the Lysenko Music and Drama Institute. During this period he undertook many administrative and educational activities for the Leontovych Association (1922–8). This period was undeniably his most productive. When the Lysenko Institute was closed in 1934, Revuts'ky began lecturing at the Kiev Conservatory (from 1935) on theory and composition. During World War II he headed the composition department at the Tashkent Conservatory. He served as president of the board of the Ukrainian Composers' Union (1944–8), as a member of the presidium of that union and as a board member of the Composers' Union of the USSR. He received a doctorate in musicology (1941), the USSR State Prize (1941), the title National Artist of the USSR (1944), the Shevchenko Prize (1966) and the title of Hero of Socialist Labour (1969). He also served on the editorial board of the Ukrainian Soviet Encyclopedia (1958–68). Revuts'ky's international reputation rests primarily on the Second Symphony (1926–7, revised in 1940 and again in 1969). But in his piano music and some of the folksong arrangements (which are essentially recompositions, following the manner of Leontovych) he reached an equally high level of inventiveness and originality. The only other major symphonic work that Revuts'ky wrote was the four-movement Piano Concerto (completed in 1934,

revised in 1964) which received severe official criticism; this affected him deeply and he turned his energies to teaching, editing, revising his earlier works and generating pieces for official occasions. Revuts'ky also edited many works of his first teacher, Mykola Lysenko, for the complete edition. The final major creative labour of his life was the drastic revision of Lysenko's opera *Taras Bul'ba*: he rewrote it thoroughly, adding new numbers and giving it a cogent shape. This version – reworked by Revuts'ky first in 1937 and finally in 1955, and orchestrated by Lyatoshyns'ky – has remained in the repertory of Ukrainian theatres.

Revuts'ky's Second Symphony is a wonderfully supple and gentle piece; its language, while profoundly Romantic, is run through with impressionist harmonies. Ukrainian folksongs constitute the thematic foundation of the whole symphony. The remarkable second movement – an evocative depiction of Ukrainian summer nights – employs a formal mirror sequence of three folk tunes in the order 1-2-3-2-1. The enchanting opening of the first melody *O Mykyta, Mykyta*, heard on the flute and bassoon two octaves apart over shimmering strings, suggests the spaciousness and nocturnal tranquility of the Ukrainian steppes. In 1927 the Khar'kiv Opera Orchestra performed the first movement, and on 10 August 1928 the whole symphony received its first performance in Kiev. The work – along with Lyatoshyns'ky's *Overture on Four Ukrainian Themes* – received joint first prize in a competition dedicated to the 10th anniversary of the October Revolution. Revuts'ky was a prolific composer of vocal works, mainly in miniature form. His three principal folksong anthologies – *Sonechko* ('Little Sun', 1925–6), *Kozats'ki pisni* ('Cossack Songs', 1926) and *Halyts'ki pisni* ('Galician Songs', 1926–28) – are replete with simple images that range from vivid visions to caustic epigrams that fully express the intellectual, moral and emotional experience of the particular Ukrainian folk world.

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Orch: Sym. no.1, A, op.3, 1918–21, rev. 1957 [only 1st movt extant]; Sym. no.2 'Kozachok' [Little Cossack], e, op.12, 1926–7, rev. 1940, 1969; Pf Conc., F, op.18, 1934, rev. 1964

Choral: Khustyna (cant., T. Shevchenko), solo vv, chorus, orchestra, 1923; Shchoroku [Yearly] (O. Oles'), op.5, solo vv, chorus, pf, 1923; Monoloh Tarasa Bul'by [The Monologue of Taras Bulba] (M. Ryl'sky, after N. Gogol), Bar, orch, 1936; Pisnya pro partiyu [Song for the Party] (Ryl'sky), chorus, orch, 1949; Oda pisni [Ode to Song], vocal-sym. poem, 1957

44 folksong arrs., 32 songs, 5 school choruses

Chbr: Int, vn, pf, op.10, 1926; Moldavs'ka Kolyskova [Moldovian Lullaby], ob, str/pf, 1932; Balada, vc, pf, op.20, 1933

Pf: Sonata, b, op.1, one movt, 1912, rev. 1948–9; Sonata Allegro, c, 1913–15; 4 Preludes, op.4, 1913–14; 2 Preludes, op.7, 1918–21; 2 Preludes, op.11, 1924; Kanon [Canon], bb, 1927; 2 Pieces, op.17: Pisnya [Song], Humoreska, 1929; Try Dytyachi pyesy [3 Pieces for Children]: Vesnyanka [Spring Song], Kolyskova [Lullaby], Vesnyanka, 1929; 2 Etudes, 1929); 2 Transcrs of organ works of J.S. Bach: Fugue, d, Fantasia and Fugue, c, 1930

Incid music for the theatre, cinema and radio

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'Pro moyu robotu nad muzychnym oformlennyam pesy Pogodina Posle bala' [On my work on the incidental music for Pogodin's play 'After the Ball'], *Radyans'ka muzyka* (1934), nos.8–9, p.35

'Nova redaktsiya opery M.V. Lysenka Taras Bul'ba' [A new edition of Lysenko's opera 'Taras Bulba'], *Radyans'ka muzyka* (1936), no.2, p.6–9

'Moya robota nad muzikoyo Taras Bul'ba' [My work on the music of Taras Bulba], *Visti T'sVK URSR*, no.85 (1937), 4

'Taras Bul'ba', *Radyans'ka muzyka* (1937), no.4, p.16–18

'Avtobiografichni zapiski' [Autobiographical notes], *Radyans'ka muzyka* (1939), no.1, p.8

'Pam'yati V.S. Kosenka' [In memory of Kosenko], *Radyans'ka muzyka* (1939), no.5, p.23

'Avtobiograficheskiye zapiski' [Autobiographical notes], *SovM* (1940), no.7, p.24–8

'Pam'yati Grigoriya Mikolayovicha Beklemisheva', *Radyans'ka muzyka* (1940), no.1, p.28–9

'Moy uchitel'' [My teacher], *Sovetskaya Ukraina* (20 April 1941) [on Lysenko]

'Moi vikhovantsi' [My pupils], *Molod' Ukraïni* (19 Feb 1946)

'Petro Illich Chaykovs'ky', *Mystetstvo* (1955), no.3, p.30

'Vikhovannya kompozitors'koyi molodi' [The education of young composers], *Mystetstvo* (1956), no.1, pp.30–32

'Struny Lysenka zhyviyi' [The strings of Lysenko are alive], *Mystetstvo* (1967), no.4, p.28 only

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T. Sheffer: *L.M. Revuts'kyy* (Kiev, 1960, 3/1979)

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N. Herasymova-Persyds'ka: *Druha symfoniya L. Revutskoho* [Revutsky's Second Symphony] (Kiev, 1963)

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N. Horyukhina: *Symfonizm L. Revutskoho* (Kiev, 1965)

V.L. Klyn: *L. Revutskiy: kompozitor-pianist* (Kiev, 1972)

M. Byalik: *L. Revuts'kyy: rysy tvorchosti* [Revutsky: Features of his work] (Kiev, 1973)

VIRKO BALEY

Rexroth-Berg, Natanael. *See* BERG, NATANAEL.

Rey. French family of musicians.

(1) Jean-Baptiste Rey (i) (*b* Lauzerte, 18 Dec 1734; *d* ?Paris, 15 July 1810). Conductor and composer. He was taught at the choir school of St Servin and had become *maître de chapelle* at Auch Cathedral by the age of 17. He resigned after three years and went as a conductor to the opera houses of Toulouse, Montpellier, Marseilles, Bordeaux and Nantes. In 1776 he was engaged as a conductor at the Paris Opéra, where he conducted works by, among others, Gluck and Piccinni. In 1781 he succeeded Louis-Joseph Francoeur as director of the Opéra orchestra. From 1779 he was master of the *musique de chambre* at the court of Louis XVI, and from 1781 to 1786 occasionally conducted at the Concert Spirituel. In 1792, during the Revolution, he joined the committee in charge of the Opéra. For a brief period in 1793 he conducted at the Théâtre de la République (the Comédie-Française), notably some incidental music by Méhul for André Chénier's *Timoléon*, in which Talma took the leading part. In 1799 he went to the Paris Conservatoire as professor of harmony; he stayed only three years because of a disagreement with the director, Sarrette. He had also antagonized his colleagues through his support of Rameau's theories, which they thought outdated. In 1804 he was appointed *maître de chapelle* to Napoleon, but in 1810, just before his death, he resigned from all his positions.

Rey is best remembered as a conductor. After the revival of one of Gluck's operas in 1786, the *Mercure de France* (4 March 1786) called him 'the foremost conductor in all Europe'. As a composer he mostly limited himself

to arrangements of works he was about to conduct. His most important work was his completion of Sacchini's *Arvire et Evelina* (1788); he also made additions to works by J.J. Mouret and his brother (2) Louis-Charles-Joseph Rey, and wrote one opera, *Diane et Endymion* (Opéra, 1791), two motets, masses (now lost) and solfège exercises for the Conservatoire.

(2) Louis-Charles-Joseph Rey (*b* Lauzerte, 26 Oct 1738; *d* Paris, 12 May 1811). Cellist and composer, brother of (1) Jean-Baptiste Rey (i). At the age of 16 he joined the orchestra of the Montpellier opera, probably using his older brother's influence. About 1755 he went to Paris, where he studied the cello with Berteau and had some of his ballets performed in various small theatres. From 1757 to 1766 he was a cellist at the Bordeaux theatre. He then returned to Paris and was a member of the Opéra orchestra from 1767 to 1806 and the orchestra of the royal chapel from 1772. He composed for the stage and for the cello.

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all printed works published in Paris

Stage: Le forgeron (ballet-pantomime), Paris, Comédie-Italienne, 1756; Le suisse dupé (ballet-pantomime), Paris, Opéra-Comique, 1757; Apollon et Coronis (op, 1, Fuzelier, after J.J. Mouret: Les amours de dieux), Paris, Opéra, 3 May 1781, collab. J.-B. Rey (i)

Vocal: 4 ariettes, 1v, insts (1770)

Chbr: 6 sonates, vc/vn, b (1768); 6 duos, 2 vn/(vn, vc) (1769); Trios, 2 vn, vc (n.d.)

(3) Jean-Baptiste Rey (ii) (*b* Tarascon, *c*1760; *d* Paris, *c*1822). Theorist and instrumentalist, possibly a son of (2) Louis-Charles-Joseph Rey. According to Fétis he was self-taught; he was active as a cellist, violinist, harpsichordist, organist and composer, but is best known as a theorist who followed Rameau's ideas, adapting them to 19th-century musical idioms. He was the organist and *maître de chapelle* at the cathedrals of Viviers and Auch before going in 1795 to Paris, where he was a cellist in the Opéra orchestra from 1796 to 1822. His most important works comprise theoretical studies, a piano method and some piano music.

There were several other musicians in the Rey family. V.F.S. Rey (*b* ?Lyons, *c*1760; *d* ?Paris, after 1816), whose relationship to the family is unknown, was a theorist who popularized Rameau's ideas, and published a *Tablature générale de la musique … d'après les principes du célèbre Rameau* (Paris, 1795) as well as several other practical books on music. A certain Mlle Rey was a dancer at the Paris Opéra in the early 18th century. Another Mlle Rey, sister of (1) Jean-Baptiste Rey (i) and (2) Louis-Charles-Joseph Rey, married a composer named Pitrot and was a dancer at the Opéra from 1755. A third 'Mlle' Rey, wife of (2) Louis-Charles-Joseph Rey, was a dancer and possibly a singer at the Comédie-Italienne. Louise Rey, probably a daughter of (1) Jean-Baptiste Rey (i), taught solfège at the Paris Conservatoire from 1795 to 1797. Another Louise Rey and Mion Rey, probably daughters of (2) Louis-Charles-Joseph Rey, were well-known dancers at the Comédie-Italienne and later at the Opéra. A certain Rey (first names unknown) was a baritone at the Opéra and a member of the orchestra of the Masonic Lodge 'Le Contrat Social' in 1786.

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D. Charlton: '"A *maître d'orchestre* … conducts": New and Old Evidence on French Practice', *EMc*, xxi (1993), 340–53

ROGER COTTE

Rey, Cemal Reşit (*b* Jerusalem, 5 Oct 1904; *d* Istanbul, 7 Oct 1985). Turkish composer, conductor and pianist. A child prodigy, he went to Paris at the age of nine as a pupil of Marguerite Long. After a period in Switzerland at the Geneva Conservatory, he continued his studies in Paris with Raoul Laparra, Fauré and Henri Derosse (conducting). Returning to Turkey in 1923, he began teaching at the Istanbul Conservatory, where in 1934 he founded the conservatory orchestra. In 1938 he became the music programme director of Radio Ankara, in 1945 conductor of the Istanbul City Orchestra and from 1949 to 1950 music programme director of Radio Istanbul. Between 1949 and 1960 he also undertook concert tours abroad. After retiring from official positions, he continued to teach privately and to compose. Rey's style and expression show the influence both of Impressionism and traditional Turkish music. One of the most productive members of the Turkish Five, he has produced works of almost every type, including musicals (mostly to librettos by his brother, Ekrem Reşit Rey) and music for plays and films.

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(*selective list*)

Stage: Sultan Cem (op, 5), 1923; Lükus hayat [High Society] (operetta, 3), 1923; Zeybek (op, 3), 1926; Koyde bir facia [A Village Tragedy] (op, 1), 1929; Deli dolu [Daredevil] (operetta, 1), 1934; Maskara [The Buffoon; The Masquerader; Masquerade] (musical comedy, 3), 1936; Çelebi (op), 1943

Orch: Scènes turques, 1928; Instantanés, sym. poem, 1931; Karagöz, sym. poem, 1931; Chromatic Conc., pf, orch, 1933; Vn Conc, 1939; Sym. no.1, 1941; Pf Conc., 1948; L'appel, sym. poem, 1950; Fatih Sultan Mehmet, sym. poem, 1953; Variations on a Theme of an Istanbul Song, pf, orch, 1961; Sym. no.2, str, 1963; Sym. no.3, 1968; Turkey, sym. poem, 1972

Chbr: Str Qt, 1935; Pf Qnt, 1939; Colloque instrumental, ens, 1957

Principal publishers: Ankara State Conservatory, Bosworth, Heugel, Universal (Vienna)

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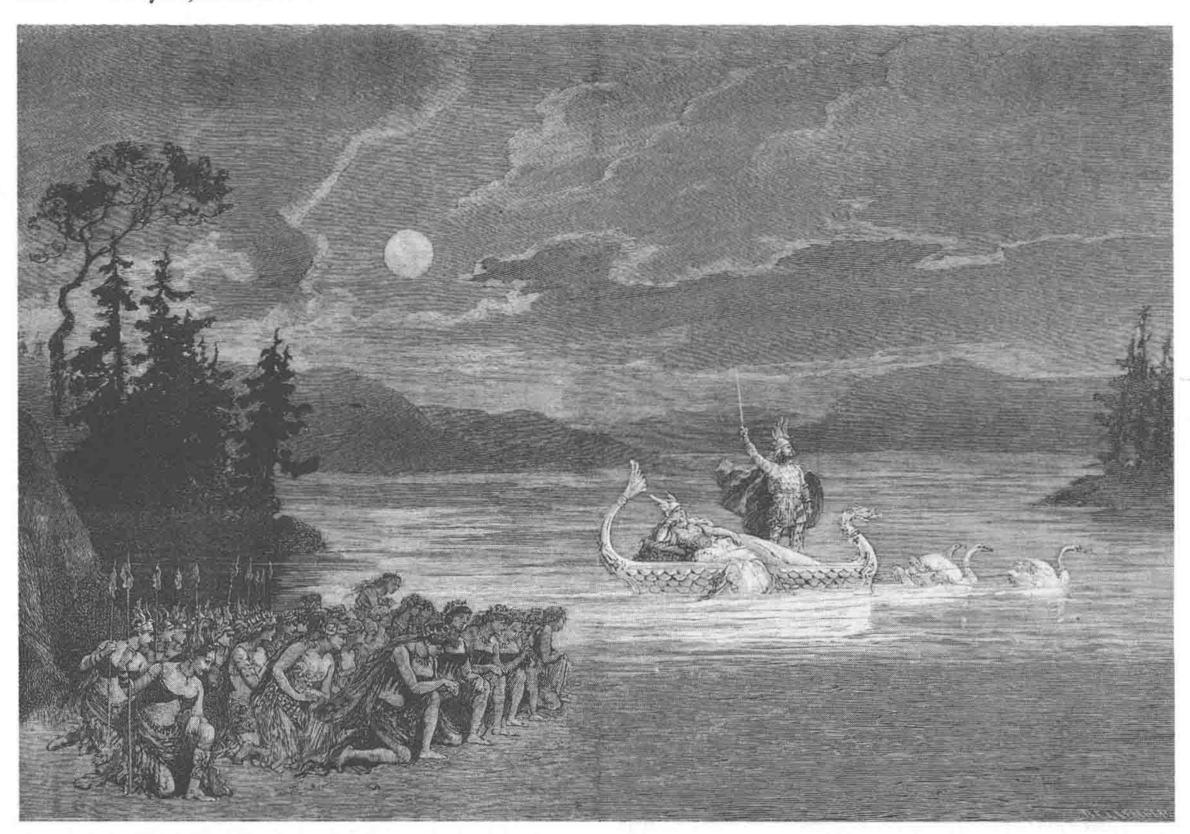
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FARUK YENER

Reyck, Dieudonné [Deodatus]. *See* RAICK, DIEUDONNÉ (DE).

Rey de la Torre, José (*b* Cibara, nr Havana, 9 Dec 1917; *d* San José, CA, 21 July 1994). Cuban guitarist. At eight he moved with his family to Havana, where he began studying the guitar with Severino López in 1928. At 14 he went to Barcelona to study with Miguel Llobet, and his recital there at the age of 16 established him as a performer. His American début was at New York Town Hall in 1940. He subsequently made many appearances in the USA, Canada and elsewhere. He gave radio broadcasts and played in two television plays. Rey de la Torre gave the US première of Rodrigo's *Concierto de Aranjuez* (1959), Villa-Lobos's *Introduction to the Chôros* (1962) and Chávez's Three Pieces for Guitar. He made a number of recordings, and works were written for him by various composers, among them Julián Orbón.

RONALD C. PURCELL



Scene from Reyer's 'Sigurd', Paris Opéra, 1885; engraving from 'L'illustration' (20 June 1885)

Reyer [Rey], **(Louis-Etienne-)Ernest** (*b* Marseilles, 1 Dec 1823; *d* Le Lavandou, Var, 15 Jan 1909). French composer and critic. His real name was Rey. Having attended a music school in Marseilles from the age of six, he was sent in 1839 to Algiers to work with an uncle, Louis Farrenc, in a government department. There he composed, without the benefit of tuition, a number of minor works, including a mass for the visit of the Duke of Aumale in 1847. In 1848 he defied his parents' and uncle's objections to a musical career and went to Paris, where his kinship with Aristide and Louise Farrenc was an invaluable introduction to a wide musical circle; Louise Farrenc took charge of his musical studies on an informal basis. Equally important was his early association with a number of literary figures, especially Gautier, Méry and de Cormenin, whose tastes were similar to his own. Reyer had thus had little formal musical training when *Le sélam*, an 'oriental symphony' in four parts to a text by Gautier, was successfully performed in Paris in 1850. Closely modelled on Félicien David's then popular *Le désert*, it won the praise of Berlioz and established Reyer's inclination towards exotic subject matter, repeated in *Sacountalâ*, a ballet by Gautier played at the Opéra in 1858, and in *La statue* (1861), an *opéra comique* based on the *1001 Nights*. *Maître Wolfram* (1854), an *opéra comique*, was a tacit homage to Weber; *Erostrate*, commissioned for the new theatre in Baden-Baden in 1862, tells the legend of how the Venus de Milo lost her arms.

Within 14 years Reyer had established himself as a minor celebrity and composed a substantial body of music, but though he lived another 46 years, only two more significant works appeared: the operas *Sigurd* and *Salammbô* together represent his highest achievement as a composer. Both were first produced at the Théâtre de la Monnaie, Brussels, whose management was at that time considerably more adventurous than that of the Paris Opéra. *Sigurd* was begun in the 1860s but had to wait until 1884 to be heard, when the fact that its subject was close to that of Wagner's *Ring* was still not the handicap it might have been a year or two later. Reyer had chosen his material independently of Wagner and from different sources (see illustration). The success of *Sigurd* was considerable and it put Reyer's name high in public esteem. *Salammbô* (1890), brought his friend Flaubert's highly coloured novel to the stage and enjoyed equal success, both in Brussels and in France – a success also due to the sumptuousness of its settings and the singing of Rose Caron. Both works survived in the repertory for 50 years.

Reyer's preferred music was that of Gluck, Weber, Schumann and Berlioz. He had been close to Berlioz in his last years and remained a staunch advocate of his music at a time when it was almost unheard in Paris. He also held Wagner's music in admiration (after early doubts) and made repeated efforts to obtain hearings of the operas in the 1870s. Yet he did not imitate Wagner's style; 'the only composer who can write Wagnerian music is Wagner', he once said, and although he used a clear leitmotif technique it is truly closer to Weber in origin than to Wagner. Nor did he consciously imitate Berlioz, for the same reason. Reyer's music draws on the French tradition of delicately coloured scoring, with its oriental flavour, to be seen also in David, Gounod, Delibes and Bizet; at the same time it has, especially in the last two

operas, a breadth and weight that relate more closely to Meyerbeer and Verdi. His fondness for triplets and static bass lines is almost a mannerism. He took particular pains over his orchestration, which is some compensation for his lack of true melodic distinction. Indeed all his work was painstaking and disciplined, despite being accused of amateurishness by his critics. He had a sternly independent spirit and a scorn for what he saw as debased styles. As a composer he was perhaps too conscious of what he did not want to be to establish a positive individuality.

In this respect one can see Reyer's work as a critic in fundamental opposition to his work as a composer, despite the sincerity and constancy of his ideas, for which he earned the widest respect. Undoubtedly, too, his activity as a critic accounts for the small output of his later years. His articles appeared over a span of 40 years, in *Revue française, La presse, Moniteur universel, Courrier de Paris* and especially *Journal des débats*, to which he contributed articles from 1866 to 1898. Some of his articles are in his compilation *Notes de musique* (Paris, 1875), which contains an account of his journeys to Germany in 1863 and to Cairo, for *Aida*, in 1871. (After 1870 he refused to visit Germany again and he never went to Bayreuth.) A posthumous collection, *Quarante ans de musique* (Paris, 1909), contains his essays on Wagner's and Berlioz's operas, and also, interestingly, on his own. Its editor, Emile Henriot, said of Reyer the critic: 'His writing is, like his music, very literary, more literary than musical, more poetic than technical. There lies, perhaps, the source of his genius. He was more a poet than a musician, perhaps even more a painter than a poet'. He distrusted progressive ideas, especially uncritical Wagnerism. He opposed, for example, the introduction of valved brass instruments. He was extremely shy of public appearance and earned a reputation for waspishness, which Adolphe Jullien insisted was false. He was elected to the Institute in 1876 and from 1866 until his death was librarian of the Opéra, a duty to which he seems to have paid scant attention.

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all printed works published in Paris

STAGE

Maître Wolfram (oc, 1, F.J. Méry and T. Gautier), Paris, Lyrique, 20 May 1854 (*c*1855)
Sacountalâ (ballet-pantomime, 2, Gautier), Paris, Opéra, 14 July 1858
La statue (oc, 3. M. Carré and J. Barbier), Paris, Lyrique, 11 April 1861, vs (*c*1861)
Erostrate (op, 2, Méry and E. Pacini), in Ger., Baden-Baden, 21 Aug 1862; in Fr., Paris, Opéra, 16 Oct 1871; vs (1864)
Sigurd (op, 4, C. du Locle and A. Blau), Brussels, Monnaie, 7 Jan 1884 (*c*1884)
Salammbô (opera, 5, du Locle, after G. Flaubert), Brussels, Monnaie, 10 Feb 1890, vs (*c*1890)

OTHER WORKS

Sacred: Messe pour l'arrivée du Duc d'Aumale à Alger, 1847
Other vocal: Le sélam, symphonie orientale (T. Gautier), solo vv, chorus, orch, 1850, vs (1852); L'hymne du Rhin (cant., F.J. Méry), S, chorus, 1865; La Madeleine au désert (E. Blau), scène, Bar, orch, 1874, unpubd; 40 vieilles chansons du XIIe au XVIIIe siècle (1885) [collected by Reyer]; 30 mélodies in 2 collections; choruses, male vv
Orch: Marche tzigane, 1865 (1882)
Pf works

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G. Kordes: 'Ernest Reyer: avant-gardiste ou conservative? Son esthétique de l'opéra réalisée dans Sigurd', *Bulletin de la Société Théophile Gautier*, xv (1993), 207–18
A.G. Gann: 'Sigurd à Marseille, Ernest Reyer et la vie musicale de Théophile Gautier', *Bulletin de la Société Théophile Gautier*, xvii (1995), 109–20
S. Huebner: *French Opera at the 'Fin de Siecle': Wagnerism, Nationalism, and Style* (Oxford, 1999)

HUGH MACDONALD

Reyes, José Trinidad (*b* Tegucigalpa, 11 June 1797; *d* Tegucigalpa, 20 Sept 1855). Honduran composer. He studied philosophy, theology and civil and canon law in León, Nicaragua, and was ordained a priest in 1822. From 1824 to 1828 he was active in Guatemala, after which he returned to Tegucigalpa were he remained until his death. Here he devoted himself to advancing the cultural life of Honduras. In 1834 he established its first school of music; in 1845 he was a co-founder of a literary society, Del Genio Emprendedor y del Buen Gusto, which eventually evolved into the National University. His musical output consists mainly of short works, primarily of a didactic nature on biblical themes, in the form of motets, villancicos, pastorelas and religious songs for the liturgical calendar. His compositions show a lack of melodic originality, but reveal a musical and literary sensitivity and maturity. Most creative are his pastorelas, which though based on biblical topics reveal the genuine influence of Honduran folklore; of particular note are *Albano*, *Elisa*, *Ester*, *Micol*, *Neftalia*, *Olimpia*, *Rubenia* and *Zelfa*. Reyes employed satire in his pastorelas to draw attention to current political affairs, and in the case of *Zelfa* to the status of women in his native country.

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ALFRED E. LEMMON

Reyes Católicos (Sp.). *See* CATHOLIC MONARCHS.

Reymann [Reimann, Reinmann], **Matthias** (*b* Thorn [now Toruń, Poland], *c*1565; *d* ?after 1625). German lutenist and composer. He issued a collection of music in French tablature for eight-course solo lute, *Noctes musicae* (Heidelberg, 1598/*R*) and a second book, *Cythara sacra* (Cologne, 1613). At least three galliards and two *choreae* by him are found in *D-LEm* MS II.6.15 (the Długoraj Lutebook).

Noctes musicae is dedicated to four Czeykys brothers, from Bohemia, in whose care Reymann spent part of his youth. He was in Leipzig by 1582 and evidently a student of law at the university there. He is mentioned as a lutenist

and holder of minor legal positions. He may have gone to Cologne in 1612 for the publication of his second book. He is sometimes confused with Matthias Reymann (1544–97), jurist and counsellor to Rudolf II.

Noctes musicae contains no vocal intabulations, unlike many contemporary lutebooks, but includes among its 74 pieces 23 preludes, 16 fantasias, 12 passamezzo suites, 5 pavans, 10 galliards and 8 *choreae* (the table of contents is faulty). The music is remarkable for the richness and persistence of its figuration, and for the idiomatic treatment of the lute. It is much influenced by Italian forms and instrumental techniques. A tendency towards modern tonality and a harmonic style of rich variety are conspicuous features. A part of the total effect is the frequent use of the lower ranges of the instrument, making use of the two lower strings, a practice discussed in the preface. Nine of the fantasias are more restrained, being motet-like and using (generally without decoration) the successive phrases of well-known Lutheran chorales. (One must assume the composer's Protestant persuasion, especially since his second book was devoted to 152 settings, each with a variation, of psalm melodies taken from Goudimel's Psalter.) The remaining fantasias are monothematic, some with central sections in triple metre. The passamezzo suites are extensive, each with seven sections, including duple and triple metre variations, and a *ripresa*, many of which are wholly unrelated to what has gone before. The eight *choreae* also have noteworthy triple variations. Reymann came close to the use of the terms 'major' and 'minor' in describing his pieces as having 'durum' and 'molle' tonalities. He even went so far as to make use of the key of E♭ minor ('Passemezae 9: ad notam E la mi, melos molle tono ficto').

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H.B. LOBAUGH

Reymar von Zwetel [Zweten]. *See* REINMAR VON ZWETER.

Reynaldus, Fr. [?Franciscus; ?Frate] (*fl* ?*c*1400). Italian composer. Only one of his works survives: a two-voice ballata, *L'adorno viso*, in the fragment *D-Bs* 523 (no.4; ed. in PMFC, x, 1977), which shows French influence.

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KURT VON FISCHER

Reynaldus Tenorista. Composer, possibly identifiable with Ray. de Lantins. *See* LANTINS, DE.

Reyneau, Gacian (*b* Tours, ?*c*1370; *fl* before 1429). French composer. He entered the royal chapel at Barcelona in the 1390s. His rondeau *Va t'en* (ed. in PMFC, xix, 1982) foreshadows Cordier and Dufay in its conductus-like texture and synchronized dance rhythms (6/8 alternating with 3/4). Likewise, its apparently instrumental interludes and clear sense of tonality presage typical features of the early 15th-century chanson style.

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U. Günther: 'Eine Ballade auf Mathieu de Foix', *MD*, xix (1965), 69–81, esp. 80

NORS S. JOSEPHSON

Reynolds, Alfred (Charles) (*b* Liverpool, 15 Aug 1884; *d* Bognor Regis, 18 Oct 1969). English composer and conductor. He studied with Humperdinck in Berlin (1904–10) before returning to England to a career in the musical theatre, at that time being reckoned the youngest opera conductor in England. He soon began composing significant incidental music, and took up the post of musical director at Nigel Playfair's Lyric Theatre, Hammersmith (1923–32); he worked in other theatres and for the BBC both before and after World War II. Reynolds was primarily a composer for the theatre. However, he also wrote a handful of independent orchestral and instrumental pieces and some 40 separate songs, ranging from cabaret ditties to *Five Centuries of Love*. These show his talent for pastiche, something he put to good use in his refurbishments with music of his own of 18th-century stage works by Arne, Dibdin, Linley and others. *Derby Day* (with writer A.P. Herbert) was in the tradition of Gilbert and Sullivan, but updated; *1066 and All That*, based on a famous historical spoof, has remained one of his most popular works. His beautifully crafted, fresh invention, popular between the wars, displays an individuality occasionally outweighed by charm. Except in the cabaret songs the urbane Reynolds, unlike his contemporary Eric Coates, made little attempt to absorb the syncopated style of the 1920s.

WORKS
(*selective list*)

Stage: Love in Village (ballad op, after Arne etc.), 1923; Lionel and Clarissa (ballad op, after Dibdin etc.), 1924; The Duenna (ballad op, after Linley etc.), 1924; The Siege of Belgrade (ballad op, after Storace etc.), 1926; Riverside Nights (revue), 1926 [incl. The Policeman's Serenade (A.P. Herbert), later perf separately]; Midnight Follies (revue), 1927; The Fountain of Youth (comic op, 1, W. Graham Robertson), 1931; Derby Day (comic op, 3, Herbert), 1932; 1066 and All That (musical comedy, R. Arkell), 1934; The Bookies' Opera (A.J. Talbot)
Other ballad ops and short ops, some for radio
Incid music: The Toy Cart, 1918; Leatherface, 1922; The Beaux Stratagem, 1927; The Taming of the Shrew, 1927; Much Ado About Nothing, 1927; The Merchant of Venice, 1927; She Stoops to Conquer, 1929; Marriage à la Mode, 1930; The Lady of the Camellias, 1930; Swiss Family Robinson, 1938; Alice in Wonderland and Through the Looking Glass, 1947
Orch: A Fairy Tale Ov, 1922; Ov for a Comedy (Humoresque)
Inst: Hornpipe, db, pf, 1927; March for Inns of Court Regiment, 1954; Drink to me only (arr., trad.), 4 vc
*c*40 songs, incl. Progress (scena, H. Farjeon), 1909: She-Shanties (Herbert), 1927; Five Centuries of Love (C. Bax), 1946; Have You Seen but a White Lily Grow? (B. Jonson); March (W. Wordsworth)

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PHILIP L. SCOWCROFT

Reynolds, Anna [Ann] (*b* Canterbury, 4 Oct 1931). English mezzo-soprano. She studied in Rome and made her operatic début in Parma (Suzuki, 1960). In Italy she subsequently sang a wide range of roles, including Purcell's Dido, Rossini's Tancredi, Elizabeth I (*Maria*

Stuarda) and Charlotte (*Werther*), indicating the versatility of her style and stage presence. Her first opera appearance in England was at Glyndebourne in 1962, as Geneviève in *Pelléas et Mélisande*; her other Glyndebourne roles included Ortensia in Rossini's *La pietra del paragone*. At Covent Garden she played Adelaide (*Arabella*, 1967) and Andromache (Tippett's *King Priam*, 1975). As a Wagnerian mezzo-soprano she took part in the Karajan *Ring* cycles, at Salzburg and the Metropolitan; from 1970 to 1975 she regularly appeared at Bayreuth. A concert singer of great distinction, she was a notable interpreter of the Angel in *The Dream of Gerontius* and the alto solos in *Das Lied von der Erde*. Her many recordings include a collection of Mahler's songs, Schumann's Eichendorff *Liederkreis*, and Bach cantatas, in which her exemplary line and expressive tone were at their most admirable.

ALAN BLYTH

Reynolds, Maria Hester. *See* PARK, MARIA HESTER.

Reynolds, Roger (Lee) (*b* Detroit, 18 July 1934). American composer. A student of science and music at the University of Michigan, he studied composition with Finney and Gerhard (BM 1960, MM 1961). He was a co-founder (with Ashley and Mumma) of the ONCE group in Ann Arbor, and was active in the organization of the first three festivals (1961–3). After living in Europe (1962–6) he accepted a fellowship from the Institute of Current World Affairs which took him to Japan for the next three years. There, as he had done in Europe, he organized highly successful contemporary music concerts, including the intermedia series Cross Talk. In 1969 Reynolds returned to the USA to become professor of music at the University of California, San Diego, where he founded the Center for Music Experiment in 1972. He also held visiting professorships at the University of Illinois, Yale University, Amherst College and at CUNY, and in 1989 was awarded the Pulitzer Prize in Music for *Whispers Out of Time*. His work has been featured at all major international festivals, and he has received commissions from, among others, Lincoln Center, the Library of Congress, Suntory Hall, Tokyo, the Koussevitzky, Fromm and Rockefeller foundations, the BBC, Radio France and IRCAM.

Reynolds's output encompasses not only traditional instrumental and vocal forces deployed in a wide variety of combinations, but also computer-processed sound (usually combined with performers) employed to augment his music's formal and colouristic aspects. His extensive use of electro-acoustic resources is not as much aimed at presenting new sounds as making architectonic use of physical space: multi-channel presentation and transferal of sounds create a multi-dimensional audio experience scarcely attainable with traditional forces. Reynolds's aesthetic takes its point of departure from sources as diverse as the American Experimental tradition (especially Cage, Ives and Varèse) and, through his teachers Finney and Gerhard, the Second Viennese School, while his long friendships with Takemitsu and Xenakis testify to his reaching beyond the boundaries of his West European and American patrimonies. Literature and the visual arts have long been stimulants to his imagination, whether as in the use of texts of Beckett, Borges, Ashbery and Kundera for vocal settings and as the inspiration for instrumental glosses (as in *Whispers Out of Time*, 1988) or Rembrandt's and Picasso's self-portraits as catalysts for his *Symphony* [*The Stages of Life*] written in 1991–2. Prominent in his thinking during the 1990s has been a concern with myth and cultural archetypes, as represented in his string quartet *Ariadne's Thread* (1994) and *The Red Act Arias* (1997) based on plays of Aeschylus and Euripides.

In its sweep and ambition Reynolds's music represents a continuation of the idealism and imaginative vitality of the 1960s carried forward to the present day. While planned, complex and demanding, its real accomplishment lies in its mode of addressing the connections that exist between works, people, things and ideas through a sonic art that is both generously scaled and infinitely nuanced.

WORKS
(*selective list*)

The Emperor of Ice Cream (theatre piece, W. Stevens), 8 solo vv, perc, pf, db, 1961–2, rev. 1974, Rome, 27 April 1965
I/O: a Ritual for 23 Pfmrs (B. Fuller), 9 female vv, 9 male mimes, 2 pfmrs, 2 fl, 2 cl, live elecs, slides, 1970, Pasadena, CA, 24 Jan 1971

ORCHESTRAL

Threshold, 1968; Fiery Wind, 1977; Transfigured Wind II, fl, orch, cptr, 1984; The Dream of the Infinite Rooms, vc, orch, cptr, 1986; Symphony [Vertigo], orch, cptr, 1987; Whispers Out of Time, str, 1988; Symphony [Myths], 1990; Symphony [The Stages of Life], 1991–2; Dreaming, orch, cptr, 1992; Elegy – for Toru Takemitsu, fl, perc, str, 1996; Two Voices – an allegory, orch, cptr, 1996

CHAMBER AND SOLO INSTRUMENTAL

Fantasy for Pianist, pf, 1964; Quick are the Mouths of Earth, chbr ens, 1964–5; Ambages, fl, 1965; . . . from behind the unreasoning mask, trbn, perc, elecs, 1974–5; . . . the serpent-snapping eye, tpt, pf, perc, tape, 1978; Archipelago, chbr ens, cptr, 1982–3; Aether, vn, pf, 1983; Summer Island (Islands from Archipelago: I), ob, cptr, 1984; Transfigured Wind IV, fl, cptr, 1984; Coconino . . . a shattered landscape, str qt, 1985, rev. 1993; Mistral, hpd, chbr ens, 1985; Autumn Island (Islands from Archipelago: II), mar, 1986; The Behavior of Mirrors, gui, 1986; Variation, pf, 1988; Dionysus, chbr ens, 1990; Personae, vn, chbr ens, cptr, 1990; Visions, str qt, 1991; Kokoro, vn, 1992; Ariadne's Thread, str qt, cptr, 1994; Watershed I, perc, 1995; Watershed III, perc, chbr ens, cptr, 1995; Watershed IV, perc, cptr, 1995

VOCAL
see also ELECTRO-ACOUSTIC

Blind Men (H. Melville), 24 solo vv (SATB), chbr ens, 1966; Compass (J.L. Borges), T, B, vc, db, all amp, 4-track tape, slides, 1972–3; The Palace (Voicespace IV) (Borges), B-Bar, cptr, 1978–80; Sketchbook, for 'The Unbearable Lightness of Being' (M. Kundera), low female v + pf, elecs, 1985; Not Only Night (A. Giraud, trans. O. Hartleben), S, chbr ens, cptr, 1988; Odyssey (S. Beckett), Mez, B-Bar, chbr ens, cptr, lighting, 1989–93; last things, I think, to think about (J. Ashbery), B-Bar, pf, cptr, 1994; The Red Act Arias (Reynolds, after Aeschylus), nar, SATB, orch, cptr, 1997

ELECTRO-ACOUSTIC
all with voice unless otherwise stated

Still (Voicespace I) (S.T. Coleridge: *The Wanderings of Cain*), 1975; A Merciful Coincidence (Voicespace II) (Beckett), 1976; Eclipse (Voicespace III) (J. Joyce and others), 1979–80; The Vanity of Words (Voicespace V) (Kundera: *The Unbearable Lightness of Being*), 1986; Versions/Stages I–V (Euripides: *The Bacchae*, T. Suzuki: *The Farewell Cult*), cptr processed sound, 1986–91; The Ivanov Suite, cptr processed sound, 1991

Recorded interviews in *US-NHoh*

Publisher: C.F. Peters

Principal recording companies: GM, Lovely Music, Neuma, New World, Mode, Wergo

WRITINGS

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'Conlon Nancarrow: Interviews in Mexico City and San Francisco', *American Music*, ii/2 (1984), 1–24
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'Roger Reynolds and Toru Takemitsu: a Conversation', *MQ*, lxxx (1996), 61–76

Roger Reynolds home page <www.rogerreynolds.com>

HARVEY SOLLBERGER

Reynoso, Joseph María. *See* REINOSO, JOSEPH MARÍA.

Reyong [réong]. Gong-chime of Bali and Lombok, comprising 4 to 12 small gongs and used for melodic figurations. In an archaic form of the *gamelan angklung* a pair of *reyong* is still used, each consisting of two small bossed gongs loosely attached to either end of a wooden bar that rests across the player's lap. Thus four differently tuned small gongs are provided. This type of *reyong* is depicted on the 14th-century East Javanese Panataran Temple. More commonly, however, gongs are mounted horizontally in a frame. The contemporary *gamelan angklung* usually has a *reyong* of eight kettles, while the *reyong* of the *gamelan gong gede* has four to six kettles. The largest *reyong* (usually 12 kettles) is found in *gamelan gong kebyar* and is played by four musicians in an interlocking style. Kettles from *reyong* are used in the processional *balaganjur* ensemble, held individually and played in hocket (*see also* INDONESIA, §II, 1(ii)(d)).

RUBY ORNSTEIN/R

Reys [Reis, de Rais, de Reiz, de Restz, de Retz, du Retz, Polak], **Jakub** [Jacob] [Jacques le Polonois] (*b* Poland, *c*1550; *d* Paris, *c*1605). Polish lutenist and composer active in France. From archival documents and printed references it is now established that Jakub Reys and Jacques le Polonois were the same person. In 1574 he went to France in the retinue of Henri III, remaining there as lutenist and *valet de chambre ordinaire du roi* until his death. He was married in 1585 to the daughter of a merchant of Blois. In many contemporary references he is praised as one of the foremost lutenists of the period; his invention of a new style of playing is often alluded to, although precisely what this style was is not known.

Reys's skill as a performer is reflected in the many technical difficulties in his extant works. Some long passages and even whole compositions show the emergent major–minor tonal system. Even in largely imitative polyphonic compositions, the leading melodic line is clearly shaped by considerations of harmony and colour. In many of the preludes and fantasias the form is shaped by the division of the work along numerical-proportional lines; the resulting large-scale sections are marked off from each other by the use of distinctive cadences or conspicuous imitative procedures, or by changes in texture, tonality, and so on. The composer used a variety of techniques within the sections, ranging from strict imitation to purely chordal structures. The most interesting are techniques falling between these two poles, using elements of both homophonic and polyphonic writing, and also his use of rather short constructions, clearly foreshadowing the *style brisé* and *préludes non mesurés*. His dance music is generally closely linked to the choreography of the dances themselves, for example using hemiolas in such forms as the sarabande and courante, and reflecting the dance figure of the volte by an accumulation of melodic leaps. Most of the dances exhibit the tonal structure that was to be the principle of construction for the next two centuries: in the major keys, modulation to the dominant, and in the minor keys, modulation to the relative major. According to Praetorius, two types of courante were designated by the names of their composers, the 'Courante de Perrichon', and the 'duret'; the latter may have taken its name from a variant form of Reys's name, Du Ret. His galliards were especially admired by his contemporaries; his sarabande, consisting of a theme and seven variations, is particularly interesting, as it may be the earliest known example of this dance. (For further discussion see P. Poźniak: Introduction to *Jakub Polak (Jacob Polonois): Collected Works*, Kraków, 1993)

WORKS

all for lute

Editions: *Jakub Polak (Jacob Polonois): Collected Works*, ed. P. Poźniak (Kraków, 1993)

19 fantasias, 15 preludes, intabulation of Susanne un jour (not based on a known model), variations on Une jeune fillette, ballet, branle, 8 courantes, 4 galliards, sarabande, 8 voltes, 1603^{15}, 1610^{23}, 1612^{18}, 1615^{24}, 1617^{26}, *D-BAUk*, *Ngm*, *W*, *GB-Cfm*; anonymous versions or variants in 1603^{15}, 1615^{24}, E. Mertel: Hortus musicalis (Strasbourg, 1615), 1619^{17}, *CZ-Pnm*, *D-Hs*, *LEm*, *GB-Cfm*, *HAdolmetsch*, *I-COc*

DOUBTFUL WORKS

2 fantasias, 4 pieces based on Lutheran hymns, branle, volte, 1603^{15}, 1615^{24}, *D-W*

PIOTR POŹNIAK

Reyser, Georg (*fl* 1468–*c*1504). German printer. With his brother Michael he began printing at Strasbourg, where in 1471 he became a citizen and member of the printers' guild. When he moved to Würzburg in 1479 he was awarded a monopoly on liturgical books by Bishop Rudolph of Scherenberg (1446–99), renewed by Bishop Lorenz von Beba (1495–1519). His printed music books for the Würzburg diocese include at least eight missals, a giant three-volume gradual and antiphonal, an agenda and a vigil, besides a missal (1482) for the Mainz diocese. Printed in large folio books, black notes on red staves, his two gothic plainchant types reveal masterful design from the first of 1481 to the improved and more elaborate fount of the *Graduale* of 1496–9.

After working with Georg, Michael Reyser established a branch in 1483/4 at Eichstätt, where he used a new gothic plainchant type for the 1488 *Obsequiale eystettense*. His three editions of the *Missale eystettense* contain no printed music, but he printed a separate edition of the music of the prefaces for Eichstätt (*D-Nla* Ka 2).

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M.K. DUGGAN

Reyzen [Reisen; Reizen], **Mark (Osipovich)** (*b* Zaytsevo, Dnepropetrovsk province, 21 June/3 July 1895; *d* Moscow, 25 Nov 1992). Ukrainian bass. He studied at the Khar'kiv Conservatory and made his début with the Khar'kiv Opera as Pimen in *Boris Godunov* in 1921. In the following seasons he appeared in a wide variety of roles, including Méphistophélès in *Faust*, Saint-Bris in *Les Huguenots*, Ruslan and Farlaf in *Ruslan and Lyudmila* and Dosifey in *Khovanshchina*. From 1925 to 1930 he was a member of the Leningrad Opera, where in 1928 he sang his first Boris. He then became principal bass at the Bol'shoy, Moscow, remaining there for the rest of his long career. He also sang in Germany, Hungary and France, with appearances at the Paris Opéra and at Monte Carlo in *Mefistofele* and *Il barbiere di Siviglia*. One of the greatest of Russian singers, he had a voice of exceptional beauty, scrupulously used and so well preserved that he could sing at the Bol'shoy to celebrate his 90th birthday. He was also an imposing figure and an accomplished actor. His recordings, dating from 1929 to 1980, include complete performances of *Boris Godunov*, *Khovanshchina* and *Mozart and Salieri*, together with an impressively wide repertory of songs, mainly Russian.

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J.B. STEANE

Rezende, Marisa (Barcellos) (*b* Rio de Janeiro, 8 Aug 1944). Brazilian composer and pianist. She attended the Federal University of Pernambuco, studying composition (bachelor's degree 1974), then piano with Erno Daniel (MA 1976), and continued her composition studies with Peter Racine Fricker at the University of California at Santa Barbara (PhD in composition, 1985). From 1978 to 1987 she taught at the Federal University of Pernambuco. Since 1987 she has been a full professor of theory and composition at the Federal University of Rio de Janeiro, where she also leads the Grupo Música Nova, dedicated to Brazilian contemporary music.

Rezende participates regularly in contemporary music events in Brazil and abroad. In 1998 her compositional output comprised 36 works for traditional instruments (chamber ensembles, orchestra, solo voices with instrumental accompaniment, a few choral works, piano pieces). In the mid-1990s she wrote music for multimedia collage environments. On occasions she has explored the rhythmic patterns of the Brazilian samba, as, for example in her chamber work *Ginga* (1994). Her orchestral works have been performed by Brazilian orchestras, the Da Capo Players (New York) and the Lontano Ensemble (London).

GERARD BÉHAGUE

Rezitativ (Ger.). *See* RECITATIVE.

Reznicek, Emil Nikolaus von (*b* Vienna, 4 May 1860; *d* Berlin, 2 Aug 1945). Austrian composer and conductor. He read law at the University of Graz from 1878, studying music meanwhile with W.A. Rémy. After abandoning law, he completed his studies at the Leipzig Conservatory with Reinecke and Jadassohn. In 1882 he became répétiteur at the Graz opera, and from 1884 worked as a theatre conductor in Zürich, Stettin, Jena, Bochum, Berlin and Mainz, before taking up the post of house composer at the Prague German Theatre in 1886. He then became military Kapellmeister with the 88th Infantry Regiment in Prague, a post he held until 1894. That year his best-known opera, *Donna Diana*, was produced in the same city; Mahler conducted the Viennese première in 1904. After working as a court Kapellmeister in both Weimar (1896) and Mannheim (1896–9), he settled in Berlin (1902), where he established the Philharmonic Chamber Concerts and taught briefly at the Klindworth-Scharwenka Conservatory. From 1906 to 1909 he was conductor of both the Warsaw Opera and the Warsaw Philharmonic Society. He was a popular conductor in Russia, and in 1907 conducted two concerts in London, introducing his Second Symphony in B♭.

From 1909 to 1911 Reznicek was conductor of the Komische Oper, Berlin. He was elected to the Berlin Academy of Arts in 1919 and the following year was appointed to the faculty of the Berlin Hochschule. His resignation from the Hochschule in 1926, though officially on the grounds of ill health, was due more to his weariness of teaching untalented students. In 1932 Strauss and Reznicek formed the Ständiger Rat für Internationale Zusammenarbeit der Komponisten to protect the interests of tonal composers. When the Nazis tried to take over the group in 1942, Reznicek severed his relationship with it. During the war, the Propaganda Ministry confiscated his musical manuscripts; only 14 of the original 80 were returned to the composer's daughter in 1946, and, while some have since appeared at auction, many remain missing.

Reznicek's music has both variety and originality of character. A hallmark of Reznicek's style was his use of unexpected and unusual transitional structures and instrumentation along with almost a school mastery of counterpoint. Examples of his best work are found in his *Vier Bet- und Bussgesänge* and his Fourth Symphony.

WORKS
(*selective list*)

STAGE

Op: Die Jungfrau von Orleans (3, Reznicek, after F. von Schiller), 1886; Satanella (2, Reznicek), 1887; Emerich Fortunat (Reznicek), 1888; Donna Diana (3, Reznicek, after A. Moreto y Cavana: *El desdén con el desdén*), 1894, rev. lib 1933, ov. rev. (1938); Till Eulenspiegel (2, Reznicek, after J. Fischart: *Eulenspiegel Reimensweiss*), 1900, rev. 1939; Ritter Blaubart (3, H. Eulenberg), 1917; Holofernes (2, Reznicek, after F. Hebbel: *Judith und Holofernes*), 1922; Satuala (4, R. Laukner), 1927; Benzin (2, after P. Calderón de la Barca), 1929; Spiel oder Ernst? (1, P. Knudsen), 1930; Der Gondoliere des Dogen (1, Knudsen), 1931; Das Opfer (P. Knudsen), 1932

Operetta: Die verlorene Braut, 1909–10; Die Angst vor der Ehe (L. Taufstein, E. Urban), 1913

Incid music: Ein Traumspiel (A. Strindberg), 1915; Nach Damaskus III (Strindberg), 1916; Die wunderlichen Geschichten des Kapellmeisters Kreisler (C. Meinhard, R. Bernauer), 1922; Polizei (Eulenberg), 1926

Ballet: Das goldene Kalb, 1935

Hexenszene aus Macbeth, 1877; Symphonische Suite, e, 1883; Probszt-Marsch für Militärmusik, 1892; Eine Lustspiel-Ov., 1895; Symphonische Suite, D, 1895–6; Wie Till Eulenspiegel lebte, ov, 1900; Sym. no.1 'Tragische', d, 1902; Frühlings-Ov., 1903;

Nachtstück, vc, small orch, 1903; Sym. no.2 'ironische', B♭, 1904; Serenade [no.1], str, G, 1905; Orchesterfuge, c, 1906; Introduktion und Valse Caprice, vn, orch 1906; Präludium und Fuge, c, 1907; Präludium und Fuge, c♯ [version of org work, 1912]; Schlemihl (Symphonisches Lebensbild), T, orch, 1911–12;

Traumspiel Suite, 1915 [from the Schauspiel]; Sym. no.3 'im alten Stil', D, 1918; Konzertstück, E, vn, orch, 1918; Vn Conc., e, 1918;

Sym. no.4, f, 1919; Serenade [no.2], str, G, 1920; Thema und Variationen nach Chamissos, 'Tragische Geschichte', B/Bar, orch, 1921; Tanz-Symphonie, 1924;
Ov.-Phantasie I, 'Raskolnikoff', 1925; Fest-Ov. 'Dem befreiten Köln', 1926; Symphonische Variationen über 'Kol Nidrei', 1929; Ov.-Phantasie II, 'Raskolnikoff', 1929; Ov.-Phantasie [III], 'Raskolnikoff', 1930; Goldpirol Ov. (In deutschen Wald), 1930; Suite im alten Stil 'Karneval', 1931; Valse pathétique, 1924 [version of pf work, 1924]
Chbr: Str Qt, c, 1882; Nachtstück, vn/vc, pf, 1905; Str Qt, c♯, 1906, rev. 1921; Für unsere Kleinen, pf trio, 1921; Str Qt, d, 1921–2; Kol Nidrey: Vorspiel zu Holofernes, vn/vc, pf, 1926; Str Qt, e, 1928; Str Qt, B, 1932; Walzerlied, pf trio
Pf: Die Gedanken eines Selbstmörders, 1880; 4 Klavierstücke, 1880–82; Grünne-Marsch, 1890; 2 Phantasiestücke, 1896; Eine Lustspiel-Ov., 1895 [arr. 4 hands]; Traumspiel Suite, 1921 [from Ein Traumspiel, incid music, 1915]; Ernster Walzer, 1924; Valse pathétique, 1924 [orchd 1924]; 4 Sinfonische Tänze, 1924 [from Tanz-Symphonie, 1924]; Menuett from Polizei, arr., 1926; Liebeserklärung, 1943
Org: Präludium und chromatische Fuge, c♯, 1912; Präludium und Fuge, c, 1918; Fantasie 'Kommt Menschenkinder, rühmt und preist', 1930

VOCAL

Choral: Chor für die Schulschlussfeier des Gymnasiums in Marburg an der Drau, 1877; Requiem, 5 solo vv, SATB, orch, 1894; Mass, 4 solo vv, SATB chorus, orch, 1895; Der Sieger (Symphonisches-satyrisches Zeitbild), A, SATB, orch, 1913; Der Frieden, SATB, orch, 1913-14; In memoriam, A, B, SATB, org, orch, 1915; Vater unser, SATB (org), 1919;
7 deutsche Volkslieder aus dem 16. u. 17. Jahrhundert, SATB, 1924 [arr. male chorus 1925];
7 deutsche Volkslieder aus dem 16. u. 17. Jahrhundert, new ser., SATB, 1928; Die steinerne Psalm, SATB, org, orch, 1929; Vom ewigen Frieden, S/T, SATB, children's chorus, orch, 1930

ORCHESTRAL

Songs (1v, pf, unless otherwise stated): 3 Lieder, 1883; 3 mélodies, 1897; Ruhm ung Ewigkeit (F.W. Nietzsche), T, orch, 1903; 3 Gesänge eines Vagabunden (M. Drescher), 1904; 3 Gedichte (M. Drescher), 1904; 3 deutsche Volkslieder aus 'Des Knaben Wunderhorn', 1904, orchd 1904; 3 Gedichte (K. Henckel), 1905; 3 Lieder (O.J. Bierbaum, K. Forrer, Henckel), 1905; 2 Balladen und Fridericianischer Zeit, B, orch, 1912; arr. v, pf, 1921; 4 Bet- und Bussgesänge, A/B, pf, 1913, arr. A/B, orch, 1913; Schelmische Abwehr (Henckel), 1915; 3 Lieder, 1918; 3 Lieder (E.F. Mörike; J. von Eichendorff), 1921; Der Schiffbrüchigen (Dreschler), 1921; Madonna am Rhein, 1925; 7 Lieder für eine mittlere Singstimme (F.K. Ginzkey, D. Liliencron, K. Höcker), 1925–30

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SUZANNE L. MOULTON-GERTIG

Rezon, Johannes. *See* RESON, JOHANNES.

rf [rfz]. *See* RINFORZANDO.

rGyal-mtshan, Mig-dmar (*b* Rin-spungs, 1883; *d* dGa'-ldan, 1933). Tibetan *lha-mo* (musical theatre) actor of 'old' (pre-communist) Tibet. He was trained from childhood by A-lce Dvangs-bzang and became the star of the newly reformed sKyor-mo-lung troupe and then its teacher. The power of his voice was apparently so amazing that people preferred not to be near him when he sang. He was an expert in all the repertory and modified the style by adding ornamental *mgrin-khug* at the beginning of the operatic songs. He also devised a teaching method for this art of singing. He is said to have lacked humility; his behaviour attracted both fame and trouble to the troupe, which was fined for his eccentricities. He married in southern Tibet and founded a famous local opera troupe there, in which the father of Nor-bu Tshe-ring was trained and identified as a future sKyor-mo-lung artist.

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ISABELLE HENRION-DOURCY

R.H. Right hand (also Ger. *rechte Hand*).

Rhabanus Maurus. *See* HRABANUS MAURUS.

Rhapsody (Fr. *rhapsodie*; Ger. *Rhapsodie*; It. *rapsodia*). A historically rich term deriving from the Greek *rhapsōdos*, a reciter of epic (usually Homeric) poetry whose performances were declaimed without instrumental accompaniment. The term had been assimilated into European parlance by the 16th century, denoting not only an epic poem or an excerpt from one, but also a miscellaneous collection of writings and, later, an extravagant effusion of sentiment or feeling. In 18th-century Germany and England, literary rhapsodies (often fragmentary or open-ended in construction, by such authors as Klopstock, Gerstenberg and Herder) became linked with music, as in C.F.D. Schubart's *Musicalische Rhapsodien* (1786), a collection of songs for voice(s) and keyboard accompaniment, interspersed with a few solo keyboard pieces. Some contemporary songs with this title are lighthearted, for example William Reeve's *The Huntsman's Rhapsody, or The Delights of the Field* (1794), while J.F. Reichardt's *Rhapsodie* (1792) is poignant and harmonically daring, setting an extract from Goethe's *Harzreise im Winter* and later serving as a model for Brahms's Alto Rhapsody op.53 (1869).

Among the first rhapsodies for solo piano was Gallenberg's op.5 (1802), but Tomášek's opp.40 and 41 (both 1810) were more influential, inspiring a whole generation of keyboard rhapsodies during the first half of the 19th century. Ternary in form, with contrasting middle parts, Tomášek's rhapsodies conveyed the impassioned, agitated character usually associated with the genre, as well as more elegiac or aspirational moods, an improvisatory spirit often shaping the music.

In the hands of composers such as Voříšek, Dreyschock, Seyfried, Moscheles, Merkel, Grillparzer and others, the rhapsody became a mainstay of amateur *Hausmusik*, a watered-down version of the technically more ambitious 'effusions' churned out by contemporary keyboard virtuosos. Just like the many odes, novelettes, romances, idylls, sonnets, dithyrambs and eclogues written for solo piano at the time, the rhapsody offered an instrumental counterpart to its eponymous literary genre, in a typically early Romantic attempt to capture poetic sentiment in sound alone.

Not until late in the century did the rhapsody develop its more enduring identity as a large-scale nationalistic 'epic' for orchestra, a change instigated principally by Liszt. From his *Magyar dallok/Ungarische National-Melodien* and their successors, six *Magyar rhapsodiák/Rhapsodies hongroises*, emerged the 19 Hungarian Rhapsodies for piano (nos.1–15, 1846–7; nos.16–19, 1882–5) that catapulted the genre from amateur to virtuoso status. Attempting nothing less than an 'épopée fantasque, semi-ossianique et semi-bohémienne', these works cemented the genre's longstanding nationalistic and epic associations, their orchestral settings wielding particular influence on later rhapsodies (Brahms's 'retrospective' op.79 and op.119 no.4 for piano are notable exceptions). Composers of orchestral rhapsodies include Dvořák, Lalo, Mackenzie, Chabrier, Albéniz, Glazunov, Saint-Saëns, Humperdinck, Stanford, Enescu, Bartók, Vaughan Williams, Delius, Ravel, Casella, Janáček, Ireland, Rachmaninoff, Martinů, Panufnik and Sessions, as well as dozens of lesser figures. Among rhapsodies for smaller ensembles are those of Debussy (alto saxophone and piano), Bliss (chamber and voices), Rachmaninoff (two pianos) and Gershwin (jazz band and piano), while more recently the genre title has again been employed for 'popular' purposes (e.g. rhapsodies for brass band, and Freddie Mercury's *Bohemian Rhapsody*). To try to find features common to all these rhapsodies would be futile, although many do possess an inspired, rapturous character often expressed in an idiosyncratic, even improvisatory form.

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JOHN RINK

Rhau [Rhaw], **Georg** (*b* Eisfeld an der Werre, Suhl, 1488; *d* Wittenberg, 6 Aug 1548). German publisher. Working in Wittenberg, removed from the main centres of music publication, he became one of the most important music publishers, particularly for the Reformation church. He studied at the University of Wittenberg (1512–14), and then worked for four years in the publishing house of Johann Rhau-Grunenberg (presumably his uncle). In 1518 he left Wittenberg to become Kantor of the Thomasschule and Thomaskirche in Leipzig, a position he held until at least 1 May 1520. On 18 September 1518 he also joined the faculty of the University of Leipzig, lecturing in music theory.

Rhau may have been associated with the circle of theologians surrounding Luther in Wittenberg; as a resident of that city at the time of the nailing of the 95 theses, he was certainly aware of Luther's position. In June 1519 he wrote the *Missa de Sancto Spirito* for the service at the Thomaskirche which marked the opening of the disputations between Luther and Eck. This implied no particular sympathy towards Luther's position, since such activity would have been normal to his duties as Kantor of the cathedral church. However, the growing enmity towards the Wittenbergers and Rhau's apparent sympathies jeopardized his position at the Thomaskirche, and he had to leave Leipzig in 1520. He moved to Eisleben, where he accepted the post of *Ludimagister* of one of the Winkelschulen of the city. In 1521 or 1522 he became a teacher at Hildburghausen and in 1523 returned to publishing in Wittenberg, where he remained until his death.

Rhau's publishing activities reflected his close relationship to the new church. Publications to meet the literary and musical needs of the church appeared in large quantities, including many books on theology, biblical exegeses written by Luther, Melanchthon and Bugenhagen, editions of Luther's Catechism, his sermons, the Augsburg Confession and doctrinal treatises. The degree and extent to which Rhau's publications served the needs of early Protestantism is also reflected in the esteem accorded him by his contemporaries.

No compositions of Rhau are known, but his appointment as Kantor at the Thomaskirche implies that he was a composer as well as performer. Even as late as 1548, he assumed direction of the electoral choir in Torgau, succeeding Johann Walter (i), which suggests his continuing ability and interest in performance.

Rhau's first publications were directed towards theory. In 1517 he published the first part of his own treatise, *Enchiridion utriusque musicae practicae*, devoted to plainchant (*musica choralis*). The second part, *Enchiridion musicae mensuralis*, appeared in 1520, when Rhau was in Leipzig. Although neither portion of the treatise was innovatory, the work enjoyed considerable success, appearing in successive editions until 1553. Beginning in 1517, he also brought out publications or new editions of



Georg Rhau: woodcut from 'Postremum vespertini officii opus' (Wittenberg, 1544)

theoretical works by Martin Agricola, Nicolaus Listenius, Venceslaus Philomathes, Johann Galliculus and Johann Spangenberg.

In 1538 Rhau's interest turned chiefly to the publication of polyphonic music: he issued 15 major collections between 1538 and 1545, ranging from very simple works to those representative of the most highly developed Franco-Flemish polyphony, providing an extensive repertory of music for both Mass and Vespers. The *Opus decem missarum* furnished settings of the Ordinary of the Mass in general, while the *Officia paschalia, de resurrectione et ascensione Domini* and the *Officiorum . . . de nativitate, circumcisione, epiphania Domini, et purificationis, etc.* supplied settings of both Ordinary and Proper, as complete services, for the Mass on the high feasts from Christmas to Purification and from Easter to Ascension respectively. The *Selectae harmoniae quatuor vocum de passione Domini* provided similar works, as well as appropriate motets, for Lent.

Three of the collections were for Vespers. The *Vesperarum precum officia* included complete settings of the choral portions for each day of the week; the *Sacrorum hymnorum* contained 134 settings of vesper hymns; and the *Postremum vespertini officii opus* had 25 *Magnificat* settings. Three other collections provided settings by single composers of specific portions of Vespers: the *Novum ac insigne opus musicum* with settings of antiphons by Sixt Dietrich; the *Responsorum numero octoginta* with two volumes of responsories by Balthasar Resinarius; and the *Novum opus musicum* with three volumes of hymns by Sixt Dietrich.

Of the remaining volumes published by Rhau, four comprised materials for more general use within the school. The *Symphoniae iucundae* contained 52 motets, many of which were appropriate for use in the service. The *Tricinia* and *Bicinia*, however, contained secular materials only, selected for their artistic merit. The final volume, the *Wittembergisch deudsch geistlich Gesangbüchlein*, constituted a new and enlarged edition of Johann Walter's *Geystliches gesangk Buchleyn* which had appeared in earlier editions (1524, 1525 and 1535) from other presses, but which now, because of its continuing usefulness, was issued by the press which had come to represent the very centre of publishing activities for the new church.

Rhau's musical publications as a whole present compositions which reflect procedures traditionally associated with settings of liturgical texts at the beginning of and just before the period of the Reformation, as seen in the works of the generation of Obrecht and Josquin. This generation is rather well represented in the publications. However, there is also a fairly extensive literature representative of a younger generation of German composers who were associated directly with the new church. The publications are important, not only for the general quality and accuracy of the musical printing, but also for the preservation of a repertory useful for the study of the early Reformation worship service, its music, and the conservative attitudes towards musical style held by its composers.

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VICTOR H. MATTFELD

Rheims (Ger.). *See* Reims.

Rheinberger, Joseph (Gabriel) (*b* Vaduz, Liechtenstein, 17 March 1839; *d* Munich, 25 Nov 1901). German composer, organist, conductor and teacher. He was the son of the Prince of Liechtenstein's treasurer Johann Peter Rheinberger and Elisabeth Carigiet, who came from the Rhaeto-Romanic canton of Grisons. The first to discover his talent was the organist and teacher Sebastian Pöhli, from whom he had his first lessons at the age of five. He made such startling progress that at seven he was organist in Vaduz; he also began to write music, including a three-part mass with organ accompaniment. In 1848 he was taught harmony, the piano and the organ by the choir director of Feldkirch, Philipp Schmutzer, who also introduced him to the works of Bach and the Viennese Classical composers. Although by this time he was making frequent public appearances as a pianist, it was only through pressure and persuasion from the composer Nagiller that the boy's father decided to send him for further study to Munich, where he moved in 1851, making it his permanent home.

At the Munich Conservatory, where Franz Hauser was director, Rheinberger studied theory with J.H. Maier, the organ with J.G. Herzog and the piano with J.E. Leonhard; later he also had occasional private instruction from Franz Lachner. Even in his student days (up to 1854) his rapidly developing talent, as an organist and in such techniques as counterpoint, fugue and score-reading, won much admiration. K.F.E. von Schafhäutl in particular had an important and beneficial influence on the intellectual and spiritual growth of the young artist. As early as 1853 Rheinberger was employed as an organist at a number of churches and also earned his living as a private music teacher. Above all, he devoted himself with great zeal to composition, and in the next few years he wrote well over 100 works of the widest variety; but he was critical of all these early works and did not release them: his op.1, four piano pieces, appeared only in 1859. That year he was taken on to the staff of the conservatory, first as a piano teacher and then in theory subjects as well; in addition he became organist at St Michael and soon achieved some notable early successes as a composer with a *Stabat mater* and incidental music to Calderón's *El mágico prodigioso*. In 1864 he succeeded Perfall as conductor of the Munich Oratorienverein, a post he held until 1877; during this period he proved himself an able choral conductor, especially of works by Handel. He also worked for a time as a coach at the court opera and thus witnessed at close quarters the events and feuds surrounding Richard Wagner's stay in Munich, which culminated in the première of *Tristan und Isolde*. In 1867 he became a professor at the conservatory, where he remained until his death a highly revered, much sought-after and increasingly renowned teacher. Bülow, who was a friend of his and also did much to promote his compositions, said 'Rheinberger is a truly ideal teacher of composition, unrivalled in the whole of Germany and beyond in skill, refinement and devotion to his subject; in short, one of the worthiest musicians and human beings in the world'.

In 1867 Rheinberger married his former pupil Franziska von Hoffnaass (1832–92), a socially influential and widely cultured woman who was also a gifted poet (Rheinberger set much of her poetry). Her (unpublished) diary is of biographical as well as contemporary historical interest (*D-Mbs* Cgm 6338). Rheinberger was now frequently plagued by ill-health; he nevertheless continued to compose indefatigably, enjoying the company of a few valued friends, as befitted his retiring, somewhat melancholy nature. His career was accompanied by many, if not all spectacular, successes which brought him numerous honours and marks of recognition. In 1877 he was appointed Hofkapellmeister and thereby acquired considerable influence on the cultivation of sacred music. In 1894 he was ennobled and awarded the title of privy

councillor; in 1899 the University of Munich awarded him an honorary doctorate. He was also a member of the Berlin Royal Academy (1887) and a corresponding member of the Paris and Florence academies. He died a few weeks after his retirement. His grave in Munich was destroyed during World War II and since 1950 he has lain buried in his birthplace. His entire artistic legacy went to the Bayerische Staatsbibliothek.

Rheinberger's lasting fame resulted primarily from his teaching. Many important musicians and musical scholars were the product of his rigorous schooling, including Humperdinck, Wolf-Ferrari, Thuille, Sandberger, Kroyer, Trunk, the Pembaurs, Schmid-Lindner, Buonamici, Horatio Parker, G.S. Chadwick and Furtwängler. At a time when young people were pressing towards new goals with a thirst for freedom and a belief in progress, he imparted to his students a sound and extensive knowledge based on the Classical tradition. It was typical of his generous nature that, although he himself disliked the work of Wagner and Liszt and was no partisan of the New German School, he never tried to influence the young artists in his care through his personal views. Bonds with tradition are also characteristic of Rheinberger's work as a composer, which derives from Bach, Mozart and the middle-period Beethoven as well as other early Romantics; he consciously remained aloof from the new currents that developed in the mid-19th century. The strength of his works, in every sphere, lies in the indisputable mastery and the planned coherence of his compositional style, which is imbued with the spirit of polyphonic thinking rather than compelling inventiveness or vivid conception. The survival of his work is thus prejudiced not so much by an absence of links with the musical development of his time as by a certain academic approach and want of lively intensity of expression. Nevertheless, even his best works are only rarely heard: his work remains valued chiefly by organists and Catholic choirmasters. Certainly he produced his most outstanding and highly individual work in the 20 organ sonatas, which are rich in artistry and ideas, but he also made a significant contribution to sacred music, especially in the works written after 1877, in which he went his own way in contrast to the stylistic inflexibility of followers of the Cecilian movement. The wide range of his compositions offers many worthwhile opportunities for the rediscovery of his work.

WORKS

MS collections in D-DO, HEms, Mbs, Mk, Mm, OEB, Rp, BG

printed works first published in Leipzig

Edition: *Joseph Gabriel Rheinberger: Sämtliche Werke*, ed. Josef-Rheinberger-Archiv (Stuttgart, 1988–)

INSTRUMENTAL

Orch: Wallenstein, sym. poem, op.10; Der Widerspenstigen Zähmung, ov., after W. Shakespeare, op.18; Sym. no.2, F, op.87; Pf Conc., A♭, op.94; Demetrius, ov., after F. von Schiller, op.110; 2 org concs., F, op.137, g, op.177; Akademische Festouvertüre in Form einer Fuge mit sechs Themen, op.195

Chbr without pf: Nonet, fl, ob, cl, bn, hn, vn, va, vc, db, op.139; Str Qnt, a, op.82; 3 str qts, c, op.89, g, op.93, F, op.147

Chbr with pf: Qnt, C, op.114; Qt, E♭, op.38; 4 trios, d, op.34, A, op.112, B♭, op.121, F, op.191a; 2 vn sonatas, E♭, op.77, e, op.105; Cello Sonata, C, op.92

Pf: 4 sonatas, 'Symphonic', C, op.47, D♭, op.99, E♭, op.135, 'Romantic', f♯, op.184; numerous other pf pieces, incl. Studien über ein Thema von Händel, op.45

Pf 4 hands: Tarantella, op.13; Aus den Ferientagen, op.72; Fantasia, op.79; Sonata, c, op.122

2 pf: Duo, op.15; arr., Bach: Goldberg Variations, ed. M. Reger (1915)

Org: 20 sonatas, c, op.27, 'Fantasie-Sonate', A♭, op.65, 'Pastoral-Sonate', G, op.88, a, op.98, f♯, op.111, e♭, op.119, f, op.127, e, op.132, b♭, op.142, b, op.146, d, op.148, D♭, op.154, E♭, op.161, C, op.165, D, op.168, g♯, op.175, 'Fantasie-Sonate', B, op.181, A, op.188, g, op.193, 'Zur Friedensfeier', F, op.196; other works, org solo; Suite, org, vn, vc, op.149; 2 suites, vn, org, opp.150 and 166

VOCAL

Stage: Scherz, Liszt und Rache (komische Oper, 4, J.W. von Goethe), 1854, ?unperf.; Die Wette (ob, 1), 1856, ?unperf.; Die sieben Raben (dramatisiertes Märchen, 3, F. Bonn), op.20, 1860–63, rev. 1868, Munich, Hof, 23 May 1869, vs (Leipzig, 1869); Der arme Heinrich (komisches Spl for children, Bonn), op.37, 1863, unperf., vs (Nuremberg and Munich, 1870); Türmers Töchterlein (komische Oper, 4, M. Stahl), op.70, Munich, Hof, 23 April 1873, vs (Bremen, 1874); Das Zauberwort (Spl for children, 2, F. von Hoffnaass), op.153, 1889, vs (Leipzig, 1888); Lucius Aula (grosse Oper, G.A. Hemmerich), inc., autograph lost, lib of Act 1 in *D-Mbs*

Masses: 1v, org, op.62; d, 4vv, op.83; E♭, 8vv, op.109; SS Trinitatis, F, 4vv, op.117; In nativitate Domini, A, 3 female vv, org, op.126; SS Crucis, G, 4vv, op.151; SS Reginae Rosarii, E♭, 3 female vv, org, op.155; f, 4vv, org, op.159; C, solo vv, chorus, orch, op.169; B♭, male vv, org/wind insts, op.172; Sincere in memoriam, g, 3 female vv, org, op.187; F, 4 male vv, org, op.190; Misericordias Domini, E, chorus, orch, op.192; a, chorus, orch, frag., completed by L.A. Coerne as op.197

Other sacred: 3 Requiem, b♭, op.60, E♭, op.84, d, op.194; 2 Stabat mater, solo vv, chorus, orch, op.16, chorus, str orch, org, op.138; Das Töchterlein das Jairus, (children's cant.), op.32; Christophorus (legend, F. von Hoffnaass) solo vv, chorus, orch, op.120; Der Stern von Bethlehem (Christmas cant., Hoffnaass) solo vv, chorus, orch, org, op.164; hymns, motets, sacred songs

Secular: Das Tal des Espingo (P. Heyse), ballad, 4 solo vv, male chorus, orch, op.50; Toggenburg (cycle of romances, Hoffnaass), solo vv, chorus, orch, op.76; Klärchen auf Eberstein (Hoffnaass), ballad, solo vv, chorus, pf, op.97; Wittekind (F. Halm), ballad, male vv, orch, op.102; Die Rosen von Hildesheim (Hoffnaass), ballad, male vv, brass insts, op.143; Montfort, eine Rheinsaga (Hoffnaass), solo vv, chorus, orch, op.145; Vom goldenen Horn, Turkish Liederspiel, solo vv, chorus, pf, op.182; other choral songs, ballads; *c*70 songs, 1v, pf, various op. nos.; 30 Children's Songs, op.152

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ANTON WÜRZ/SIEGFRIED GMEINWIESER

Rheineck, Christoph (*b* Memmingen, 1 Nov 1748; *d* Memmingen, 29 July 1797). German composer. He received musical training during his youth, but his father decided that he should become a merchant. After practising this trade in St Gallen (1768), he settled in Lyons (1769), where he composed and successfully presented two *opéras comiques*, *Le nouveau Pygmalion* and *Le fils reconnoissant* (1774–5); the latter attracted the attention of Turgot, the French minister of finance, who promised

to obtain for him a position in Paris. After a preliminary visit in 1775, however, Rheineck arrived in Paris to find Turgot in disgrace and unable to fulfil his promise. He returned to Memmingen, where he became proprietor of the inn Zum weissen Ochsen. There he frequently presented concerts in which he participated as singer, pianist and clarinettist, and which featured such eminent virtuosos as Clementi and Vanhal. In 1776, for his own marriage, he composed a wedding cantata to a text by his friend and admirer C.F.D. Schubart, who conducted the performance. Until 1790 he also served as music director of the Martinskirche.

Rheineck was a successful lied composer, and was particularly adept at setting humorous and folklike poetry. The keyboard accompaniment of these predominantly strophic works is frequently independent of the voice and the harmonic writing often imaginative, but there are occasional awkward progressions. Rheineck also wrote sacred music, now mostly lost, and a number of unpretentious instrumental pieces for amateurs.

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Ops, lost: Le nouveau Pygmalion (oc, B. Desgagniers), Lyons, 9 Aug 1774, lib pubd; Le fils reconnoissant (oc), Lyons, 1775; Rinaldo (Spl, C. Städele), Wolfegg, 12 Sept 1779

Choral: Trauungskantata (C.F.D. Schubart), Memmingen, 15 July 1776, lost; Der Todesgang Jesu (Städele), Augsburg, 8 April 1778, only lib extant; Missa solemnis, *D-Bsb*, *HR*

Lieder: Lieder mit Clavier Melodien, i (Nuremberg, 1779), ii–vi (Memmingen, 1780–92); 56 neue Melodien zu den zwoten vermehrten Ausgabe Schelhorns geistliche Liedersammlung (Memmingen, 1780) [incl. lieder by C.P.E. Bach, J.A. Hiller, J.H. Rolle, Heinsius, Wernhammer]; 19 in Blumenlese für Klavierliebhaber, ed. H.P. Bossler (Speyer, 1782–4); others in *Bsb*

Inst: 3 kbd concs., 3 sonatas, kbd 4 hands, *Bsb*; kbd pieces in Blumenlese für Klavierliebhaber (Speyer, 1782–4), Sammlung vermischter Clavierstücke, ii (Nuremberg, 1784)

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DAVID OSSENKOP

Rheiner [Reiner, Reinert, Renner, Reuner], **Felix** (*b* Eichstätt, 25 May 1732; *d* Munich, 28 March 1783). German bassoonist and composer. He studied the bassoon with his father and in 1750 entered the service of Duke Clemens of Bavaria, who sent him to Turin for further training with P.G. Besozzi and later gave him frequent leave to undertake concert tours. After the duke's death in 1770, Rheiner served until 1778 in the Munich court orchestra of Elector Maximilian III Joseph, who increased his already generous salary to 900 gulden. He continued to tour, notably in Poland with Bartolomeo Campagnoli (1778). Later he spent some time at the Freising court. He is mentioned in the Mozart family correspondence; in 1781 W.A. Mozart encountered him apparently seeking work in Vienna (letter of 22–6 December). His daughter Euphrosine (1768 – after 1811) and son Felix (1780–1808) both became singers; his pupils included F.A. Pfeiffer.

Rheiner's abilities as a bassoonist were widely praised, but his obstinate temperament 'somewhat eclipsed his fame' (Schubart). A portrait (1774) by Peter Jacob Horemans shows him holding a four-key bassoon with a pinhole in the crook, operated by an additional key, facilitating the performance of high notes (see BASSOON, fig.9); this is the earliest evidence of this important invention. All of Rheiner's compositions, which included concertos and sonatas (Schubart), are believed to be lost, though some unsigned works by him may be among the 'anonyma' in F.A. Pfeiffer's bassoon music collection (*D-SWl*).

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DAVID J. RHODES

Rheinhardt. *See* REINHARDT.

Rheinische Philharmonie. Orchestra founded in 1945 in KOBLENZ.

Rhené-Baton [Baton, René (Emmanuel)] (*b* Courseulles sur Mer, 5 Sept 1879; *d* Le Mans, 23 Sept 1940). French conductor and composer. He studied piano with Charles de Bériot at the Conservatoire in Paris, and then composition with André Bloch and André Gédalge. His first compositions were performed in 1902 at the Société Nationale, and in 1907 he was appointed chorus master at the Opéra-Comique. His début as a conductor at the concerts of contemporary music organized by the publisher Jacques Durand in 1910 attracted considerable attention. After conducting symphony concerts in Bordeaux and Angers, and directing the first festival of French music to be held in Germany (in Munich in 1910), he was engaged by Diaghilev to conduct the orchestra of the Ballets Russes for the 1912–13 season. In 1916 the French government sent him on an artistic propaganda mission to the Netherlands where he conducted various different symphony orchestras until 1918. On returning to France he was asked by the film magnate Serge Sandberg to revive the orchestra of the Concerts Pasdeloup. He conducted this ensemble until 1932, giving the premières of many works (by Ravel, Roussel, Honegger and others), and gave performances of Wagner's operas sung in German, arousing protests from Parisian audiences. At the same time, and until the end of his life, he had a parallel career as a guest conductor which took him all over Europe and South America.

His activities as a conductor have unfortunately obscured his work as a composer, although his own music is very attractive. Tinged with a delicate Impressionism, it is in the tradition of the refined aesthetics of the pupils of Fauré, and often takes its inspiration from Brittany, his family's original home. Rhené-Baton was most successful in his *mélodies* and his piano works.

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(*selective list*)

all pubd in Paris

Orch: Variations en mode éolien, op.4, pf, orch (1908); Menuet pour Monsieur Frère du Roy (1909); Poème élégiaque, op.32, vc, orch (1924); Fantaisie orientale, op.34, vn, orch (1926)

Chbr: Sonata, G, op.24, vn, pf (1921); Sonate, C, op.28, vc, pf (1923); Pf Trio, op.31 (1924); Passacaille, op.35, fl, pf (1925); Sonata no.2, a, op.46, vn, pf (1928); Suite ancienne, op.55, vn, pf (1934); Aubade, op.53, fl, ob, 2 cl, 2 bn, hn (1940)

Pf: 6 préludes (1901); En Bretagne, op.13 (1909); Dans le style rococo, op.23 (1921); Au pardon de Rumengol, op.25, *c*1922, unpubd; Cortège funèbre d'un Samouraï, op.37 (1925); Marche des rois mages, op.39 (1925); Danse de la Saint-Jean en pays tregorrois, op.40 (1926); Valse romantique, op.45 (1927); numerous pieces for children

Songs (1v, pf): Chansons douces (G. Champenois), op.7 (1911); Les heures d'été (A. Samain), op.14 (1908); 5 mélodies (J. Lahor), op.16 (1911); Chansons bretonnes (L. Tiercelin), op.21 (1920); Au coin de l'âtre (G. Champenois), op.29 (1923); Chansons pour Marycinthe (M. Duhamel), op.50 (1929)

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JACQUES TCHAMKERTEN

Rhete, Jerzy. *See* RHETUS, GEORG.

Rhetoric and music. The connections between rhetoric and music have often been extremely close, notably in the Baroque period. The influence of the principles of rhetoric profoundly affected the basic elements of music. (*See also* ANALYSIS, §II.)

Interrelationships between music and the spoken arts – *artes dicendi* (grammar, rhetoric, dialectic) – are at once obvious and unclear. Until fairly late in the history of Western civilization, music was predominantly vocal and thus bound to words. Composers have therefore generally been influenced to some degree by rhetorical doctrines governing the setting of texts to music, and even after the growth of independent instrumental music, rhetorical principles continued for some time to be used not only for vocal music but for instrumental works too. What still remains to be fully explained is how these critical interrelationships often controlled the craft of composition. These developments are unclear partly because modern musicians and scholars are untrained in the rhetorical disciplines, which since the beginning of the 19th century have largely disappeared from most educational and philosophical system. It was only in the early 20th century that music historians rediscovered the importance of rhetoric as the basis of aesthetic and theoretical concepts in earlier music. An entire discipline that had once been the common property of every educated man has had to be rediscovered and reconstructed during the intervening decades, and only now is it beginning to be understood how much Western art music has depended on rhetorical concepts.

I. Up to 1750

1. MIDDLE AGES AND RENAISSANCE. All rhetorically related musical concepts originated in the extensive literature on oratory and rhetoric by ancient Greek and Roman writers, principally Aristotle, Cicero and Quintilian. Among the enduring and influential legacies of this tradition is a fivefold division of the art of verbal discourse into *inventio* (finding the argument), *dispositio* (ordering the argument), *elocutio* (style), *memoria* and *pronuntiatio*(delivery), with the aim of moving (*movere*), delighting (*delectare*) and instructing (*docere*). Quintilian's requirements for the well-trained orator included 'knowledge of the principles of music, which have power to excite or assuage the emotions of mankind'. The emphasis of ancient orators on the significant role of music in oratory supported a continuous tradition of musical-rhetorical relations throughout these early periods, but the manner in which music and rhetoric interacted varied according to a number of shifting conditions, among them the accessibility of the ancient rhetorical treatises, the nature of the material conveyed in those treatises, the prevailing goals and functions of music and rhetoric within a given culture, and the various arenas of theory, compositon, performance and notation where one looks for signs of this interaction.

Broadly speaking, medieval rhetoric tended to favour eloquence, which emphasized the technical and structural aspects of form (*dispositio*) and style (*elocutio*), whereas Renaissance rhetoric favoured persuasion, which emphasized the orator's strategies of *inventio* and delivery in affective speech that moved others to action. The former regards the structure of the argument *per se*, and reflects both the technical orientation of the Hellenistic courtroom manuals studied during the Middle Ages (Pseudo-Cicero *Rhetorica ad Herenium*, Cicero's early *De inventione*) and the deployment of rhetoric within the fields of grammer, logic and written discourse. The latter regards the affective content and meaning of speech in relation to an audience, and reflects the rediscovery of Quintilian's complete *Institutio oratoria* (1416), Cicero's mature *De oratore* (1422) and, eventually, Aristotle's *Rhetorica*, which advance rhetoric as an oral discourse within an integrated social system based on respect for civic life.

Having lost its oratorical moorings in ancient civic culture, rhetoric exercised an influence during the Middle Ages at once pervasive and diffuse, and points of direct contact between rhetoric and music are consequently difficult to identify. A shared vocabulary of such terms as trope (van Deusen, 1985), colores, clausula, *copula*, *diminutio* and *variatio*may testify less to a direct influence than to the fact that the topic of tropes and *figurae* (the rhetorical ornaments of style, or *elocutio*) were universal and elementary aspects of a medieval education. Similarly, one could argue convincingly, but not conclusively, that the rhetorical practice of argument based on authoritative *exempla* (*auctoritas*) is manifested in the musical quotation, allusion and paraphrase found in, for example, plainchant-based polyphony, certain Ars Subtilior works and 15th-century imitation masses (Reynolds, 1995). The well-defined rhetorical techniques of memorization (*ars memorandi*, Enders, 1990) and delivery (the performance of 'pictorial scripts' stored in the memory) are latent in the development of such mnemonic aids as early notation and the 'Guidonian' hand (Berger, 1981), were certainly fundamental to the activities of medieval performers, and probably hold clues to the process by which standard

melodic, rhythmic and even harmonic *figurae* could be retained and variously 'composed' in the memory. And while medieval theorists dealing with chant repertory evince an ongoing concern with text-music relations such as text underlay, accentuation and syntactical alignment (Harrán, 1986), these were primarily grammatical concerns, and the obscure relationship between medieval grammar and rhetoric makes it difficult to identify a specifically rhetorical strategy in either the theory or the repertory of chant.

As rhetoric and poetry were conjoined in the *novae poetriae* of scholastic grammarians like Matthew of Vendôme, Geoffrey of Vinsauf and Johannes de Garlandia, rhetorical elements of style embedded in the poetic text were mirrored in the musical settings. The shared concern is a concept of stylistic elegance based not on semantic content and its expression, but on rhetorical figures of 'sound' (Stevens, 1992) such as repetition, alliteration, assonance, syllable count, rhyme, metrics and rhythmics. These constitute a kind of verbal music that could be reflected in analogous, though essentially different, gestures of the musical setting such as the alignment of cadence and rhyme, the coordination of tenor repetitions with significant words, and the alignment of matching vowels in polytextual works. It is within this musical-poetic tradition that Machaut was a *rhétoriqueur*, and the harmonious co-habitation of these two 'musics' as described by Machaut's 'pupil' Eustache Deschamps in his *Art de dictier* (1392) may be found, for example, in the repertories of the medieval lai (Stevens, 1992), Notre Dame organa (Flotzinger, 1975), and the early motet (Pesce, 1986).

The city-states of late 14th- and early 15th-century Italy provided the context for the humanist rediscovery of the practice and texts of ancient civic oratory, but circumstances favourable to the union of humanist rhetoric and music arose only at the turn of the 16th century. To be sure, signs of this union already may be seen in the declamatory passages in late Trecento works, the *varietas* and affective projection of text in Ciconia's *O rosa bella*, and the use of fermata-blocked chords on important words in the works of 15th-century composers like Du Fay. There are widespread instances of 'text-painting', musical *figurae* that project the semantic meaning of the text (Pesce, 1986; Elders, 1981; Reynolds, 1995), but these are all essentially isolated examples, and the written (if not the unwritten) musical culture of 15th-century Italy was shaped primarily by northern composers influenced by late medieval modes of discourse.

The first signs of a significant interaction between music and humanist rhetoric appear during the generation of Josquin, by which time the first published translations of Quintilian and Cicero had been disseminated, and the first humanist rhetoric treatises had begun to appear. With the abandonment of medieval pre-compositional structures, like the *formes fixes* in the secular chanson and cantus firmus techniques in the motet, composers were free to explore new text-music relationships within the more flexible medium of an entirely original and through-composed musical fabric. A work like Josquin's motet *Ave Maria, virgo serena* approaches the later 16th-century ideal of musical oratory, with its word-generated rhythms and melodic phrases, the careful pacing and sequential unfolding of its 'argument' through textural *varietas* and the manipulation of cadential closure and elision, and its overall mood of affective supplication. A heightened sense of rhetorical decorum, the matching of proper style (*verba*) to content (*res*), also led to the breakdown of medieval categories of genre and style at this time; surely the unusual *gravitas* of his chanson text led Josquin to apply motet texture in his setting of *Mille regretz*. The same rhetorical subjects of decorum and *varietas* surface in contemporary theoretical works. Tinctoris's eighth rule of counterpoint in his *Liber de arte contrapuncti* (1477) reflects both Cicero's precept and the increasing modal variety to be found in the works of Josquin and his contemporaries: 'Wherefore, according to the opinion of Tullius [Cicero], as variety in the art of speaking most delights the hearer, so also in music a diversity of harmonies vehemently provokes the souls of listeners into delight ...'. When discussing decorum in singing in his *Practica musice* (1496), Gaffurius urged that a 'composer of a song should take care that words are set in an appropriate way to music', and that the mode should be selected to that end. Gaffurius also adopted Quintilian's division of oratorical delivery (*pronuntiatio*) into matters of *vox*and *gestus* when he advised the singer to avoid bellowing or excessive vibrato, and to refrain from a gaping, distorted mouth and exaggerated movements of the head and hands. Josquin's pivotal role with respect to word-note relationship was acknowledged in the next generation by northern theorists like Glarean, Coclico and Hermann Finck. In Finck's view (*Practica musica*, 1556) Josquin was the composer who showed 'the true way' from the *veteres* to the *recentiores*, who were distinguished primarily according to their concern with a correct and affective setting of the words.

The decisive bond between music and rhetoric was forged in the decades after about 1525, and by 1560 the concepts and terminology of classical oratory had made strong inroads into the writings of music theorists on both sides of the Alps (Wilson, 1995). On the model of Melanchthon's adoption of rhetorical doctrines for Protestant scriptural exegesis and instruction in the new Lateinschulen, German theorists wrote music tutors that increasingly aligned rhetorical principles with the craft of musical composition within the new category of *musica poetica*. Listenius (1537) was the first to introduce this to the traditional Boethian duality of *musica theoretica* and *musica practica*, and subsequent works by Heyden (1540), Glarean (1547), Coclico (1552) and Finck (1556) established strong ties between Josquin-style polyphony and Ciceronian precepts of variety and decorum. Heyden and Glarean both invoked the rhetorical power of metaphor as described by Aristotle and Quintilian when they referred to the power of appropriate musical figures (*figurae, colores*) to place subjects before the mind's eye (*ob oculos ponere*), a conceit that was repeated by later northern writers like Quickelberg (1560) and Burmeister (1601) with respect to the music of Lassus, and which surely constituted the theoretical basis for Renaissance 'text-painting'. In the singing manuals of Coclico and Finck, Quintilian's division of eloquence into correct speech (*recte loquendum*) and elegant speech (*bene loquendum*) was reinterpreted as *recte cantandum* (observation of correct accentuation, pronunciation and text placement) and *bene cantandum* (florid singing, or *cantus ornatus* employing *coloraturae*). In Dressler's *Praecepta musicae poetica* (1563), compositional structure adopted the formal division of an oration into *exordium*, *medium*

and *finis*. A German tradition equating the expressive function of musical *colores* (ornaments) with rhetorical *colores* (tropes and figures) was extended in the writings of Burmeister, who developed a detailed list of musical-rhetorical figures (*Musica autoschediastikē*, 1601; *Musica poetica*, 1606; see Rivera, 1993) that both summarized the Renaissance tradition and laid the foundation of a German theoretical tradition of musical figures for the next two centuries.

Musical-rhetorical relations developed along more radical lines in Italy, where they unfolded in the more rarefied air of the humanist courts and academies, which sustained both a more probing view of the condition of ancient music and a subtle and sustained interaction between music and emerging theories of vernacular poetry. Of first importance was Venice during the second quarter of the 16th century, where Pietro Bembo linked Ciceronian precepts of decorum and *varietas* to Petrarchan poetics (see Mace, 1969), and composers and theorists in the circle of Willaert came under the direct influence of Bembo's Ciceronianism (Feldman, 1995). The Venetian context of text-underlay rules outlined by Lanfranco (1533), del Lago (1540), Vicentino (1555), Zarlino (1558) and Stoquerus (*c*1570) reflects an essentially rhetorical concern with *recte loquendum*. The composer Rore and the theorists Zarlino and Vicentino stand out as leading exponents of the application of Bembist thought to music as first demonstrated in the Petrarchan madrigals of Willaert's *Musica nova*. In his *Istitutioni harmoniche* (1558), Zarlino borrowed the Ciceronian vocabulary of *sonus* (euphony and smoothness of speech) and *numerus* (well-structured speech), and applied them to a Bembist concept of eloquence: stylistic purity and restraint (the avoidance of contrapuntal errors, excessive divisions, chromaticism as a destroyer of modal clarity, indiscreet use of *vox* and *gestus*, and harshness) were to temper *varietas* (such as diversity of melodic movement and consonances, and avoidance of undue repetition) in pursuit of an elevated style characterized by the beauty and *gravitas* found in Willaert's music and Petrarch's poetry. Zarlino's rapprochement between Franco-Flemish polyphony and the expressive ideals of oratory was particularly influential north of the Alps, where he replaced Gaffurius as the leading theorist of *stile antico* counterpoint. Drawing on the ancient Greek concepts of modal ethos and the genera, Vicentino proposed in his *L'antica musica ridotta alla moderna prattica*, (1555) a more radical notion of decorum latent in the sharp contrasts within Petrarchan language. In Vicentino's extended concept of *varietas*, the 'diverse passions' of vernacular poetry may require that purity and even beauty be sacrificed to modal mixture, chromaticism and 'every bad step' and 'bad consonance', and the relationship to ancient oratory is explicit: 'Now [the orator] speaks loudly, now softly, and more slowly, and more rapidly, and with this he moves the listeners very much .... The same ought to be in music'. Vicentino here framed the ideological (and essentially rhetorical) basis of the *seconda pratica* much as Rore manifested it in his madrigals. Among the next generation of musical humanists, Girolamo Mei had participated, as a disciple of Piero Vettori, in the revival of Cicero's works on oratory and rhetoric, and had 'read thirty times if once' the *Rhetorica* of Aristotle. In a letter of 1560 to Vettori, Mei proposed an Aristotelian system of communicative arts (*arti fattive*) that brought together the mimetic media of music, rhetoric, poetry and the visual arts, a prophetic confluence that was most aptly realized in opera.

2. BAROQUE. Not until the Baroque period did rhetoric and oratory furnish so many of the essential rational concepts that lie at the heart of most compositional theory and practice. Beginning in the 17th century, analogies between rhetoric and music permeated every level of musical thought, whether involving definitions of styles, forms, expression and compositional methods, or various questions of performing practice. Baroque music in general aimed for a musical expression of words comparable to impassioned rhetoric or a *musica pathetica*. The union of music with rhetorical principles is one of the most distinctive characteristics of Baroque musical rationalism and gave shape to the progressive elements in the music theory and aesthetics of the period. Since the preponderantly rhetorical orientation of Baroque music evolved out of the Renaissance preoccupation with the impact of musical styles on the meaning and intelligibility of words (as for example in the theoretical discussions of the Florentine Camerata), nearly all the elements of music that can be considered typically Baroque, whether the music be Italian, German, French or English, are tied, either directly or indirectly, to rhetorical concepts. In 1739, in *Der vollkommene Capellmeister*, Mattheson laid out a fully organized, rational plan of musical composition borrowed from those sections of rhetorical theory concerned with finding and presenting arguments: *inventio*, *dispositio*, *decoratio* – called *elaboratio* or *elocutio* by other writers – and *pronuntiatio* (see §I, above). Dressler's structure of *exordium, medium* and *finis* was only a simplified version of the more usual sixfold division of the *dispositio*, which in classical rhetoric as well as in Mattheson consisted of *exordium, narratio* (statement of facts), *divisio* or *propositio* (forecast of main points in a speaker's favour), *confirmatio* (affirmative proof), *confutatio* (refutation or rebuttal) and *peroratio* or *conclusio* (conclusion).

While neither Mattheson nor any other Baroque theorist would have applied these rhetorical prescriptions rigidly to every musical composition, it is clear that such concepts not only aided composers to a varying degree but were self-evident to them as routine techniques in the compositional process. Nor was rhetorical structure limited to German music theory. Mersenne, for example, in his *Harmonie universelle* (1636–7) emphasized that musicians were orators who must compose melodies as if they were orations, including all of the sections, divisions and periods appropriate to an oration. Kircher, writing in Rome, gave the title 'Musurgia rhetorica' to one section of his highly influential encyclopedia of the theory and practice of music, *Musurgia universalis* (1650); in it he also emphasized the analogy between rhetoric and music in the common divisions of the creative process into *inventio*, *dispositio* and *elocutio*.

The vitality of such concepts is evident throughout the Baroque period and later. Just as an orator had first to invent an idea (*inventio*) before he could develop his oration, so the Baroque composer had to invent a musical idea that was a suitable basis for construction and development. Since each musical idea must express an inherent or sometimes an imposed affective element of the text to which it was joined, composers often required aids to stimulate their musical imagination. Not every

poetic text possessed an affective idea suitable for musical invention, but again rhetoric provided the means to assist the *ars inveniendi*. In *Der General-Bass in der Composition* (1728), Heinichen extended the analogy with rhetoric to include the *loci topici*, the standard rhetorical devices available to help the orator uncover topics – that is, ideas – for a formal discourse. The *loci topici* are rationalized categories of topics from which suitable ideas for invention could be drawn. Quintilian described them as 'sedes argumentorum' – sources of argument. On the most elementary level they were symbolized by the well-known questions that he posed for any legal dispute: whether a thing is (*an sit*), what it is (*quid sit*) and of what kind it is (*quale sit*). Heinichen (see Buelow, 1966) employed the *locus circumstantiarum*, namely the use of a textual antecedent, concomitant or consequent – a preceding recitative, the first (*A*) section of an aria, and the second (*B*) section or a subsequent recitative – as sources of musical ideas for aria texts. In *Der vollkommene Capellmeister* Mattheson criticized Heinichen for limiting himself to only the *loci* of circumstance and urged the full employment of several other *loci*commonly used by rhetoricians, such as the *locus descriptionis*, *locus notationis* and *locus causae materialis*. It is not unimportant that both Heinichen and Mattheson were practical theorists with long and distinguished careers as composers, during which they wrote vocal music for the opera house as well as for the church.

3. Musical figures. The most complex and systematic transformation of rhetorical concepts into musical equivalents originates in the *decoratio* of rhetorical theory. In oratory every speaker relied on his command of the rules and techniques of the *decoratio* in order to embellish his ideas with rhetorical imagery and to infuse his speech with passionate language. The means to this end was the broad concept of figures of speech. As was shown above (see §2), as early as Renaissance music, both sacred and secular, there is ample evidence that composers employed various musical-rhetorical means to illustrate or emphasize words and ideas in the text. Indeed the whole musical literature of the madrigal unequivocally depends on this use of musical rhetoric. Some authors (e.g. Palisca) have connected the late 16th-century practice of musical rhetoric to the definition of a musical 'mannerism', suggesting that this particular approach to composing may well be the explanation of the obscure term 'musica reservata'. Of all the late Renaissance composers, Lassus was undoubtedly the greatest musical orator, as was frequently recognized by his contemporaries, and in the first Baroque treatise attempting to codify musical-rhetorical practices, by Burmeister, one of his motets, *In me transierunt*, was analysed according to its rhetorical structure and its employment of musical figures (*see* Analysis, fig.1). For more than a century a number of German writers, following Burmeister, also borrowed rhetorical terminology for musical figures, with both Greek and Latin names, but they also invented new musical figures by analogy with rhetoric but unknown to it. In this basically German theory of musical figures there are thus numerous conflicts in terminology and definition among the various writers, and there is clearly no one systematic Theory of musical Figures for Baroque and later music, notwithstanding frequent references to such a system by Schweitzer, Kretzschmar, Schering, Bukofzer and others. The most detailed catalogue of musical figures (in Bartel, 1997) lists the different forms, taken from definitions and descriptions of varying degrees of exactness in many 17th- and 18th-century treatises, among the most important of which are J. Burmeister: *Musica autoschediastikē* (Rostock, 1601), expanded as *Musica poetica* (Rostock, 1606); J. Lippius: *Synopsis musicae nova*(Strasbourg, 1612); J. Nucius: *Musices practicae* (Neisse, 1613); J. Thuringus: *Opusculum bipartitum* (Berlin, 1624); J.A. Herbst: *Musica moderna prattica* (Frankfurt, 2/1653) and *Musica poetica* (Nuremberg, 1643); A. Kircher: *Musurgia universalis* (Rome, 1650); C. Bernhard: *Tractatus compositionis augmentatus* (MS, *c*1657); J.G. Ahle: *Musikalisches Frühlings-, Sommer-, Herbst-, und Winter-Gespräche* (Mühlhausen, 1695–1701); T.B. Janovka: *Clavis ad thesaurum magnae artis musicae* (Prague, 1701); J.G. Walther: *Praecepta der musicalischen Composition* (MS, 1708) and *Musicalisches Lexicon* (Leipzig, 1732); M.J. Vogt: *Conclave thesauri magnae artis musicae* (Prague, 1719); J.A. Scheibe: *Der critische Musikus* (Leipzig, 2/1745); M. Spiess: *Tractatus musicus compositorio-practicus* (Augsburg, 1745); and J.N. Forkel: *Allgemeine Geschichte der Musik* (Leipzig, 1788–1801).
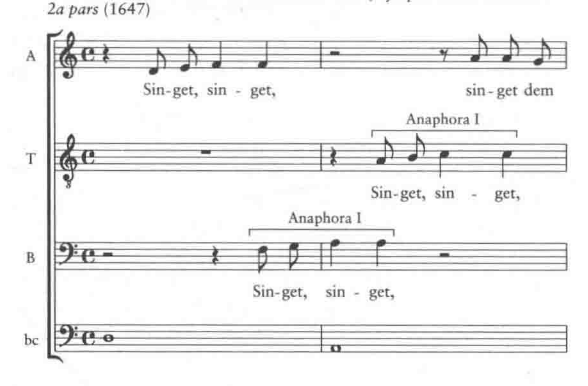
Attempts by writers such as Brandes, Unger and Schmitz to organize the multitude of musical figures into a few categories have not proved successful. The following list aims only to give the most frequently cited musical figures in an equally arbitrary but somewhat broader group of seven categories: (A) Figures of melodic repetition, (B) Figures based on fugal imitation, (C) Figures formed by dissonance structures, (D) Interval figures, (E) Hypotyposis figures, (F) Sound figures, (G) Figures formed by silence. No effort has been made to enumerate all of the many variant names under which some of these figures appear in the literature, and the indication of a theorist's name following the figure gives only one of often several sources in which the term is defined and discussed (see Bartel, 1997, for a more complete list of figures and sources).

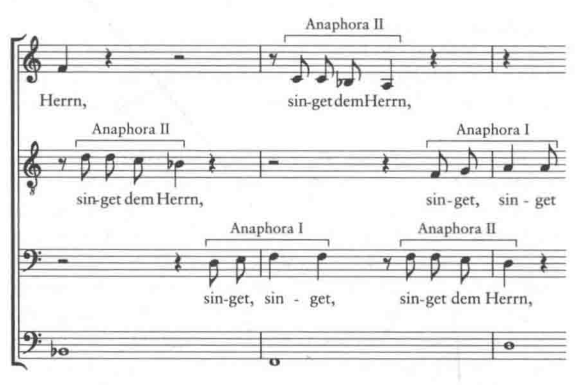
Many of the musical figures, especially those from the earlier sources such as Burmeister and Bernhard, originated in attempts to explain or justify irregular, if not incorrect, contrapuntal writing. Although proceeding contrary to the rules of counterpoint, such passages were found to be suitable for dramatizing affective expression of the texts. Another large group of figures, the *Hypotyposis* class, have often been called madrigalisms (see under no.38 above) because they occur so frequently in Italian madrigals of the 16th century and later; word-painting occurs in music as early as medieval plainchant and continues unabated in the music of today. Finally, it should be stressed that while German theorists were almost solely responsible for the terminology of musical figures, this is not to say that similar figurative guidelines were not followed by composers in other countries in the 17th and 18th centuries (see, for example, the detailed analysis in Massenkeil, 1952, of musical figures in the oratorios of Carissimi). What German theorists rationalized was a natural and common element in the craft of every composer. Whether or not composers of other countries made such precise terminological associations between rhetorical figures and musical equivalents cannot be established, but that such musical-rhetorical emphases exist in their music cannot be questioned.

A. FIGURES OF MELODIC REPETITION
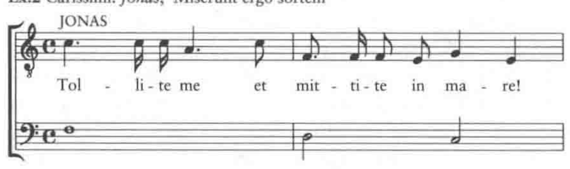
1. *Anadiplosis* (Vogt). The repetition of a closing melody at the beginning of a new section, but see also no.55.
2. *Anaphora* (Kircher) = *Repetitio* (Nucius). The repetition of a melodic statement on different notes in different parts (see ex.1). Thuringus, however, limited it in his definition to the repetition of a bass part only (see ex.5).
3. *Auxesis*. See no.4.
4. *Climax* (Nucius) = *Auxesis* (Burmeister). The repetition of a melody in the same part a 2nd higher (see ex.2), which is a special case of *Synonymia* (no.17). As *Gradatio* (no.9) (Burmeister), a continuing *Climax* in sequence (see ex.3).
5. *Complexio* (Nucius) = *Symploce* (Kircher) = *Epanalepsis* (Gottsched) = *Epanadiplosis* (Vogt). The repetition at the end of a melody or a whole musical section from the beginning.
6. *Epanadiplosis*. See no.5.
7. *Epanalepsis*. See no.5.
8. *Epistrophe*. See no.10.
9. *Gradatio*. See no.4.
10. *Homoioptoton* (Kircher) = *Epistrophe* (Scheibe). The repetition of a closing section at the end of other sections.
11. *Hyperbaton* (Scheibe). The removal of a note or musical idea from the expected order for underlining of the text.
12. *Paranomasia* (Scheibe). The repetition of a musical idea on the same notes but with new additions or alterations for emphasis (see exx.4–5).
13. *Palillogia* (Burmeister). The repetition of a melodic idea on the same notes and in the same part (see ex.5).
14. *Polyptoton* (Vogt). The repetition of a melodic idea in a different register or different part (see exx.5–6).
15. *Repetitio*. See no.2.
16. *Symploce*. See no.5.
17. *Synonymia* (Walther). The repetition of a melodic idea on different notes in the same part (see ex.7).
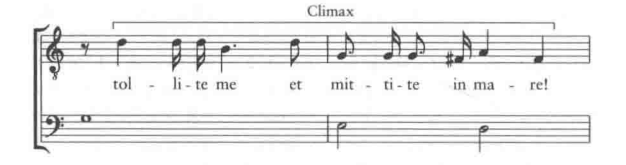
Ex.1 Schütz: *Freuet euch des Herren ihr Gerechten*; *Symphoniarum sacrarum 2a pars* (1647)
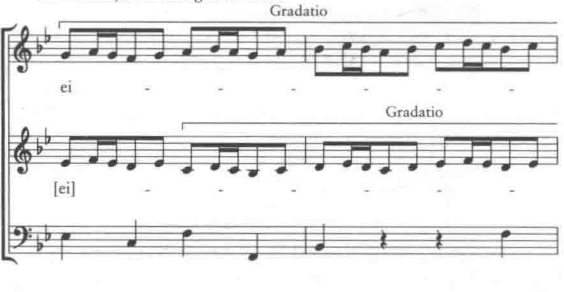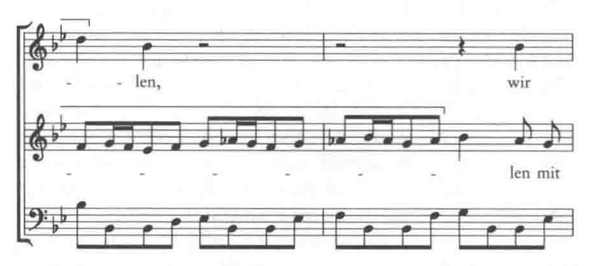




Ex.2 Carissimi: *Jonas*, 'Miserunt ergo sortem'
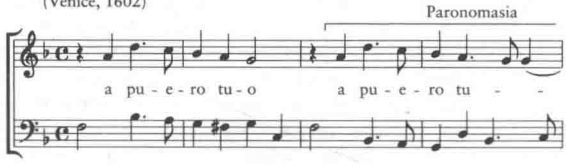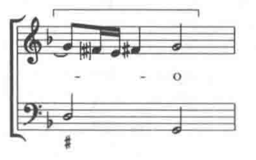




Ex.3 Bach: Cantata no.78, *Jesu der du meine Seele*, 'Wir eilen mit schwachen, doch emsigen Schritten'
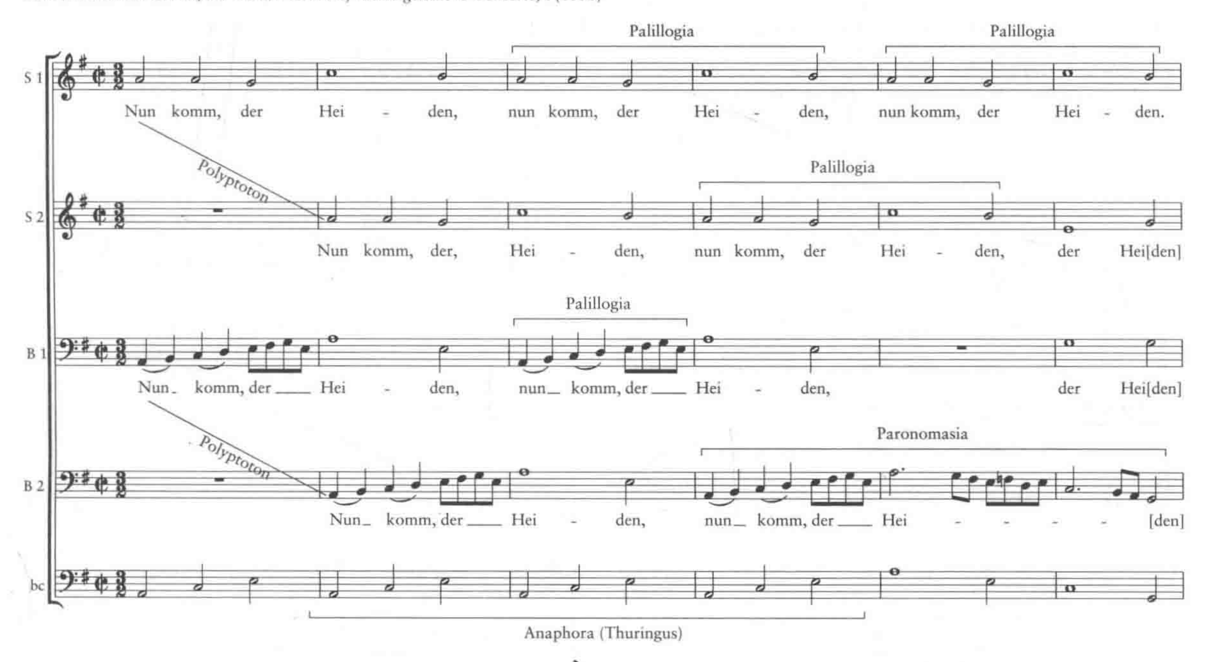




Ex.4 Viadana: *Exaudi me, Domine; Cento concerti ecclesiastici* (Venice, 1602)
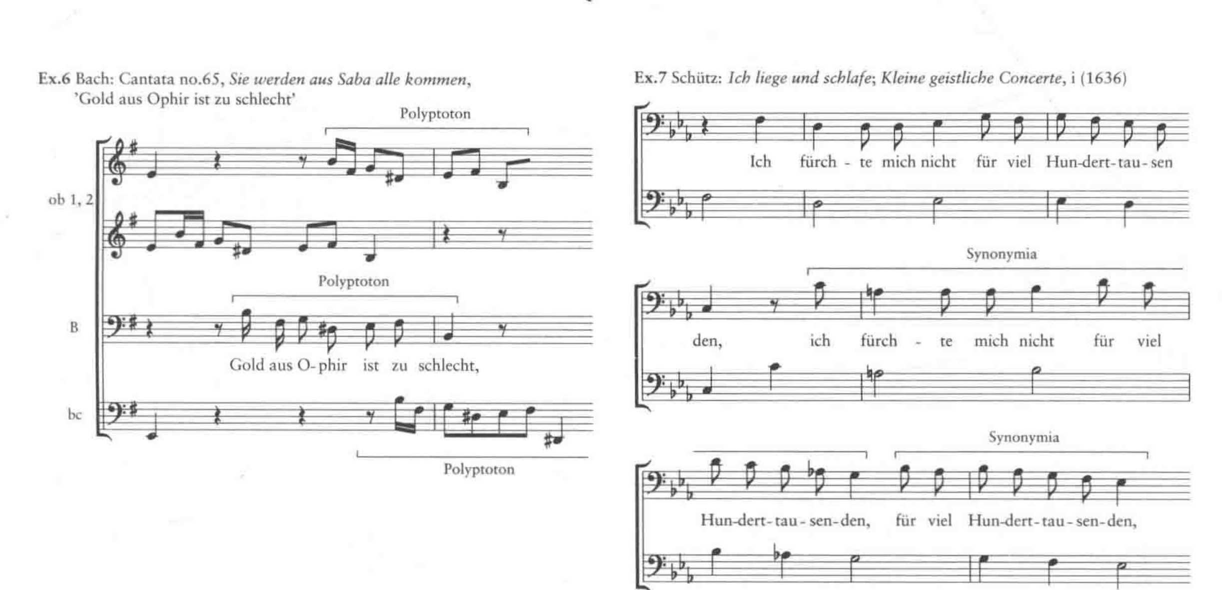




Ex.5 Schütz: *Nun komm, der Heiden Heiland*; *Kleine geistliche Concerte*, i (1636)



Ex.6 Bach: Cantata no.65, *Sie werden aus Saba alle kommen*, 'Gold aus Ophir ist zu schlecht'

Ex.7 Schütz: *Ich liege und schlafe*; *Kleine geistliche Concerte*, i (1636)



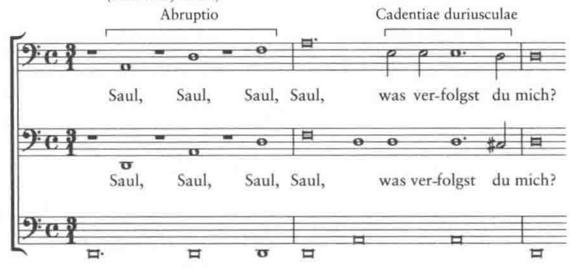
B. FIGURES BASED ON FUGAL IMITATION
(all from Burmeister)

18. *Anaphora*. A form of fugue in which a subject is repeated in some but not all of the parts. See also no.2.
19. *Apocope*. Fugal imitation in which the repetition of the subject is incomplete in one part.
20. *Fuga imaginaria*. Canon.
21. *Fuga realis*. Regular fugal imitation.
22. *Hypallage*. Fugal imitation in contrary motion.
23. *Metalepsis*. Fugue with two subjects.
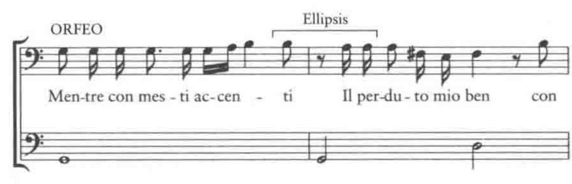
C. FIGURES FORMED BY DISSONANCE STRUCTURES

24. *Cadentiae duriusculae* (Bernhard). Unusual dissonances occurring before the final notes of a cadence (see ex.8).
25. *Ellipsis* (Bernhard). The omission of an otherwise essential consonance which alters the normal formation of a suspension or passing-note passage (see ex.9). More generally (Scheibe), an unexpected new direction taken by a passage that has led up to an expected conclusion.

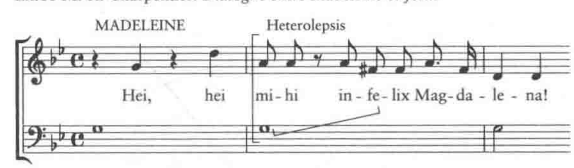
Ex.8 Schütz: *Saul, was verfolgst du mich?*; *Symphoniarum sacrarum 3a pars* (Dresden, 1650)



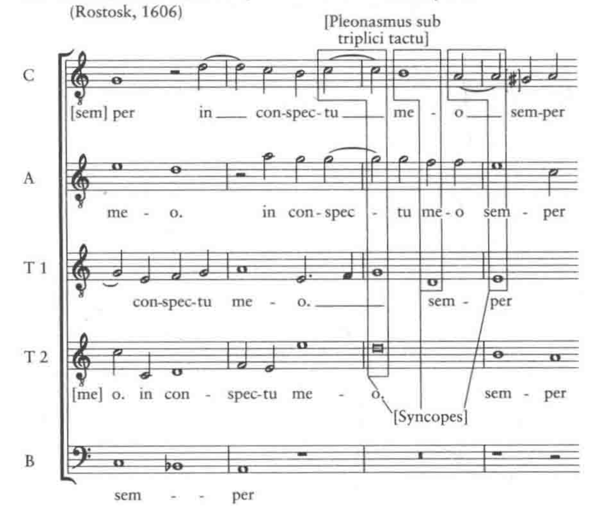
Ex.9 Peri: *Euridice*, 'Funeste piaggi'



Ex.10 M.-A. Charpentier: *Dialogue entre Madeleine et Jésus*
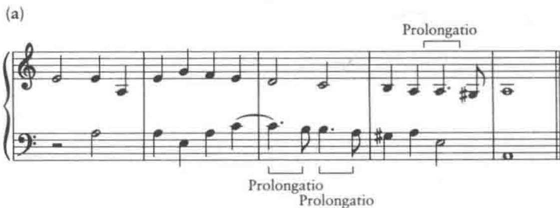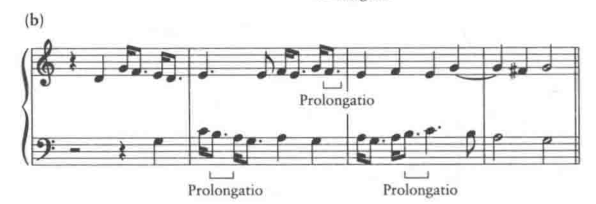


Ex.11 Lassus: *In me transierunt*, from Burmeister: *Musica poetica* (Rostosk, 1606)
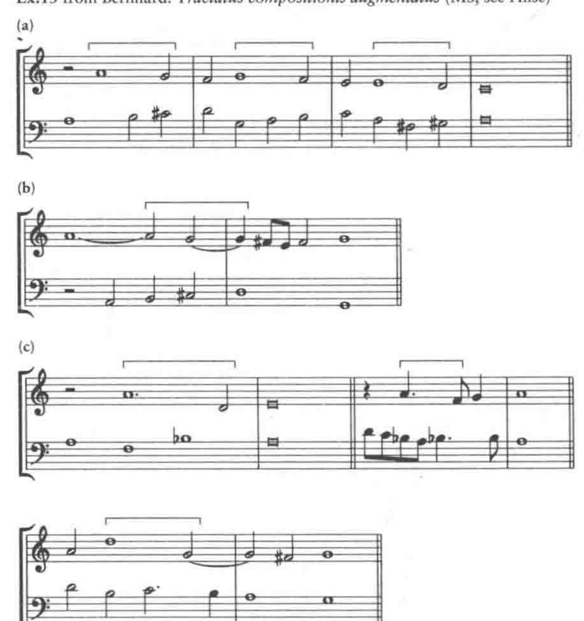


26. *Heterolepsis* (Bernhard). A leap or stepwise movement into a dissonance from a consonance; in effect the adoption of the note of a second voice part that would have arrived on the same note as a passing note (see ex.10).
27. *Pleonasmus* (Burmeister). An abundance or piling up of harmonies that in the formation of a cadence, between preparation and resolution, is made up of *Symblemas* (see no.34) and *Syncopes* (see no.29), over two, three or more half-bars (see ex.11).
28. *Prolongatio* (Bernhard). The extension of the normal value of a dissonance, whether a suspension or a passing note (see ex.12).
29. *Syncope* (Burmeister). An ordinary suspension.
30. *Syncopatio catachrestica* (Bernhard). This occurs when a suspension fails to resolve according to the rules (i.e. down a 2nd) but instead (*a*) resolves down a second but to another dissonance, (*b*) is prepared on a dissonance or (*c*) resolves by some other form of melodic movement (see ex.13).

Ex.12 from Bernhard: *Tractatus compositionis augmentatus* (MS, see Hilse)
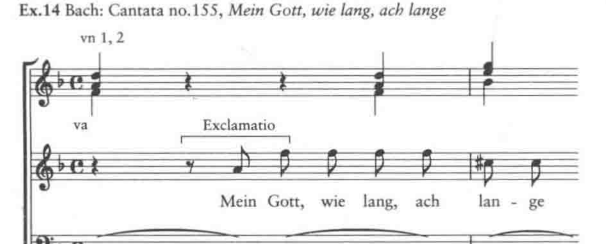




Ex.13 from Bernhard: *Tractatus compositionis augmentatus* (MS, see Hilse)



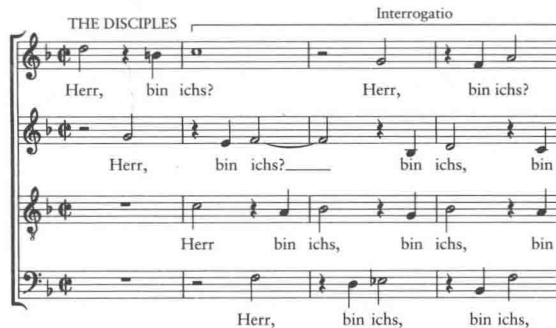
D. INTERVAL FIGURES

31. *Exclamatio* (Walther). A melodic leap up by a minor 6th. In general practice, however, any leap up or down by intervals larger than 3rds and either consonant or dissonant, depending on the character of the exclamation. As a dissonant leap sometimes called *Saltus duriusculus* (see exx.14–15).
32. *Inchoatio imperfecta* (Bernhard). An initial harmonic interval that is other than perfect.
33. *Interrogatio* (Scheibe). A musical question, a melodic ending or entire harmonic passage ending a 2nd or some other interval higher than the previous note or notes (see ex.16); also a Phrygian cadence.
34. *Parrhesia* (Kircher). A false relation, a stark dissonance, especially a tritone between parts (see ex.15). More specifically, according to Burmeister, a mixture among other consonances of a single dissonance half the value of a tactus. In this sense *Parrhesia* is a special case of *Maius symblema*, a dissonance on the second half of a half-bar to the value of a minim.
35. *Passus duriusculus* (Bernhard). This occurs (*a*) when a part ascends or descends by a minor 2nd and (*b*), more generally, when a part moves by an interval too large or too small for the scale (see ex.17).
36. *Pathopoeia* (Burmeister). Movement through semitone steps outside a harmony or scale to express affections such as sadness, fear and terror.
37. *Saltus duriusculus*. See no.31.
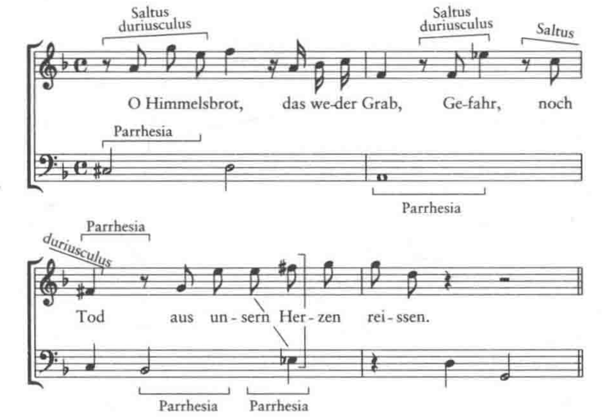
Ex.14 Bach: Cantata no.155, *Mein Gott, wie lang, ach lange*

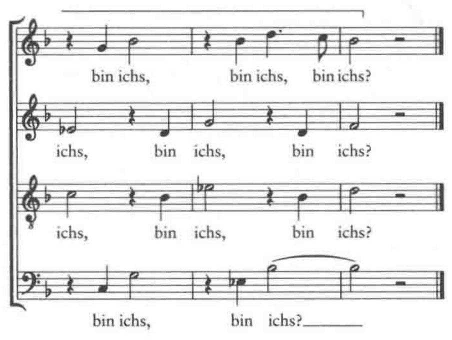


Ex.16 Schütz: *St Matthew Passion*

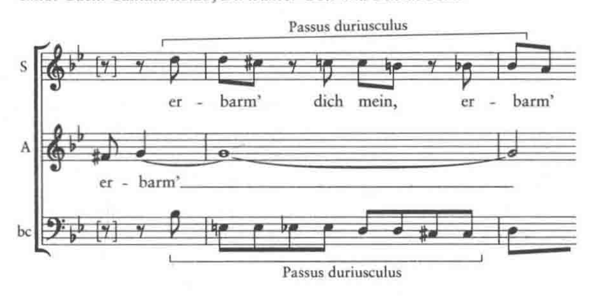


Ex.15 Bach: Cantata no.1, *Wie schön leuchtet der Morgenstern*





Ex.17 Bach: Cantata no.23, *Du wahrer Gott und Davids Sohn*

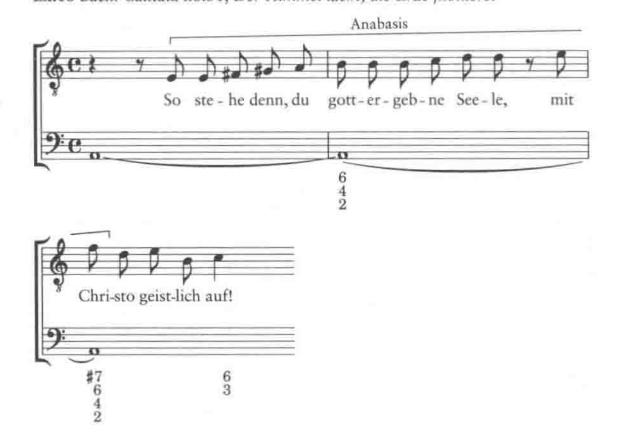


E. HYPOTYPOSIS FIGURES
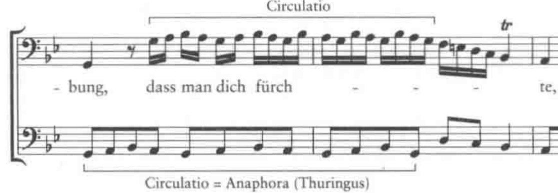
38. *Hypotyposis* (Burmeister). A large class of musical-rhetorical figures, many without specific names, all serving to illustrate words or poetic ideas and frequently stressing the pictorial nature of the words. The rhetorical term is more accurate than the commoner expressions 'madrigalism' and 'word-painting'. All of the following figures in this section are in the *Hypotyposis* class.
39. *Anabasis* (Kircher). This occurs when a voice part or musical passage reflects the textual connotation of 'ascending' (see ex.18).
40. *Catabasis* (Kircher). The opposite of *Anabasis* (see ex.19).
41. *Circulatio* (Kircher). The musical description of circular or crossing-over motion (see ex.20).

42. *Fuga* (Kircher). In the sense of 'flight', not as fugal imitation, a melodic figure illustrating flight, escape etc. (see ex.21).
43. *Hyperbole*, *Hypobole* (Burmeister). A melodic passage that exceeds the normal ambitus of a mode either above or below.
44. *Metabasis* (Spiess) = *Transgressus* (Bernhard). The crossing of one part by another.
45. *Passaggio*. See no.47.
46. *Transgressus*. See no.44.
47. *Variatio* (Bernhard) = *Passaggio* (Walther). A passage of vocal embellishment emphasizing the text, it can include forms of melodic ornamentation such as *accento*, *cercar della nota*, *tremolo*, *trillo*, *bombo*, *groppo*, *circolo mezzo* and *tirata mezza*. Walther (*Praecepta*) referred to musical 'amplification' of a text.
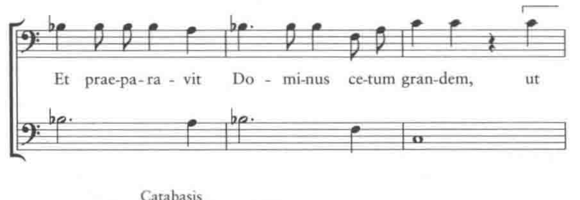
Ex.18 Bach: Cantata no.31, *Der Himmel lacht, die Erde jubilieret*
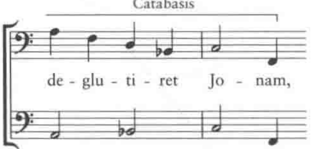


Ex.20 Bach: Cantata no.131, *Aus der Tiefe rufe ich, Herr, zu dir*
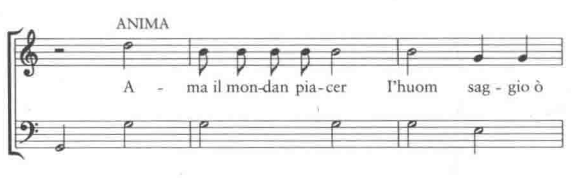


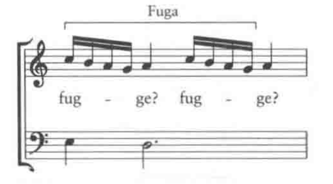
Ex.19 Carissimi: *Jonas*, 'Miserunt ergo sortem'





Ex.21 Cavalieri: *Rappresentatione di Anima, et di Corpo*





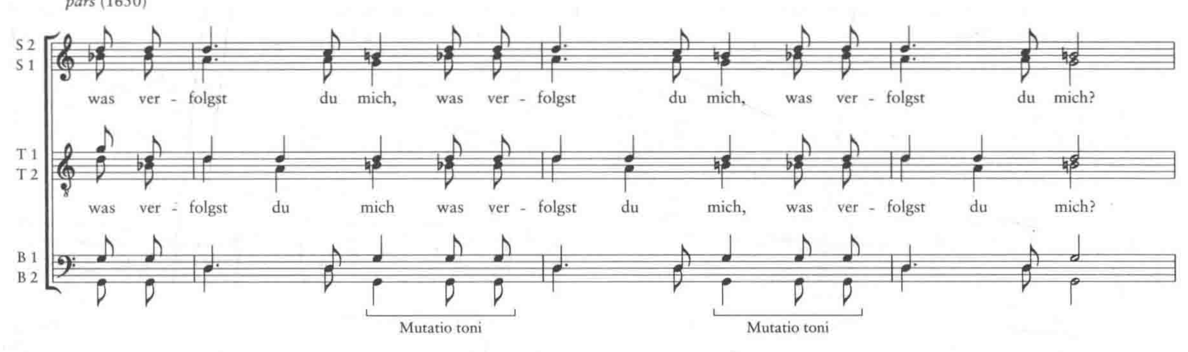
F. SOUND FIGURES

48. *Antitheton* (Kircher). A musical contrast, to express things contrary and opposite, occurring successively or simultaneously. It can be characterized by contrasting registers in a voice part, contrasting thematic ideas in a contrapuntal texture, contrasting musical textures etc.
49. *Congeries* (Burmeister). This occurs when a 5-3 chord moves to a 6-3 chord, which then moves back to a 5-3 chord, up and down. Burmeister defined the figure as 'an accumulation of perfect and imperfect consonances, the movement of which is permitted [by the rules of counterpoint]'.
50. *Fauxbourdon* (Burmeister). Parallel motion between parts in 3rds and 6ths.
51. *Mutatio toni* (Bernhard). The sudden shifting of mode for expressive reasons (see ex.22).
52. *Noema* (Burmeister). A purely homophonic section, usually consonant, within polyphony, for textual emphasis. Four special types can be distinguished:
53. *Analepsis*. Two immediately adjacent *Noemas* (see no.52).
54. *Mimesis*. Two successive *Noemas* (see no.52), the second of which is at a different pitch.
55. *Anadiplosis*. A double *Mimesis* (no. 54), but see also no.1.
56. *Anaploce*. A repetition of a *Noema* (no.52) heard in chorus A by chorus B while chorus A is silent.
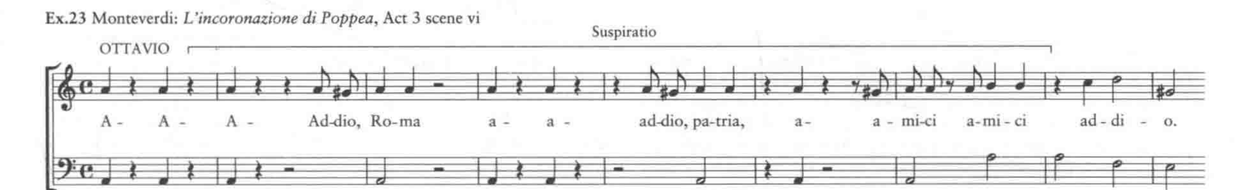
G. FIGURES FORMED BY SILENCE (RESTS)

57. *Abruptio* (Bernhard) = *Aposiopesis* (Burmeister) = *Homoioteleuton* (Nucius) = *Tmesis* (Janovka). A general pause or silence within a musical texture where silence is not expected (see ex.8).
58. *Aposiopesis*. See no.57.
59. *Homoioteleuton*. See no.57.
60. *Suspiratio* (Kircher). Usually the breaking up of a melody by rests to illustrate the text (see ex.23); it is closely related to all the other musical-rhetorical figures in this class.
61. *Tmesis*. See no.57.

Ex.22 Schütz: *Saul, was verfolgst du mich?; Symphoniarum sacrarum 3a pars* (1650)



Ex.23 Monteverdi: *L'incoronazione di Poppea*, Act 3 scene vi



4. Affects. As a result of its intricate interrelationships with rhetorical doctrines, Baroque music assumed as its primary aesthetic goal the achieving of stylistic unity based on emotional abstractions called the Affects. An affect ('Affekt' in German, from the Greek 'pathos' and the Latin 'affectus') consists of a rationalized emotional state or passion. After 1600 the representation of the Affects became the aesthetic necessity of most Baroque composers, whatever their nationality, and the fundamental basis of numerous treatises. During the Baroque period the composer was obliged, like the orator, to arouse in the listener idealized emotional states – sadness, hate, love, joy, anger, doubt and so on – and every aspect of musical composition reflected this affective purpose. While it was easier to appreciate it in music associated with a text, the aim in instrumental music was the same. It needs to be stressed, however, that to compose music with a stylistic and expressive unity based on an affect was a rational, objective concept, not a compositional practice equatable with 19th-century concerns for spontaneous emotional creativity and equally spontaneous emotional responses on the part of an audience. The Baroque composer planned the affective content of each work, or section or movement of a work, with all the devices of his craft, and he expected the response of his audience to be based on an equally rational insight into the meaning of his music. All the elements of music – scales, rhythm, harmonic structure, tonality, melodic range, forms, instrumental colour and so on – were interpreted affectively. The styles, forms and compositional techniques of Baroque music were therefore always the result of this concept of the Affects.

Since the 19th century, writings on Baroque music have often referred to a so-called Theory of the Affects (or 'Affektenlehre' in its commoner German equivalent), though in fact no one comprehensive, organized theory of how the Affects were to be achieved in music was ever established in the Baroque period. It has been assumed incorrectly, especially by writers such as Pirro and Schweitzer and those influenced by them, that composers worked with stereotyped musical-rhetorical figures – analogous to Wagnerian leitmotifs – in order to create a predetermined form of tone-painting. Other writers, including Bukofzer, continued to believe that such a stereotyped set of musical figures was an essential aspect of a Baroque theory of Affects. More recent research has clearly shown that a concept of stereotyped musical figures with specific affective connotations never existed in the Baroque composer's mind or in theoretical explanations. Musical-rhetorical figures were devices meant only to decorate and elaborate on a basic affective representation and to add dramatic musical stress to words and poetic concepts. They functioned in music just as figures of speech function in oratory – as part of the *decoratio*.

The concept of the Affects was at least partly shaped by the writings of 17th-century philosophers of such diverse national backgrounds as Descartes, Francis Bacon and Leibniz. In an ever-growing stream of natural-philosophical studies in the 17th century, Descartes' *Les passions de l'âme* (1649) became perhaps the most decisive in its influence on the art of music. This resulted from the belief that he had discovered a rational, scientific explanation for the physiological nature of the passions and the objective nature of emotion. Nor was music unique, for a similar concern for the Affects dominated all the arts in the 17th century. The attempt to understand the passions lies deeply buried in the history of Western art long before Descartes, however. The connection with the ancient concept of the four temperaments or humours

Ioſē agebant. In Congratulamini 6. vocum 2. parte ad textum: Mulier quid ploras? In convertendo 8 vocum ſecunda parte ſub textu Et flebant &c. & infinita alia apud eundem.

XIV. DE HYPOTYPOSI.

Hypotypoſis eſt illud ornamentum, quô textus ſignificatio ita deumbratur ut ea, quæ textui ſubſunt & animam vitamq; non habent, vita eſſe prædita, videantur. *Hoc ornamentum uſitatiſſimum eſt apud authenticos Artifices. Vtinam eâdem dexteritate ab omnibus adhiberetur Componiſtis. Exemplum eſt in Orlandi Benedicam Domino altera parte ad textum, Et lætentur. Alia videantur apud eundem in Confitemini 2. parte ad textum: Et lætetur cor. Item in Deus qui ſedes: ad textum: laborem & dolorem. In Sicut mater, &c. 5. voc. ad textum: Et gaudebit cor veſtrum.*

XV. DE APOSIOPESI.

Apoſiopeſis ἀποσιώπησις eſt quæ ſilentium totale omnibus vocibus ſignô certô poſitô confert. *Vt apud Orland. in Angelus ad paſtores 5. vocum. Simile vide apud eundem in Surgens Ieſus 5. vocum. In Chriſte patris verbum, &c. 6. vocum. In principio erat verbum. tertia parte.*

XVI. DE ANAPLOCE.

Anáploce ἀναπλοκὴ eſt in Harmonijs ex Octo præſertim vocibus, & duobus choris conſtantibus propè clauſulam vel in ipsâ etjam Clauſulà Harmoniæ unius Chori in altero replicatiò, repetitione ad binas ternaſve vices inculcata. *Exemplum eſt in Orlandi Deus miſereatur noſtri Harmonià 8. voc. quô textus; Et metuant eum, expolitur. Item in Handl. Quam dilecta tabernacula, ſub textu: Qui ſperat in te.*
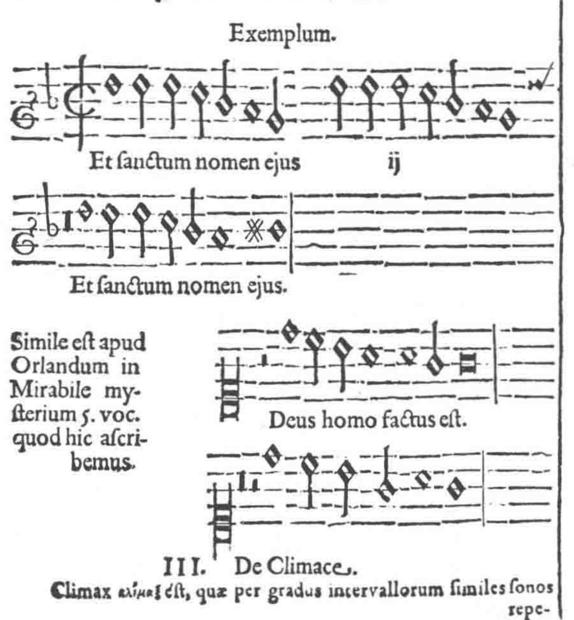
De Ornamentis ſive figuris Melodiarum.

I. De Parembole.

Parembole παρεμβολὴ eſt quando duabus vocibus vel etjam pluribus, fugæ affectionem ab initio cantus perſequentibus, admiſcetur alia vox, quæ cum illis alteris pariter procedit, nihil ad Fugæ naturam vel rationem conferens, ſed tantum vacua concordantiarum loca inter illas voces Fugæ μίμησιν exſequentes, replens. *Exemplum eſt apud ORL. in Surrexit paſtor. 2. Diſc. Simile eſt apud eundem in Cantione Sicut mater.*

II. De Palillogia.

Palillogia παλιλλογία eſt ejuſdem τοῦ μέλους affectionis ſive tractuli in iiſdem ſonis, nonnunquam omnibus, interdum vero initialibus, in una eademq; voce intercalatis quibuſdam pauſis, vel etjam nullis, iteratio, quæ in unica ſaltem fit voce:



III. De Climace.

Climax κλῖμαξ eſt, quæ per gradus intervallorum ſimiles ſonos repe-

Pages 62–3 from J. Burmeister's 'Musica poetica' (Rostock, 1606; the expanded edition of 'Musica autoschediastikē', 1601)

should not be overlooked, and the ancient Greeks wrote at great length about the control of human emotions. They believed that music possessed an ethical force, or ethos, that was bound together with the modes. The Renaissance witnessed a convergence of the Attic philosophy of Ethos, the theory of the temperaments and a developing theory of the Affects, for example in the numerous definitions of the modes according to their affective nature. In later treatises these ideas ultimately became theories of Affects associated with keys, the best known of which was Mattheson's in his *Neu-eröffnete Orchestre* (1713).

The association of rhetoric with the concept of the Affects can be found almost continuously in the history of music from at least the end of the 15th century. It is explored in most of the major treatises on Baroque music (see Buelow, 1973–4, for a selective bibliography). By the turn of the 17th century, for example in Caccini's preface to his *Le nuove musiche* (1601/2), the musical goal of the singer became the moving of the affects of the soul ('di muovere l'affetto dell'animo'). The German theorist Michael Praetorius, in *Syntagma musicum*, iii (1618), warned that a singer must not simply sing but must perform in an artful and graceful manner so as to move the heart of the listener and to move the affects. An Italian theorist, Cesare Crivellati, in *Discorsi musicali* (1624), devoted a chapter to 'Come con la musica si possa movere diversi affetti' (chap.11), and the English writer Charles Butler, in *The Principles of Musik* (1636), gave the purpose of music as 'the art of modulating notes in voice or instrument. De wie [which], having a great power over de affections of de minde, by its various Modes produces in de hearers various effects'. Among the many works contributing definitions of the Affects in the 17th century is Kircher's *Musurgia universalis*, an encyclopedic work, full of valuable information, where a theory of intervals as related to the Affects was proposed for the first time (see Scharlau, 1969). Of equal value are the several treatises of Werckmeister, who attempted to combine the rationality of mathematics with the rhetorical concepts of the Affects, providing a definition of particular value to an understanding of German late Baroque music.

In 1706 the German writer Johann Neidhardt, in his work on the tuning of a monochord, *Beste und leichteste Temperatur des Monochordi*, asserted that 'the goal of music is to make felt all the affects through the simple tones and the rhythms of the notes, like the best orator', and this remained the aesthetic credo of writers on music for much of the 18th century. Perhaps the most succinct and effective statement regarding the role of the Affects in music was made by Mattheson (in *Der vollkommene Capellmeister*): 'everything that occurs without praiseworthy affects [in music] can be considered nothing, does nothing and means nothing'.

II. After 1750

During the Enlightenment, philosophy and science developed new ideals of expression that greatly reduced the role of formal eloquence in intellectual life. Descartes objected to the use 'des feintes et des déguisements de la rhétorique', and the statutes of the Royal Society of London (1663) specified that all scientific reports should

avoid 'prefaces, apologies, and rhetorical flourishes'. John Locke's *Essay Concerning Human Understanding* (1690) distinguished between the linguistic style suitable for 'pleasure and delight' and that appropriate for 'information and improvement'. In the following decades, conspicuous exhibitions of traditional eloquence became unacceptable in discursive situations demanding truthfulness, although this did not preclude an appreciation of virtuosic oratory as literature: in the mid-18th century Frederick the Great could both carry volumes of Cicero on his campaigns and, in his judicial reforms, abolish harangues and appeals to the emotions from concluding arguments in court. Mattheson, whose position in the English embassy in Hamburg permitted close contact with British culture, echoed Locke in distinguishing between the plain language required of the historian and the florid style permitted to the rhetorician (*Grundlage einer Ehren-Pforte*, 1740).

Rhetoric was further undermined in the early 18th century as aestheticians, emulating the accomplishments of scientists such as Newton, sought overarching principles that governed all the arts. Whereas the *ars oratoria* had traditionally been concerned primarily with spoken and persuasive discourse, it became associated increasingly with written (and even non-verbal) media as part of the broader domain of *belles-lettres*. Rhetoric, however, now assumed a somewhat peripheral position among the arts. In *Les beaux-arts réduits à un même principe* (1746), Charles Batteux placed it between the mechanical and the fine arts: unlike music, poetry, painting, sculpture and dance, which have pleasure as their object, rhetoric (along with architecture) both provided pleasure and served some pragmatic objective. Because its utilitarian component involved considerations outside the realm of art, oratory would later be further marginalized in the aesthetics of Kant and Hegel.

The re-evaluation of rhetoric permitted its principles to be employed selectively, which in turn made possible numerous new analogies. Mattheson could thus enlist rhetoric in his efforts to disassociate music from the mathematical tradition. His enormously influential writings, however, treat the precepts of oratory with considerable licence: whereas Dressler and Burmeister had only been willing to create three-part models of musical organization (using rhetorical concepts in dividing the work roughly into beginning, middle and end), Mattheson advanced a detailed comparison of the da capo aria to the six-part oration. This analogy required, among other liberties, that the opening ritornello appear as both the *exordium* and the *peroratio*, despite the very different functions these two components serve in traditional rhetorical theory. Mattheson justified this departure from the *ars oratoria* simply by referring to the repetition as a musical convention and by noting that several psalms are similar in design to the da capo aria.

Mattheson's writings represent an important new development in the relationship between music and rhetoric. Although music theorists of previous centuries had often invoked rhetorical terms and concepts idiosyncratically (see Vickers, 1984), their borrowings typically suggest a desire to appropriate rhetoric's prestige. The discrepancies that arise frequently reflect the difficulties of comparing dissimilar activities, and the theorists were generally no more idiosyncratic than the complex and contradictory taxonomic systems of the rhetoricians themselves. Mattheson, on the other hand, clearly regarded musical conventions as taking precedence over the precepts of his putative models; rhetoric no longer exerted priority over music.

Terminology and concepts drawn from the *ars oratoria* remained common in discussions of music, but by the middle of the 18th century new and often highly critical attitudes towards formal eloquence complicated the use of rhetoric as a source of imagery. In his *Saggio sopra l'opera in musica* (1755), Francesco Algarotti asserted that the overture of an opera should prepare the following drama, relating to it in the way that an exordium relates to the ensuing oration. Traditional rhetorical theory, however, did not require the exordium to refer to the subject of a speech (this function was assigned to the *narratio*), and the ancient orators left numerous independent *proemia*, or introductions, that could be prefixed to speeches on any topic. Algarotti therefore found that some composers did treat the overture as an exordium, but in precisely the way that he wished to oppose. He also complained of composers who resemble orators using 'big and pompous words' to display 'the loftiness of their subject and the lowness of their genius'. In drawing on the oration as a model for musical procedures, Algarotti was therefore obliged to reject aspects of the rhetorical tradition that did not conform to his aesthetics.

Similar complexities surround a passage in *Le neveu de Rameau* (*c*1760) in which Diderot stated that 'the aria is the peroration of the scene'. The metaphor implies that the aria, like the concluding section of a speech, endeavours to touch the passions. Although this clearly suggests a parallel between music and rhetoric, it appears in a paragraph portraying the rhetorical heritage as entirely unsuited to musical composition in the *nouveau style* of Italian comic opera. Within a decade of the Querelle des Bouffons, the orations of Demosthenes, Quinault's polished phrases and the declamation of classically trained actors could no longer provide a basis for music accompanying the exclamations, interruptions, shouting, groaning, weeping and laughing found in *opera buffa*. Such outbursts were not regarded as devices employed for specific persuasive purposes (as they would have been classified by traditional rhetoricians) but as spontaneous expressions of a character's passions.

A concern with the passions thus remained central to the later 18th century (and writers could thus still find rhetorical terminology useful), but the affections were no longer considered universal emotional states subject to codification according to rational principles. Instead, the passions were held to be highly changeable and uniquely individual, and the conventionalized representations of the affects found in earlier works began to seem stereotyped and unnaturally static.

These attitudes allowed a rhetorical manner of composition to be construed as a fault, as in C.F. Cramer's criticism (1783) of the procedures of Hasse and Graun. Yet in his *Treatise* published one year later, William Jones was still able to complain that Haydn and Boccherini lacked the rhetorician's demeanour. References to rhetoric are thus often rather general and tend to accompany remarks concerning the composer's need to cultivate a refined sensibility by familiarity with other arts. In *Der musikalische Dilettant* (i, 1770), for example, J.F. Daube suggested that composers employ the 'light and shade' of painting and 'consider carefully the rules of oratory'.

Rhetoric's changed status encouraged its treatment in such unspecific terms, and H.C. Koch (*Musikalisches Lexikon*, 1802), noting the unsystematic nature of writings on the subject, concluded that the composer should exercise 'a sensitive artistic feeling' in dealing with these fragmentary observations.

The writings of J.N. Forkel offer the final 18th-century attempt to develop a rhetoric of music. Although this founder of modern musicology is often characterized as a conservative, even reactionary, figure, his thoughts on rhetoric incorporated a progressive view of human psychology based on recent English philosophy. Forkel regarded the affections not as remaining constant until acted on but as inherently mobile and subject to an infinite number of modifications. Accordingly, the discussion of figures in the first volume of his *Allgemeine Geschichte der Musik* (1788) emphasizes concepts relating to the connection of musical ideas. Figures used to illustrate a text – a principal subject of previous musical rhetorics – are virtually ignored. Rather than being rationally quantifiable, as in Baroque music, affects are now considered entirely subjective and highly personal. Each piece reflects the inner character of its composer, and consequently Forkel considered superfluous the formulaic *loci topoi* that once aided the invention of both orators and musicians. Despite the importance of rhetoric in his thought, Forkel clearly regarded music as a true universal language superseding speech, which is merely conventional and therefore arbitrary. This accords with the views of authors such as Schiller, who regarded the arts as having 'an absolute immunity from human arbitrariness'. Forkel's faith in the pre-eminence of music became common in the Romantic period.

18th century aestheticians often cautioned composers to portray the passions, not individual words or the natural world (see Hosler, 1981 and Neubauer, 1986). As music achieved a more elevated status, depictions of birdcalls and battles, while popular with the public, began to be regarded as a debasement of the art. Critics objected strongly to certain 'madrigalisms' in Haydn's *The Seasons* (1801), and Beethoven was careful to explain the Pastoral Symphony as 'more an expression of feeling than painting'. As this phrase indicates, illustrative passages were often considered in relation to painting rather than to rhetoric; indeed, despite the proliferation of verbal programmes and descriptive titles in the 19th century, the programmatic works of the Romantic period owe little to the *ars oratoria* (*see* PROGRAMME MUSIC). In 1843 Schumann ridiculed the notion that 'a composer working with an idea sits down like a preacher on Saturday afternoon, schematizes his theme according to the usual three points, and works it out in the accepted way'. By the middle of the 19th century the conventions of pulpit oratory were almost the only models readily available for Schumann's satire.

The main focus of rhetoric during the 18th and 19th centuries was execution and delivery (the *pronuntiatio* of ancient theory), and by 1785 the majority of rhetorical textbooks concerned elocution. Rhetoricians retained their respectability in this restricted domain; Kant, for example, contrasted oratory, which persuades by exploiting human weaknesses and is 'unworthy of any esteem', with excellence of speech (*Wohlredenheit*), which belongs to the domain of art. The treatises of C.P.E. Bach, Quantz and Leopold Mozart encouraged performers to study the techniques of successful speakers, and concepts of 'proper declamation' continued to be invoked in debates on the execution of Beethoven's works (see Barth, 1992). As rhetoric became almost exclusively associated with matters of delivery and pronunciation, vocal coaches came to be accepted as instructors; in 1867 Peter Cornelius (Wagner's répétiteur and a composer and trained actor) was appointed teacher of music theory and rhetoric at the Königliche Musikschule in Munich.

Rhetoric reached its nadir as a scholarly discipline at the close of the 19th century: in 1872 Nietzsche's course on its history attracted only two students and in 1902 Benedetto Croce noted that 'rhetoric in the modern sense is above all a theory of elocution'. In such an environment the early 20th-century investigations of the musico-rhetorical tradition by Kretzschmar, Hugo Goldschmidt and Schering were important rediscoveries. The immediate cultural background supported the tendency (seen particularly in Schering) to regard the musical surface as saturated with rhetorical symbols, much as Wagner's operas were permeated with leitmotifs. In the mid-20th century H.-H. Unger compiled an extensive catalogue of musical figures, which he used to label the rhetorical devices presumed ubiquitous in Baroque compositions. The opening gesture of Schütz's *Saul, Saul, was verfolgst du mich?*, for example, was found to contain 15 such figures. In the late 20th century Krones extended this tradition to the analysis of works by Haydn, Mozart, Beethoven and even later composers. His account of the first three bars of Wagner's prelude to *Tristan und Isolde* proposes the use of *exclamatio* (the rising minor 6th), *passus duriusculus* (the rising and falling chromatic lines), *catachresis* (the 'Tristan chord') and *suspiratio* (the rest at the end of the phrase). Here figures no longer ornament the language, as in traditional rhetorical theory, but comprise the very stuff of the language itself.

The extent to which rhetoric impinged upon past compositional thought, however, remains a subject of much debate. Ursula Kirkendale's claim that Bach's *Musical Offering* was arranged according to Quintilian's *Institutio oratorica* met resistance from Bach scholars (see Wolff, Dreyfus, Walker and Williams), while Ratner's assertion that composers of the late 18th century used characteristic musical figures ('topics') associated with various moods, scenes and musical styles has been influential. Allanbrook has used this approach fruitfully to account for the dance types in Mozart's operas, where texts provide a basis for interpretation. Although Ratner's terminology recalls the *topoi* of rhetoric, the organization of melodic allusions in Haydn and Mozart cannot be shown to derive from the procedures of oratory; indeed, the *loci topoi* were being marginalized by contemporary aestheticians such as J.G. Sulzer and Hugh Blair. Moreover, as Diderot indicated, the idiom derived from Italian comic opera stood in opposition to the traditions of classical rhetoric. It may prove that semiotics, rather than rhetoric, provides the proper framework for the perspectives of Krones and Ratner.

Many recent analytical applications of rhetorical concepts are based on the presumption that during their study of Latin composers of the past were thoroughly indoctrinated in formal eloquence. Research into Bach's education, however, shows that much of his training in rhetoric involved rote memorization. Only on rare occasions was Leopold Mozart grateful for his knowledge of Latin (letter

of 5 November 1765), and in a letter of 5 February 1778 he advised his son to purchase a German translation of the psalms before attempting to set them in Latin. Much of Mozart's instruction was probably practical, concerned with proper pronunciation and issues of text-setting rather than delving into the precepts of oratory. Wolfgang himself disclaimed the ability to 'arrange the parts of a speech' effectively (letter of 9 November 1777), and was already an established musician before he began to study Latin in the late 1760s.

It is thus difficult to see classical rhetoric as part of a comprehensive *Weltanschauung* influencing the compositional choices of late 18th-century musicians. In fact, the ability of contemporaneous theorists to relate the six-part oration to both the da capo aria and sonata form (see Bonds, 1991) suggests that rhetoric did not provide models for composers; rather, writers on music seem to have adapted rhetorical concepts to conform – however tenuously – to musical practice. Despite this, the study of rhetoric remains invaluable to an understanding of certain terms, such as *inventio* and *Anlage*, and provides much insight into the creative process in general. Indeed, the trajectory of rhetoric in the 18th century reflects significant changes in the way creativity was conceptualized: instead of following rules and formulae (such as are set forth in rhetorical treatises), artists came to be seen as forming their style according to their own nature. Numerous developments, including the interest in the biographies of composers, and perhaps the foundations of musicology itself, may be related to the declining position of rhetoric in Enlightenment thought.

See also EXPRESSION, §I, and PHILOSOPHY OF MUSIC, §II.

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BLAKE WILSON (I, 1), GEORGE J. BUELOW (I, 2–4), PETER A. HOYT (II)

Rhetus [Rhete], **Georg** [Jerzy] (*b* Stettin [now Szczecin], 16 Jan 1600; *d* Stettin, 5 June ?1645). German printer. He came from a family of printers living in Stettin; in 1619 he purchased Georg Rhode's printing house, the most eminent in Danzig (now Gdańsk), and in 1629 he was appointed 'Reipublicae et gymnasii typographus'. After his death the firm was run by his widow and then by his sons until the end of the 17th century. His music publications included volumes by Eccard and Stobaeus (RISM 1634[3]), Opitz (1639), Stobaeus (1640), Siefert (1640) and Martin Spielenberger (1641). He used a high quality of type and his publications present an attractive appearance.

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TERESA CHYLIŃSKA

Rhiemann, Jacob. *See* RIEHMAN, JACOB.

Rhijck, Dieudonné [Deodatus]. *See* RAICK, DIEUDONNÉ (DE).

Rhodes, Harold (*b* Los Angeles, 1910). American piano teacher and designer of the Rhodes electric piano. The son of a baker, his grounding was in the sciences and he took an architectural degree at Los Angeles Polytechnic High School. Around 1930 he established the Harold Rhodes School of Popular Piano. During World War II he taught the piano to fellow servicemen, and then to hospital patients. For this he built his 29-note Air Corps Piano (1942), which could be played in bed and resembled a large toy piano; it used scrap parts from aeroplanes, including lengths of flattened aluminium tubing, mounted like xylophone bars, instead of strings. Thousands were built for Air Corps Hospitals. By 1947, working in California, Rhodes had developed the idea in the three-octave Pre-Piano, with electrostatic pickups, which was marketed for two years.

While in partnership with guitar builder Leo Fender, the only direct result of which was the Rhodes Piano Bass (marketed 1960–80), from about 1956 Rhodes developed the electric piano that bears his name; hammers strike electromagnetically amplified thin steel wire tines, individually linked to steel 'tone bars' that add resonance (*see* ELECTRIC PIANO, fig.2). Several models were manufactured by Rhodes Keyboard Instruments in Santa Ana and later in nearby Fullerton, California during 1965–86 (until 1974–5 as Fender-Rhodes), after CBS Musical Instruments took over Fender-Rhodes in 1965. An Electric Piano Classroom System was produced in the late 1960s. Although outdated, it is still popular with rock and jazz-rock musicians, and is recreated in sampled form on many digital pianos. The Chroma synthesizer and an electronic piano (1982) were taken over from the defunct ARP company. The company was bought by Roland in 1989, which marketed several sample-based digital pianos, synthesizers, and a drawbar organ in Los Angeles under the Rhodes name, before releasing the company to Harold Rhodes in the late 1990s for legal reasons. The innovative Rhodes Piano Method was initiated in 1990, and Rhodes received a Grammy award in 1997 in recognition of his achievements in music education, and also for the invention of his electric piano, which is set to be remarketed in 2001.

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HUGH DAVIES

Rhodes, Helen. *See* HARDELOT, GUY D'.

Rhodes, Jane (Marie Andrée) (*b* Paris, 13 March 1929). French mezzo-soprano. She made her stage début in *La damnation de Faust* at Nancy in 1953, and took part in the première of Landowski's *Le fou* (1956). Her Opéra début was in 1958 as Berlioz's Marguerite; her incursions into the dramatic soprano repertory, notably as Strauss's Salome (Opéra, 1958) – perhaps invited by her lissom figure and attractively piquant stage presence – were not invariably successful; as an internationally admired Carmen, she developed an impressively 'French' portrayal,

aided by a voice not large or intrinsically beautiful, but capable of exquisitely seductive inflections. In addition to an operatic repertory that included *Bluebeard's Castle*, *L'incoronazione di Poppea*, Ravel's *L'heure espagnole* and Poulenc's *La voix humaine* (the last two played in a 1968 Opéra-Comique double bill), she appeared in much Offenbach. Rhodes took the role of Renata in the first recording of Prokofiev's *The Fiery Angel* (in French). She married the conductor Roberto Benzi in 1966.

MAX LOPPERT

Rhodes, Phillip (Carl) (*b* Forest City, NC, 6 June 1940). American composer. He attended Duke University (BA 1962), where he was a composition pupil of Iain Hamilton, and Yale University (MM 1966), where his teachers included Donald Martino, Mel Powell, Gunther Schuller and George Perle. In 1962 and 1965 Tanglewood orchestra prizes enabled him to study at the Berkshire Music Center. He served as composer-in-residence in the Cicero, Illinois public schools (1966–8) and for the Louisville SO (1969–72). In 1968–9 he taught at Amherst College and from 1972 to 1974 was composer-in-residence for the Kentucky Arts Commission. He joined the music department at Carleton College as Andrew W. Mellon Professor of Humanities and composer-in-residence in 1974. His many honours include stipends and commissions from the NEA and NEH and awards from the American Academy and Institute of Arts and Letters, the Fromm Foundation, the Martha Baird Rockefeller Fund for Music, and the Guggenheim, McKnight and Bush foundations. His opera, *The Gentle Boy* (1979–80), received the National Opera Association prize in 1986. He has served on the executive boards of the College Music Society (president 1985–7) and the Minnesota Composers Forum.

Rhodes's music combines Classical discipline, Romantic lushness and expressionist angularity in a contemporary context. His harmonic language treads a fine line between tonality and atonality. Colourful instrumentation and rich sonorities are characteristic of his chamber and orchestral writing. Recurrent motifs are important in *Autumn Setting* (1969), *The Lament of Michal* (1970) and *Visions of Remembrance* (1978–9). He is also fond of musical quotation, as is evident in *Reflections* (1976–7), *Fiddletunes* (1997) and the quartet of 1975, and injects humour into compositions such as *Witticisms and Lamentations from the Graveyard* (1972). His vocal works are dramatic and expressive, revealing a special sensitivity to text. Rhodes's active research interest in traditional Appalachian music is reflected in compositions such as *Reels and Reveries* (1991) and *Fiddletunes*. A particular affinity for bluegrass music led to his Concerto for Bluegrass Band and Orchestra (1974). Commissioned by the NEA for the McLain Family Band, it is likely his most-performed work.

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Vocal: 3 Scenes (R. Dehmel, H. Piontek, C. Morgenstern), med v, pf, 1965; Autumn Setting (P.V. Schneider), S, str qt, 1969; The Lament of Michal (Schneider), S, orch, 1970; From 'Paradise Lost' (orat, P. Rhodes, J. Rhodes, R. Kain, L. Kain, after J. Milton), S, T, Bar, nar, SATB, orch, 1972; Witticisms and Lamentations from the Graveyard (R. Herrick, anon.), SATB, 1972; Mountain Songs (trad.), S/T, pf, 1976; On the Morning of Christ's Nativity (cant., Milton), S, T, SATB, fl, ob, bn, tpt, hp, 1976; Visions of Remembrance (D. Worth, H. Crane, A.J. Rhodes, D.H. Lawrence), S, Mez, 10 insts, 2 perc, 1978–9; Wind Songs (C. Rossetti, P. Rhodes), SSA, Orff insts, 1979; Ad honorem Stravinsky (J. Bryce, after Milton), SATB, 1981; The Face I Carry with Me (E. Dickinson), S, fl, vn, vc, pf, 1981–2; In Praise of Wisdom (Bible), SATB, 2 ob, eng hn, 3 bn, 1982; Dancing Songs, SSA, Orff insts, 1985; Nets to Catch the Wind, SATB, perc, 1986; 3 Appalachian settings, SATB, vn, 1999; other songs, choral works

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BARBARA A. PETERSEN/JUSTIN LONDON

Rhodes, Willard (*b* Dashler, OH, 12 May 1901; *d* Sun City, AZ, 15 May 1992). American ethnomusicologist and educationist. He studied at Heidelberg College, Tiffin, Ohio (AB, BMus, 1922), the Mannes School of Music, New York (1923–5), and Columbia University (MA 1925). He then went to Paris (1925–7) where he was a pupil of Cortot and Boulanger. On his return he worked with opera companies, including the Rhodes Chamber Opera in Chicago in the early 1930s. He was director of music in the public schools of Bronxville, New York, 1935–7; then he joined the music department at Columbia University, where he remained until his retirement in 1969. Concurrently, from 1938, he was adviser to the Bureau of Indian Affairs in its project for recording Amerindian music; this resulted in the issue of a notable series of recordings by the Library of Congress and Folkways. He also undertook fieldwork in Africa (notably Nigeria) and India. Rhodes was a co-founder of the Society for Ethnomusicology (1953) and its president, 1956–8; he was also president of the Society for Asian Music in 1961 and the International Folk Music Council (now International Council for Traditional Music) in 1968, and served on the committees of other organizations such as the American Musicological Society, the American Folklore Society, the African Music Society and the International Institute for Comparative Musical Studies and Documentation.

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Rhodesia. *See* ZIMBABWE.

Rhodhotheatos, Dionyssios. *See* RODOTHEATOS, DIONYSSIOS.

Rhombe (Fr.). *See* BULLROARER.

Rhombos (Gk.). An ancient Greek term applied to the BULLROARER; also a synonym for the *rhoptron* (battle drum). *See* GREECE, §I, 5(i)(e) and (f).

Rhoptron (Gk). An ancient Greek battle drum. *See* GREECE, §I, 5(i)(f).

Rhumba. *See* RUMBA.

Rhymed Office. *See* VERSIFIED OFFICE.

Rhys, Philip ap [Aprys, Apprys, Apryce] (*fl* 1545–60). English composer. He was organist of St Mary-at-Hill in the city of London (as 'Philipp Ryse'), a post from which he resigned in 1547; 'Ryse William', presumably a relative, took over in 1548. In *GB-Lbl* Add.29996, f.28*v*, he is described as being 'Off Saynt poulls in london'. John Redford, almoner of St Paul's Cathedral, died in 1547, and it is reasonable to suppose that Philip ap Rhys took over his duties as organist there. He is last heard of on 17 July 1559, when 'Mr. Phillip of Poles' was paid 1s. 4d. for playing at Evensong at St Mary-at-Hill.

Rhys's surviving compositions consist entirely of liturgical organ music in the first section of *GB-Lbl* Add.29996 which, because of its wholly archaic repertory, appears to have been compiled before the Act of Uniformity of 1549. He was not an imaginative composer but he wrote an 'organ mass' which, because of the effect of the Reformation, has turned out to be the only Ordinary setting of its kind in the English repertory. It consists of a troped Kyrie, Gloria, offertory, Sanctus and Agnus Dei. Staves for the Credo were ruled in the MS, but the piece (if composed) was not entered. The offertory is, by continental standards, an unusual item in an organ mass, being from the Proper rather than the Ordinary. It consists of a setting of the plainchant *Benedictus sit*, the Offertory for Trinity Sunday. The setting omits the opening phrase, which was intoned by a cantor. The other movements consist of organ verses played in alternation with sections of the plainchant. Most of Rhys's organ music is in a simple three-part texture with the plainchant in the middle or lowest voice.

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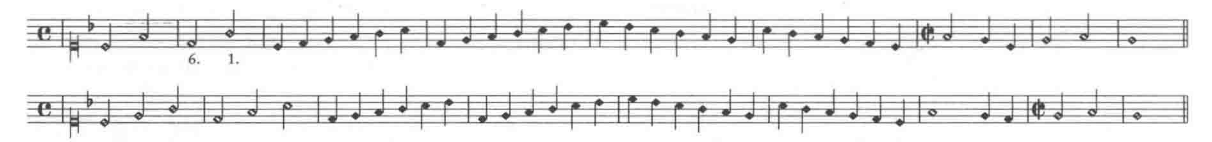
JOHN CALDWELL

Rhythm (from Gk. *rhythmos*; Lat. *rhythmus*; Fr. *rythme*; Ger. *Rhythmus*; 16th-, 17th-century Eng. *rithme*). Generically, a 'movement marked by the regulated succession of strong or weak elements' (*Oxford English Dictionary*). In etymological discussions of the term there is a tension between rhythm as continuously 'flowing' and rhythm as periodically punctuated movement. In musical contexts the term is even harder to pin down. Fassler remarks: 'There is no accurate simple definition of the term "rhythm" (or "rhythmics") and no consistent historical tradition to explain its significance' (B1987, p.166 n.10). Sachs is even more pessimistic: 'What is rhythm? The answer, I am afraid, is, so far, just – a word: a word without generally accepted meaning. Everybody believes himself entitled to usurp it for an arbitrary definition of his own. The confusion is terrifying indeed' (A1953, p.12). Etymology is thus of little assistance.

Rhythm and pitch are the two primary parameters of musical structure (Meyer, E1973). For in specifying the tonal and rhythmic organization of a work we believe we have captured its essential structure. Changes in instrumentation, orchestration or dynamics (i.e. changes to the secondary parameters) are understood as different arrangements of the same musical work, whereas alterations in pitch or rhythm may result in a new, different work. If pitch is concerned with the disposition of the frequencies of musical notes, then rhythm is concerned with the description and understanding of their duration and durational patternings. These durations may be more or less regular, may or may not give rise to a sense of beat or tempo, and may be more or less continuous, but as all music involves duration(s), all music necessarily has some manner of rhythm. Claims that a particular piece or performance 'lacks rhythm' may be taken to mean that the piece or performance lacks rhythmic regularity and/or a coherent sense of motion. In a similar vein, we use the adjective 'rhythmic' as an aesthetic positive in describing a piece; it would be strange, for example, to say that a piece was bad because it was very rhythmic.

If 'rhythm' refers to patterns of duration, and if 'rhythmic' characterizes such a pattern as more or less regular, then the question arises as to what determines regularity. The answer is in large part the subject of §I below, but the rhythm–rhythmic distinction gives a clue as to how our definition may be further circumscribed. For a temporal pattern to be a 'regular rhythm' its recurrent features have to be intelligible to the human ear, and this suggests that both 'rhythm' and 'rhythmic'

Ex.1 Butler (1636) on metric context and its perceptual effects; repr. in Houle (1987), 31



refer to the smaller-scale features of musical experience. There may be a deep-seated psychological reason for this, in that 'rhythm' may be a quality of musical figures and movement that is apprehended within the span of the perceptual present, whereas 'form' requires an understanding of structural relationships either wholly or partly outside the perceptual present (and thus engages one's long-term memory of the piece at hand as well as one's musical background and knowledge). While larger patterns and symmetries may occur over entire movements, days or weeks, we do not apprehend or understand these 'rhythms' in the way that we have a sensible, toe-tapping grasp of the periodicities present at the beginning of, for example, the finale of Haydn's 'London' Symphony or the Major-General's Song by Gilbert and Sullivan. The application of the terms 'rhythm' and 'rhythmic' to larger musical structures and temporal processes represents a metaphorical extension of rhythm's proper meaning.

This article is concerned primarily with musical rhythm and metre in Western music and the Western musicological tradition. Nonetheless, discussions of non-Western music and theories are noted where appropriate.

I. Fundamental concepts and terminology. II. Historical studies of rhythm. III. Current rhythm research.

I. Fundamental concepts and terminology

The elements of rhythm are necessarily intertwined in their origin and effect. Thus, for example, while durations have certain essential properties, one's experience of duration will vary according to musical context (i.e. given the presence or absence of a regular metre). Nonetheless, this discussion begins with the duration of single notes, then proceeds to the organization of successive durations into coherent groups, the emergence of metre and metric listening, and so forth. In addition, since rhythm and metre are coherent phenomena only for a listener who can capture and remember the music as it unfolds, the following discussion engages psychological theory and research to a significant degree.

1. The distinction between rhythm and metre. 2. The perception of duration and succession. 3. Durational patterns and rhythmic groups. 4. Metre: beats, metric cycles and tempo. 5. Rhythmic and metric accent. 6. Interactions of rhythm and metre. 7. Complex rhythms and complex metres. 8. Additive versus divisive rhythm.

1. THE DISTINCTION BETWEEN RHYTHM AND METRE. A series of events (whether musical notes or the blows of a hammer) is commonly characterized as 'rhythmic' if some or all of those events occur at regular time intervals. But being 'rhythmic' is not the same thing as being 'a rhythm'. For a musician or musicologist 'rhythm' signifies a wide variety of possible patterns of musical duration, both regular and irregular. A musician is apt to observe that a regular rhythm exhibits metric properties – or, to put it directly, regular rhythms involve metre. While all music involves some type or rhythm, not all music involves metre. Thus in common usage the adjective 'rhythmic' often signifies what might more precisely be described as a 'metrically regular series of events'. However, irregular rhythms can occur in the context of a regular metre (e.g. syncopated figures and asymmetrical phrase structures), and not all metres require regular or even patterns of duration (e.g. Bartók's 'Bulgarian' rhythms). Thus there is more to the distinction between metre and rhythm than regularity versus non-regularity.

Broadly stated, rhythm involves the pattern of durations that is phenomenally present in the music, while metre involves our perception and anticipation of such patterns. In psychological terms, rhythm involves the structure of the 'temporal stimulus', while metre involves our perception and cognition of such stimuli. Perhaps the earliest recognition of this distinction was made by Butler (1636; see Houle, A1987). Butler's illustration is given as ex.1; he remarked that in the top staff the minims go 'jumping by threes' whereas in the bottom staff they go by twos, based on the metric context established in the previous bars. That is, even if the second and third bars are performed in the same way, we will hear them differently; different perceptual attitudes give rise to different metres. As Gjerdingen (I1989) has aptly put it, 'metre [is] a mode of attending', while rhythm is that to which we attend.

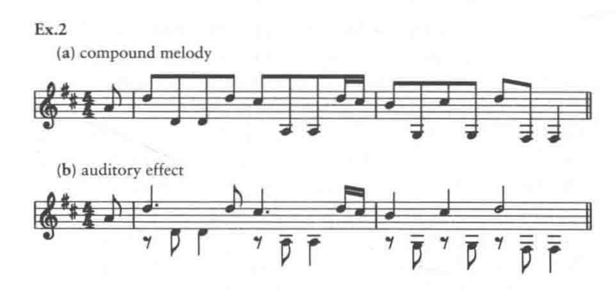
Many of the salient differences between rhythm and metre are summarized in Table 1.

While the majority of contemporary music theorists embrace a 'strong separation' of rhythm and metre into separate ontological and analytical domains, not all do

TABLE 1

Metre	*Rhythm*
A series of articulations or time-points which form measures.	A series of durations or time-spans which form groups.
Musical 'whens' – metre functions as a means of locating durations of time.	Musical 'whats' – objects formed by the concatenation of phenomena that have duration.
Usually regular, requiring isochronous spacing of beats and/or downbeats in a measure.	Usually not regular, as groups typically are comprised of varying durations within a group.
Metric accent stems from the listener's active engagement with the music, the fall-out from counting/foot-tapping behaviour.	Rhythmic accent stems from phenomenal aspects of the musical surface such as differences in loudness, duration, contour, etc.
Metric accent is always the first event in a measure.	Rhythmic accent may occur anywhere within a rhythmic group.
Measures are continuous: no gaps or breaks within a metric unit.	Rhythmic groups are continuous: no gaps within a group.
Measures are contiguous: no gaps between successive measures.	Rythmic groups are not necessarily contiguous: often there are gaps between successive groups.
Strongly predictive: metric patterns usually remain constant and are thus a reliable basis for anticipating when subsequent events will occur.	Weakly predictive: though durational patterns may be repeated, often they are not, and rhythm is not a reliable basis for anticipating subsequent events.

so. Schachter (G1987) and Rothstein (E1989) explicitly de-emphasize the rhythm–metre distinction, preferring instead to address a more general concept of 'phrase rhythm' (see §III, 3). Hasty (G1997) gives an especially thorough critique of this separation, drawing on the work of Friedrich Neumann (G1959). Hasty notes that the 'strong separation' between metre and rhythm can be traced to 19th-century theorists such as Lussy (D1885), and he also questions the basis on which rhythm and metre can interact if such a strong separation exists between them.



2. THE PERCEPTION OF DURATION AND SUCCESSION. Not all durations are perceived alike, as there are a number of psycho-physical limits on our ability to perceive durations and durational succession. Hirsh (I1959) demonstrated that two onsets must be separated by at least two milliseconds (ms) in order to be distinctly perceived, and that at least 15–20ms are required to determine which onset came first. There also seems to be about a 50ms perceptual decay time – a minimum interval needed to hear one element follow another without overlap. Hirsh and others (I1990) found that 100ms seems to be the threshold for reliable judgments of length, and Roederer (I1995) noted that 100ms seems to be a threshold for processing in the cerebral cortex, and is thus the minimum duration that engages a 'musical' (i.e. learnt) understanding of sound and constructs such as scale degrees and rhythmic archetypes. The maximum interval for reliable estimates of the length of single durations, as well as for the connection of successive articulations, is usually 1·5–2·0 seconds. This limit is related to the limitations of short-term memory and the perceptual present (Fraisse, I1978; Handel, I1989). Musicians and musicologists have long been aware of these upper and lower bounds, as they appear in the context of discussions of tempo and performance limits (see, for example, Westergaard, E1975).
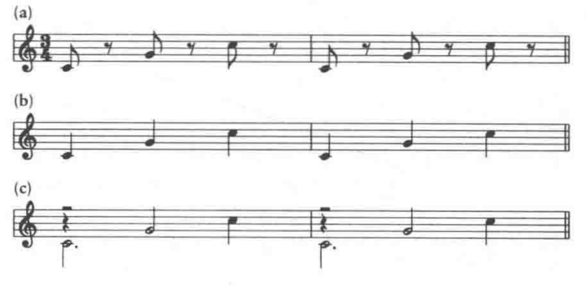
Just as there are perceptual and cognitive biases and constraints on our understanding of duration, there are also similar constraints on our apprehension of musical texture, some of which impinge on our understanding of rhythm. In perceptual psychology texture is investigated under the rubric of 'auditory streams' which are the 'perceptual grouping(s) of the parts of the neural spectrogram that go together' (Bregman, I1990). It is through the process of auditory streaming that we are able to pick out some sounds in our environment and hear them as connected and coherent, whether they are a single voice in a crowded room or a single part in a complex musical texture. Research in auditory streaming has shown that pitch, tempo, timbre and loudness are all factors that affect our ability to segregate sounds into separate streams. Some streaming effects interact with our perception of duration; for example, Van Noorden (I1975) has shown that when two isochronous streams cross, an uneven ('galloping') rhythm is nonetheless perceived. It is through streaming that we are able to hear compound melodies, and hence perceive a series of different durations within a musical surface consisting of even articulations, as in ex.2.

Along with streaming effects, other factors can influence our perception of duration. As summarized by Handel (I1989), intensity and/or pitch differences between evenly spaced notes tend to be heard as durational differences (with a longer duration perceived from the onset of the unstressed or lower note to stressed or higher note, and vice versa). Similarly, durational differences may be perceived as differences in intensity or loudness, and the durational and/or intensity difference(s) of one note may interfere with durational judgments of other notes. Repp (I1995–6) has reported that in metric contexts listeners expect slight variations in duration, such that actual durational differences may go unnoticed if they occur where they are expected, or may seem exaggerated if they occur in unexpected metric positions.

Musical durations (and hence rhythmic groups) are almost exclusively recognized from note onset to onset. Ex.3 contains three different musical figures: (*a*) a series of staccato notes; (*b*) a series of legato notes; and (*c*) an arpeggio. While 3*a* and 3*b* differ with respect to the absolute value of their component notes, and while 3*c* is texturally different from 3*a* and 3*b*, all three express the 'same' rhythmic pattern – a three-element series with a sense of accent on the first element (prosodically, a dactyl). While rests between sounds may be salient, most often they inform the perceived quality of articulation (i.e. staccato versus legato) rather than being heard as musical objects in themselves (except that in established metric contexts some rests can be heard as having definite duration: see London, G1993).

See also HEARING AND PSYCHOACOUSTICS and PSYCHOLOGY OF MUSIC, §II, 2.

3. DURATIONAL PATTERNS AND RHYTHMIC GROUPS. As James noted, 'To be conscious of a time interval at all is one thing; to tell whether it be shorter or longer than another interval is a different thing' (I1890, p.615). Metre obviously plays a crucial role in the determination of relative duration. Nonetheless, we are also aware of relative durations in non-metric contexts. The first judgment to be made regarding two successive durations is whether they are the same or different. This distinction is not as trivial as one might suppose. Within the range of rhythmic acuity described above, the perception of duration follows a modified form of Weber's law, in which the just-noticeable difference between two successive durations is proportional to their absolute length

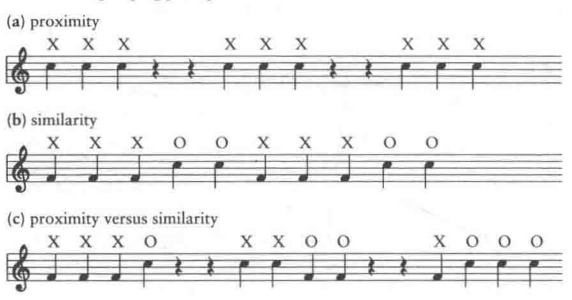


(plus a constant of minimal discrimination: see Allan, I1979). There are also effects of ordering (whether the longer note comes first or last), pitch proximity and differences in loudness, all of which influence durational comparisons. If two successive durations are judged as different, then their difference can be conceived and represented in different ways. One may simply compare the first interval with the second, using the first as a sort of temporal yardstick. This strategy may be used when the two durations are close to each other in length. If the two durations differ to a greater degree, rather than comparing the second directly with the first, one may relate each to previously established perceptual categories of duration. These categories may simply be 'long' versus 'short', or they may be more nuanced (e.g. 'very long', 'long', 'medium', 'short', 'very short'). Such categorical perception of duration has been documented in psychological studies, and it does not require precise (i.e. proportional) definition of the respective categories (see Clarke, I1987).

Two or more musical durations may cohere into a larger unit, termed a 'rhythmic group'. The creation of coherent, well-articulated rhythmic groups is one of the principal tasks the performer faces in realizing a musical score: to project a sense that some notes go with other notes, and that these groups themselves form larger units. From this process the basic musical shapes of a piece may be discerned.

In the absence of phenomenal cues for group boundaries we will arbitrarily impose a sense of group structure on a series of events. 18th-century theorists such as Koch (1787) noted this propensity (see discussion in Hasty, G1997), and in 20th-century psychological studies this is known as 'subjective rhythmization' (Fraisse, in *Action and Perception*, I1985; Handel, I1989). The two principal factors that influence group boundaries are proximity and similarity (see Meyer, I1956; Lerdahl and Jackendoff, E1983; Handel, I1989; and Bregman, I1990). In ex.4*a* proximity (as well as placement on a common horizontal line or pitch plane) gives the sense that the series of Xs or notes is organized into three groups of three. Composers, copyists and engravers have long understood the importance of note-spacing in projecting a sense of group boundaries. It can be seen that this proximity is marked from note onset to note onset. In an analogous case which employed a continuous series of durations (e.g. two crotchets plus a semibreve) we would find the same grouping structure. Small variations in onset timing may have an impact on proximity judgments (and hence on grouping structure); the common performing practice of taking extra time for bowing or breathing following longer notes exploits (and underscores) our innate

Ex.4 Gestalt grouping principles



proclivity to hear a long note as the end of a group (see Gabrielsson, H1988).

Ex.4*b* illustrates the effect of similarity on the perception of group boundaries. Even though the pitches are equally spaced in this example, one again perceives a series of triplets. In ex.4*c* the effects of similarity and proximity are combined. As can be seen, proximity is of greater salience than similarity, for despite the sharp differentiation of pitch, the differentiation of note-onset proximities creates a series of four-element groups. Group boundaries can be marked by changes in any musical parameter, including dynamics, timbre and texture. However, grouping is primarily marked by patterns of duration and timing, with pitch playing an important, though secondary role (see §III, 6).

Once the boundaries of a group have been established one may describe its internal structure, though often these two issues are interdependent. Cooper and Meyer (E1960), whose prosodic approach to musical rhythm has its antecedents in 17th- and 18th-century discussions of *rhythmopoeia* such as those of Mersenne (*MersenneHU*) and Mattheson (C1739), begin with a list of two or three-element archetypes for musical groups; these involve the relationship between one accented and one or two unaccented elements in each group (iamb, trochee, dactyl, anapest and amphibrach). Cooper and Meyer then consider each archetype in various metric contexts. Lerdahl and Jackendoff (E1983) do not employ durational archetypes in their analysis of rhythmic grouping; rather, they focus on the determination of group boundaries and on the hierarchical nesting of subgroups. In Lerdahl and Jackendoff's theory the internal structure of each group is determined by the interaction of metrical and tonal components (see §III, 3).

The same pattern of pitches and/or durations may allow for more than one grouping interpretation (ex.5). These
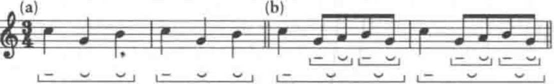
Ex.5 Same pitch-durational pattern with different group boundaries



various groupings may be differentiated compositionally (for example, by the patterning of the accompaniment) or by articulative and dynamic cues in performance. The fact that the same pattern of pitches and durations may give rise to different grouping (as well as metric) structures has implications for the historical study of rhythmic notation and performance. Rhythmic notation must somehow inform the performer how to make rhythmic nuances in performance, either with explicit markings, with hints from spacing and orthography, or through shared conventions of score interpretation (e.g. metre as an indication of bowing and hence grouping, characteristic styles of rhythmic performance for various dance genres, and so forth).

Rhythmic groups may be nested hierarchically, and thus smaller groups may function as composite elements

Ex.6 Nested rhythmic groups



within a larger group. Ex.6*a* consists of a pair of simple dactylic groups, while in ex.6*b* the dactyls are themselves composed of trochaic subgroups. One reason we are able to hear ex.6*b* as a variant of ex.6*a* is that we treat the grouping structures as commensurate; the elaborations in ex.6*b*, while adding extra depth to the rhythmic hierarchy, do not alter the basic rhythmic pattern on the crotchet level.

4. METRE: BEATS, METRIC CYCLES AND TEMPO. Metre is a structured attending to time which allows the listener to have precise expectations as to when subsequent musical events are going to occur. Dowling, Lung and Herrbold (I1987) have studied and described such directed attention in terms of 'expectancy windows'; Jones and her colleagues (I1981, 1989, 1990, 1995, 1997) have given considerable attention to the process of entrainment, whereby one synchronizes one's attention to regular patterns of information present in the environment. Musical metre, then, would seem to be a particular utilization of our more general capacities for temporal perception. Thus, while knowing that waltzes are in triple metre tells us something (at least in broad terms) about their rhythmic structure, it also tells us even more about the way we listen to and/or perform them.

First and foremost, metre requires an awareness of a beat or pulse. A series of very rapid notes (such as a sustained tremolo) does not give rise to a sense of metre, nor does a series of very long or widely spaced notes. Only when we hear a series of regular articulations in a certain range (from 100ms to 2 seconds apart) does a sense of pulse arise. More familiarly, a 2-second duration is a semibreve at a tempo of crotchet = 120 (the upper limit), while a 100ms duration is a semiquaver at a tempo of crotchet = 150 (the lower limit). While these very short and rather long durations may constitute individual levels of a metric hierarchy, they are at the ends of the metric spectrum. Psychological research has validated what musicians have long known: we have a preference for tempos within a narrower subrange of these extremes (*see also* PSYCHOLOGY OF MUSIC, §II). Parncutt (I1993–4) has examined a range of 'maximal pulse salience' (from 60 to 150 beats per minute, anchored at approximately 100 beats per minute) wherein pulses tend to be most strongly felt. Our sense of tempo is not simply based on the shortest (or longest) durations present in the musical surface, though such durations contribute to the particular quality of motion present, such as a 'tense' adagio or a 'serene' allegro. As Epstein (H1995) notes, tempo is an aggregate effect of the total metric hierarchy – its relative depth, the continuity of its various levels and so on.

The perception of a beat or pulse is not only necessary for a sense of 'connectedness' among successive events; it may also be necessary for a sense of motion, a temporal/auditory analogue of the 'phi phenomenon' in visual perception (Wertheimer, I1912; Bregman, I1990). The special salience of the pulse level has been acknowledged in various theoretical models of metre, from Cooper and Meyer's 'primary rhythmic level' (E1960, p.2) to Lerdahl and Jackendoff's 'tactus' (E1983, p.71). If the beat level should drop out, we immediately feel suspended in time and await its restoration.

A sense of beat, while necessary, is not sufficient to engender a sense of metre. Another layer of organization is also required, giving rise to a metric hierarchy which contains two or more coordinated levels of motion. Koch (D1782–93, ii) recognized beats (*Taktteile*) as primary components of the measure (*Takt*), while various subdivisions (*Taktglieder* and *Taktnoten*) are produced by analogous partitions of the beat. Weber (D1817–21), with an emphasis on symmetry as an organizing principle, noted that

> Just as beats together form small groups, several groups can also appear bound together as beats of a larger group, of a larger or higher rhythm, a rhythm of a higher order. One can go even further and place such a rhythm of a higher order with a similar one, or a third, so that these two or three together form yet a higher rhythm. (1824, pp.102–3; trans. from Morgan, E1978, p.437)

Thus Weber extended metric relationships both upward and downward, as opposed to earlier theorists who had begun with the measure and then had proceeded by division. Similar descriptions can be found in Hauptmann (D1853), who spoke of 'metric construction inwards and outwards', as well as in Riemann (D1903–4), who articulated the principle of *Achttaktigkeit* to describe an eight-measure metric schema (see also Klages, E1934; Leichtentritt, E1951).

Given the emphasis on symmetry and the pervasiveness of the systole/diastole metaphor for musical motion, 19th-century accounts of metre were strongly biassed towards binary principles of metric organization. Present-day theorists continue the hierarchic approach to metric structure but have relaxed the strictures on its organization. Cooper and Meyer define metre as 'the measurement of the number of pulses between more or less regularly recurring accents' (E1960, p.4). Yeston describes metre as the interaction between two adjacent levels of motion (E1976, p.67).

Lerdahl and Jackendoff note that 'fundamental to the idea of meter is the notion of periodic alternation of strong and weak beats' and that 'for beats to be strong or weak there must exist a metrical hierarchy – two or more levels of beats' (E1983, p.19). They go on to specify how the metric hierarchy must be organized through a series of metric well-formedness rules. These rules work in a bottom-up fashion, prescribing that beats come in twos or threes and that beats and measures be isochronously spaced. Kramer (K1988) relaxes these constraints and allows for the non-isochronous spacing of beats and hyperbeats (though they still must occur in cycles of twos or threes).

While two levels of structure will give rise to a sense of metre, most metric hierarchies are more richly organized. Time signatures used in Western notation since the 17th century specify four basic metric types, based not only on the organization of each measure into two or three beats, but also on the organization of beat subdivisions into duplets or triplets (see Table 1). These time signatures specify three levels of structure and thus define the pacing of rapid, moderate and slower events in a coordinated fashion. Additional subordinate and superordinate levels of organization are possible. Subdivisions are constrained by our abilities to discriminate among rapid stimuli, as individual note onsets become a perceptual blur (as in rapid sweeps in Chopin). Limits on superordinate levels are more controversial. Clearly there may be a sense of attending above the measure (see Caplin, D1981, on 'notated versus expressed' metres), but the extent of such 'hypermetres' remains a topic of considerable debate (see §III, 1).
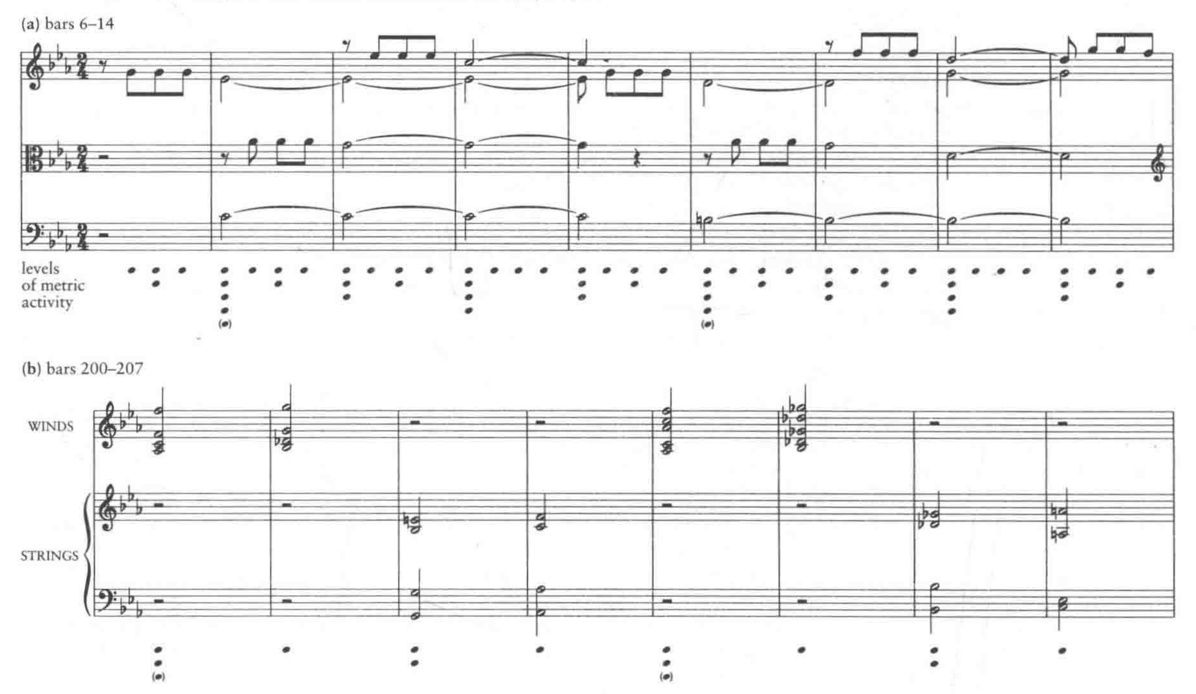
The beat level of the metric hierarchy serves as the temporal anchor for the other levels. Thus neither a 'top-down' approach (where one starts with the duration of an entire measure or larger unit and then proceeds to partition that span into beats, and those beats into subdivisions) nor a 'bottom-up' approach (where one starts with the shortest durations present on the musical surface, combines them into beats, and those beats into measures and so forth) is quite right. Rather, a sort of 'middle-out' perspective on metre seems most consonant with the way we attend to (as well as represent) rhythmic events. For higher and lower levels may come and go over the course of a piece without breaking its temporal thread; a layer of subdivision may be absent entirely, or freely change from duplets to triplets without perturbing our sense of temporal continuity. Ex.7 illustrates how the number of metric levels may fluctuate over the course of the piece, from two or three above and below the beat in the opening bars (ex.7*a*) to its distillation down to simple pairs of beats (ex.7*b*). (Here and elsewhere, layers of dots under the staff correspond to levels of the metric hierarchy. A metric event is more or less accented depending upon the number of levels on which it occurs, indicated by the greater number of vertically aligned dots under that event.) In a very real sense these fluctuations are changes of metre, as they represent changes in the degree and depth to which the listener is entrained to the music.

Finally, if metre is a complex mode of musical attending, in characterizing a piece or passage as 'metric' one usually means that composer, performer and listener all share the same temporal perception(s) of the music. If a performer maintains a complex counting framework in the execution of a musical work, but this framework is aurally inaccessible to the listener, then that musical work is not metric in the ordinary sense. If the performer maintains one sense of metre while the listener infers another (which may be possible in a wide variety of contexts), then the music is metric but in a multivalent sense. If on the other hand the performer maintains one sense of metre but the listener is unable to infer any sense of metric organization at all, then the music is in some sense non-metric. Thus the presence of metric notation (whether in Babbitt or Baude Cordier) does not guarantee the presence of a metre (see §II, 4).

5. Rhythmic and metric accent. Perhaps the thorniest problem in discussing rhythm and metre involves their respective accents. In its broadest sense, 'accent' is a means of differentiating events and thus giving them a sense of shape or organization. Many sources distinguish between 'qualitative' and 'quantitative' accent. These terms originated in discussions of poetry and linguistic accent, and were subsequently applied to music. Originally, qualitative accent referred to poetic rhythms whose elements were differentiated by dynamic or intonation stress, as distinct from those differentiated by length. This opposition in turn informs the distinction that has been made between stress-timed and syllable-timed languages. Yet, as Handel (I1989) notes, all languages employ both qualitative and quantitative accents. Moreover, from a perceptual point of view quantitative differences result in qualitative distinctions, and conversely qualitative distinctions are often perceived not simply as, for example, difference in dynamic emphasis, but also as differences in duration.

A metric accent marks one beat in a series as especially strong or salient, such that it functions as a downbeat, while a rhythmic accent makes one element in a series of durations the focal member of the rhythmic group. Cooper and Meyer, in recognizing the difficulty of pinning down rhythmic and metric accent, simply said that an accent event is 'marked for consciousness in some way' (E1960, p.8). They distinguished accent from stress, which is the 'dynamic intensification of a beat, whether

Ex.7 Fluctuation in metric depth over the course of Beethoven's Fifth Symphony, 1st movt.



accented or unaccented'. Thus, for example, the dynamic and textural emphasis that occurs on the second beat of each bar in a mazurka does not displace the downbeat (and hence the sense of metric accent).

The relationship between tonal motion and rhythmic and metric accent(s) has generated a considerable amount of discussion, much of it focussing on the accentual status of cadences and other components of phrase structure (for a summary see Kramer, K1988). Analyses of rhythm and metre by Schenkerian theorists, most notably in the work of Schachter (E1976, E1980, G1987) and Rothstein (E1989), engage analogous concerns. Not surprisingly, from a Schenkerian perspective rhythmic accent is generated via top-down linear processes, as it derives from tonal motions which serve to articulate various structural levels. Schachter (G1987) also notes that metric accent accrues to the boundary points of various time spans, and that such spans may be articulated by both durational and tonal processes. Rothstein, drawing on the work of Koch (D1782–93) and Schachter, posits that middleground tonal motions are inherently regular, based on symmetrical archetypes which may be modified or transformed in the foreground. Rothstein also emphasizes the ways in which rhythmic groups and metric structures tend to be commingled, and so approaches questions of metre and accent through a consideration of 'phrase rhythm' which includes both metrical and rhythmic components (see also §III, 2).

Other theorists consider accent by focussing on musical motion and on those points which serve as crucial moments in its ebb and flow. This perspective naturally leads to considerations of metre and metric accent. Momigny (D1803–6) spoke of an upbeat-downbeat motion (from *levé* to *frappé*) which inheres at both foreground and higher levels. A similar account of arsis and thesis was given by Riemann (D1903–4), who integrated a recursively applied concept of upbeat-to-downbeat into an eight-bar metric/rhythmic schema. Zuckerkandl (G1956) developed a wave model of metre, linking successive upbeat and downbeat motions:

> With every measure we go through the succession of phases characteristic of wave motion: subsidence from the wave crest, reversal of motion in the wave trough, ascent toward a new crest, attainment of a summit, which immediately turns into a new subsidence.... Our sympathetic oscillation with the metre is a sympathetic oscillation with this wave. (p.168)

The crest of the metric wave is a point of metric accent, a moment of beginning. The correlation between a point of beginning and metric accent has been explored by Berry (G1976), who speaks of 'reactive' and 'anticipative' impulses and their corresponding accents; this parallels Zuckerkandl's account of motion from trough to crest (see also Brower, E1993). Kramer similarly defines metric accent as 'a point of initiation' (K1988, p.86). Benjamin (G1984), drawing on the work of Berry, attempts to quantify and tabulate various factors (harmonic change, relative stability, relative dissonance, contour, textural density and so forth) which mark such points of initiation and thus define accent algorithmically; Lester (E1986) espouses a similar approach.

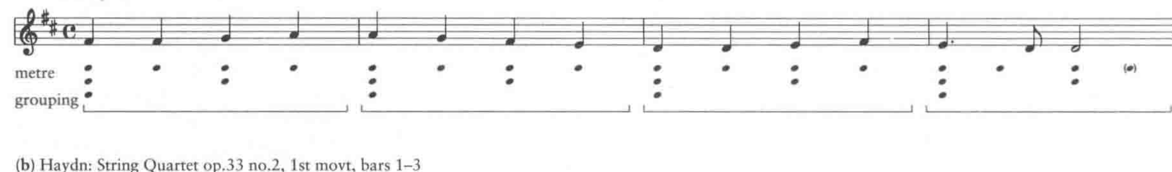
Other theorists have refined Cooper and Meyer's distinction between accent and stress. Epstein distinguishes stress, rhythmic accent and metric accent. He places metre and rhythm into separate temporal domains, a 'chronometric time' consisting of beats and metric accents, and an 'integral time' which contains pulses and rhythmic groups (E1979, pp.58–62; see also Souvtchinsky, K1939). Lerdahl and Jackendoff distinguish three varieties of accent: phenomenal accents which 'give emphasis or stress to a moment in the musical flow ... such as sforzandi, sudden changes in dynamics or timbre, long notes, leaps ... and so forth', structural accents which are 'caused by melodic/harmonic points of gravity in a phrase or section', and metrical accents which accrue to a 'beat that is relatively strong in its metrical context' (E1983, p.17). Their metric accent is hierarchic in nature, in that a metrically accented event on one level is also present on higher levels; these relationships are indicated by their dot notation which marks the emergent metric grid. In Lerdahl and Jackendoff's approach metre is read in relation to grouping structure, though it is restricted to a few levels in the musical foreground (see §III, 2). This hierarchic approach to metric accent has its precursors in Komar (E1971) and Yeston (E1976) and is also adopted by Kramer (K1988).

6. Interactions of rhythm and metre. The first question to consider in discussions of rhythm-metre interaction is, 'Which comes first, rhythm or metre?'. Hauptmann (D1853), for example, viewed metre and metric processes as prior to rhythm, while Neumann (G1959) takes the opposite view. Metric priority implies that durational patterns are understood only within the context of a metric framework (and, on some views, are generated from that framework; see Johnson-Laird, I1991). The pulse train which is the substrate of metre may be internal to the listener, or it may be given in the music, but in either case rhythmic shapes gain their identity in relation to it. Conversely, from the point of view of rhythmic priority, the metric framework is inferred from the unfolding durations; Lerdahl and Jackendoff (E1983) give a formalized treatment of such a metric discovery process. On this view it also follows that metre is not inherently regular, given that it flows from the fluctuating stream of durations. Rather, metricity lies in the listener's sense of temporal comparison or measurement. At the root of the question of rhythmic or metric priority are fundamentally different conceptions of time and temporal consciousness (for a discussion of the historical and philosophical aspects of this issue, see Hasty, G1997). One may steer a middle course between these two perspectives. When a piece begins, its metre and tempo are usually not known to the listener, and so the listener must make metric inferences (usually quickly and without difficulty) from the pattern of durations and stresses that are given. Once the metre is established it takes on a life of its own; the listener may then project a sense of accent on to an event even if it is not otherwise marked by duration, dynamics, contour or harmonic change. Thus at some times a sense of accent flows from the musical surface to the emerging metre, and at other times from the metre to the unfolding musical surface. Metre is not constant over the course of a piece, and should the metre falter or collapse later on, the listener must again seek an appropriate metric framework.
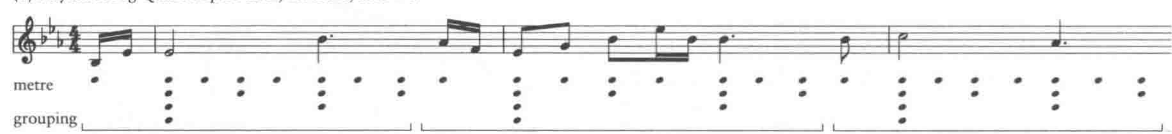
We often speak of conflicts between rhythm and metre. As Hasty has rightly observed, 'to enter into conflict metre and rhythm must share some common ground' (G1997, p.17). In hearing metrically, a listener also generates a series of rhythmic groups, a pattern of durations and rhythmic accents. Thus two grouping patterns are usually present in the musical experience: that expressed by the musical surface, and that generated by the metrically entrained listener. While often these patterns are perfectly congruent (ex.8*a*), quite often they are not (ex.8*b*). In

Ex.8 Congruent and noncongruent metre grouping boundaries

(a) Beethoven: 'Ode to Joy'



(b) Haydn: String Quartet op.33 no.2, 1st movt, bars 1–3



Beethoven's 'Ode to Joy' there is a one-to-one correspondence between rhythmic and metric events, and both measures and groups have their boundaries in the same locations. In the Haydn example, however (ex.8*b*), the rhythmic groups in the first violin part have a different number of elements from the metre (which is clearly expressed by the other members of the quartet, who play a foursquare accompaniment in quavers), and these groups are offset from the metric boundaries because of anacrustic figures. Nonetheless, in ex.8*b* these groups are coordinated in a number of important ways. Both the 'rhythmic group' and the 'metric group' express the same length. It may also be observed that in both examples the rhythmic and metric accents coincide – the downbeats of each bar are also the location for the note which functions as the focal note in each group. In other words, though groups and measures are non-congruent in ex.8*b*, the result is not a polyrhythm or polymetre.

More serious conflicts occur in the cases of syncopation and hemiola (ex.9). Yeston (E1976) and Krebs (G1987), building on the work of Sachs (A1953), have described these conflicts in terms of 'metric dissonance', and their approach has been taken up by theorists such as Rothstein (E1989), Cohn (G1992, G1992–3), Kamien (G1993) and Grave (G1995). Metric dissonances occur when secondary accents and/or group lengths undermine the established metre to the point that a secondary metric framework may emerge; in ex.9*a* Holst's melody refuses to settle into the 2/4 framework, but neither can it quite establish a new metre. In ex.9*b*, however, there is a local shift of metre, from compound duple to simple triple in the second and fourth bars. Note in this case that the quaver and dotted minim levels of metre remain the same; the shift occurs only on the beat level (from dotted crotchets to crotchets and vice versa).

Polyrhythms entail even greater complexity, as they involve the simultaneous (as opposed to successive) presence of two different rhythmic or metric streams. Thus, for example, if the bass line in ex.9*b* maintained the 6/8 metre while the upper part shifted to 3/4, the result would be a true polyrhythm. Polyrhythms are often described in terms of the presence of two (or more) concurrent metres (thus, more properly, polymetres); descriptions of metric dissonance often make similar assumptions. However, work in perception of polyrhythms (Lashley, I1951; Handel and Oshinsky, I1981; Handel, I1989; Klapp and others, I1985; Grieshaber, I1990; and Jones and others, I1995) suggests that we are unable to hear two metric frameworks at the same time, but either hear polyrhythms in terms of a dominant metre, or construct a composite metre to accommodate both rhythmic streams.
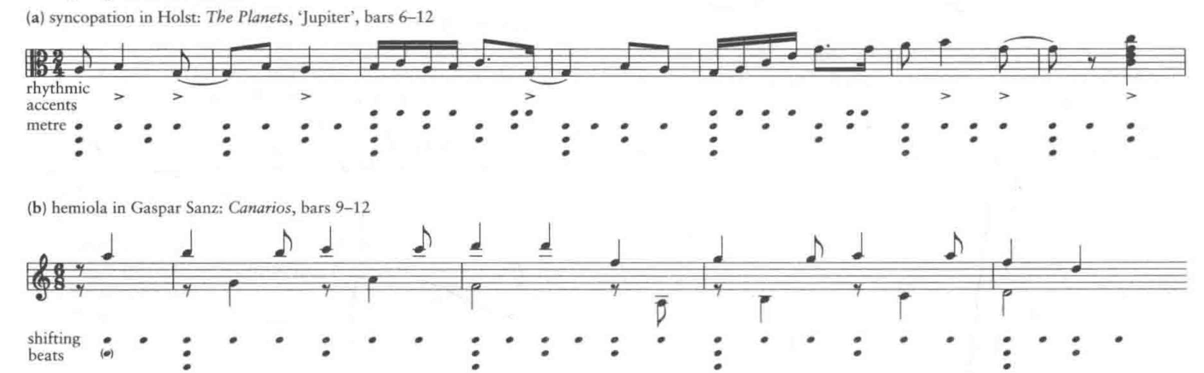
A number of theorists (Cone, E1968; Westergaard, E1975; Benjamin, G1984; Schachter, E1976; Berry, G1976; Komar, E1971; and Lerdahl and Jackendoff, E1983, summarized in Kramer, K1988) have concerned themselves with the relationship between phrase structure and metre or, more precisely, hypermetre. Here the chief concern is the alignment between the tonal structure of a phrase and the accentual organization of the hypermeasure, especially with respect to the interaction(s) between cadences and hypermetric accent. A related concern is whether the tonal structure of the phrase determines the higher-level metric accent or vice versa (see §III, 1).

7. Complex rhythms and complex metres. While complexities such as hemiola and syncopation may arise

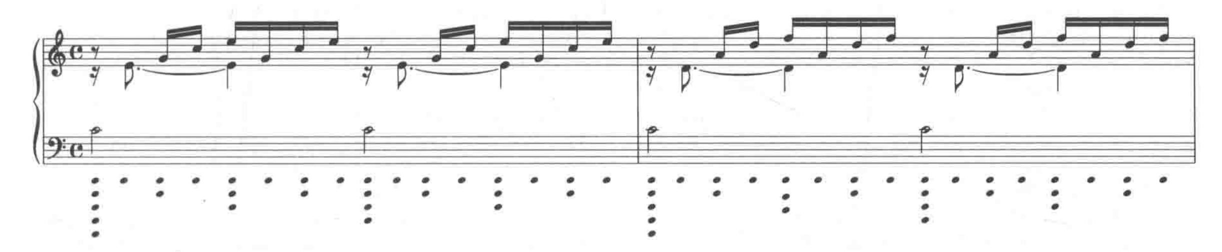
Ex.9 Syncopation and Hemiola

(a) syncopation in Holst: *The Planets*, 'Jupiter', bars 6–12

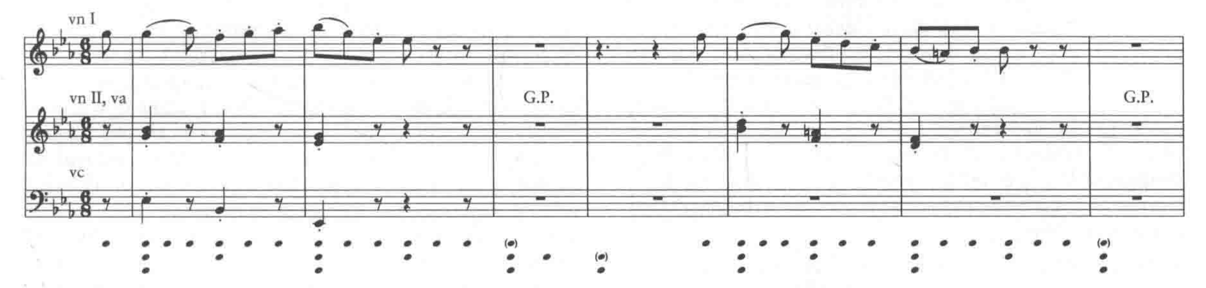
(b) hemiola in Gaspar Sanz: *Canarios*, bars 9–12



Ex.10 Multi-levelled, simple metre in Bach: Prelude in C *(Das Wohltemperirte Clavier*, bk 1)



Ex.11 Collapse of metric subdivision in Haydn: String Quartet op.33 no.2, Finale, bars 153–9

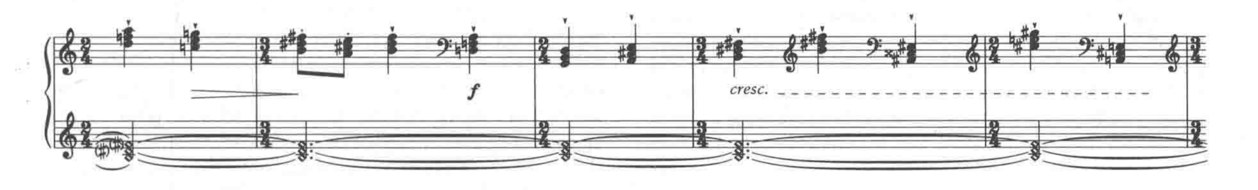


Ex.12 Indeterminate phrase/group boundary owing to motivic continuation in Haydn: Symphony no.92, Finale, bars 1–8



Ex.13 Complex metres

(a) 'mixed metres' in Bartok: *Mikrokosmos*, bk 4, no.102, bars 33–7



(b) non-isochronous beats in Dave Brubeck: *Blue Rondo à la Turk*, bars 1–3



from the interactions between rhythm and metre, rhythmic and metric structures may also exhibit considerable complexity in their own right. In describing either a measure or a rhythmic group one may note (*a*) its overall size, in terms of both its absolute duration and the number of elements it contains; (*b*) the number of structural levels it comprises; (*c*) the variety of its elements (e.g. the range of durational values within it); and (*d*) the degree of redundancy in its organization. These factors must be considered together, for a large number or variety of elements does not in and of itself entail rhythmic or metric complexity. For instance, ex.10 contains many notes and many levels of metric structure, yet it is not rhythmically or metrically complex, given the high degree of redundancy in its grouping and metric structure.

More complex rhythms involve a variety of contrasting durational values. In ex.11 there is alternation between a series of short durations and then an extremely long inter-onset interval between groups. As the metric subdivisions (and indeed almost the beats themselves) lapse during the grand pauses, the result is both an indeterminacy with respect to the 'end' of each group and a sense of discontinuity between successive metric units. Ambiguity of group organization and/or boundaries adds to rhythmic complexity. In ex.12 the sense of closure and group articulation that occurs on the second beat of bar 4 is undermined by the sequential repetition of the motif in bars 5–6; the result is a sense that bars 3–6 form a group in their own right, blurring the cadence in bar 4.

Complex metres involve irregular relationships among elements on a single metric level as well as between adjacent levels (Jones and Boltz, I1989). The hallmark of complex metres is that some levels are non-isochronous. In ex.13*a*, showing a metre commonly referred to as mixed or alternating, the downbeats are unevenly spaced, but regularity occurs every five beats. In ex.13*b* the quavers are too rapid to be felt as beats, and the result is a series of uneven beats with a ratio of 2:2:2:3. Such 2:3 ratios for the duration of successive beats are characteristic of metres with complex beat patterns and give the music

its 'limping' quality (see Brăiloiu, J1951, on 'aksak' rhythm). Complex metres typically are indicated with a fractional time signature such as 2+2+2+3/8. Complex metres also tend to be more fragile, in that they readily devolve into metres with isochronous beat or measure periods, and in that only a limited range of durational patterns is possible in any given complex metre. Subdivision is also usually explicitly present to ensure the intelligibility of the metre.

On a larger scale, the use of constantly changing patterns of rhythm and/or shifting metres adds another level of structural complexity. Elliott Carter has developed and described the technique of 'metric modulation', which he uses in his percussion piece *Canaries* (ex.14). Of this excerpt Carter writes that 'to the listener, this passage should sound as if the left hand keeps up a steady beat throughout the passage . . . while the right-hand part, made up of F-natural and C-sharp, goes through a series of metric modulations, increasing its speed a little at each change' (F1977, p.349). *Canaries* has its antecedents in the use of a series of proportional changes in mensuration in pre-tonal music.
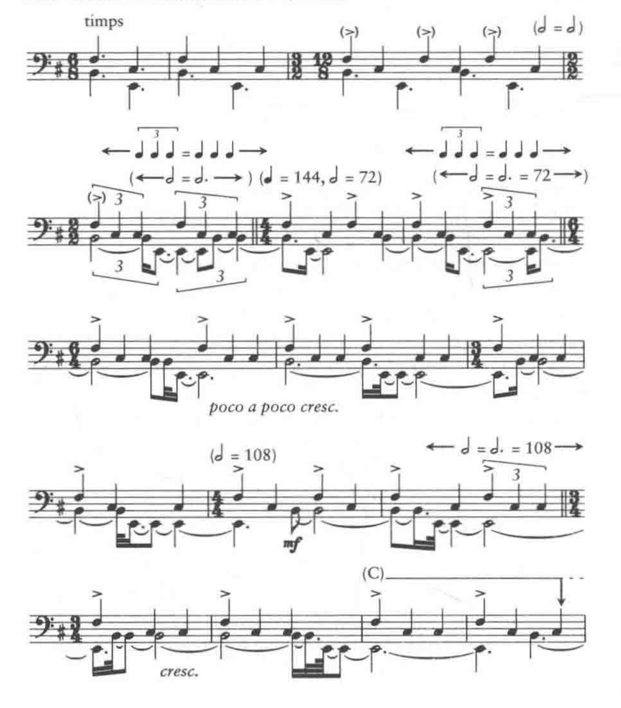
8. Additive versus divisive rhythm. In discussions of rhythmic notation, practice or style, few terms are as confusing or used as confusedly as 'additive' and 'divisive'. Additive rhythms are said to be produced by the concatenation of a series of units, such as a rhythm in 5/8 which is produced by the regular alternation of (2/8 + 3/8). Divisive (or, more often, multiplicative) rhythms are produced by multiplying some integer unit such that a measure of 2/4 is equal to 2 × 2/8. In addition, additive is associated with asymmetrical rhythms, while divisive rhythms are often assumed to be symmetrical. As a result, the first problems that often arise occur in the case of triple metres, which can be regarded as divisive (e.g. 3/4 = 3 × 1/4) but often involve the pairing of unequal durations (e.g. a minim plus a crotchet, creating a 2/4 + 1/4 figure, to put it in appropriately metric terms; see Rastall, A1982). While this problem stems from a conflation of metric beats with rhythmic durations, deeper confusions regarding additive versus divisive rhythm also occur.

These confusions stem from two misapprehensions. The first is a failure to distinguish between systems of notation (which may have both additive and divisive aspects) and the music notated under such a system. The second involves a failure to understand the divisive and additive aspects of metre itself. Few notational systems are wholly additive or wholly divisive, given the practical problems such systems create (see §II, 1). Any notational system that uses different orthographic forms (or patterns of forms, in the case of modal rhythm) for different durations will have to define their interrelationships in some way, and this is almost universally done in terms of proportional differences between different shapes. Therefore, on a note-to-note level successive durations will be expressed in terms of some multiplicative or divisive relationship (e.g. that a given note is half or twice as long as the note that preceded it). Yet 'additive' and 'divisive' mean more than simple note-to-note durational relationships, in that they imply the manner in which a series of durations coheres into a larger figure. Additive rhythms are constructed and understood from the 'bottom up', while divisive rhythms are constructed and understood from the 'top down'. Additive and divisive are therefore claims about the essential nature of the rhythmic hierarchy in a particular piece or style.

Notational systems that are metrically equivocal tend to give representations of durational sequences that are neither specifically additive nor divisive. For example, while there is a divisive aspect to modal rhythm, in that one must see the entire ordo in order to understand which mode is present, this is not the same as understanding shorter durations in terms of their generation from longer spans via some process of division. Later Franconian and Petronian refinements of modal practice, while giving greater precision and flexibility, essentially remain systems representing a linear series of durations. Such notational systems do not express any hierarchical structure of either an additive or a divisive nature. This is not to say that the music written in modal notation cannot contain hierarchical rhythm; one would be hard pressed to claim that pieces which employed primarily 3rd- or 4th-mode rhythms do not project a sense of metre akin to compound duple time. Conversely, just because a notational system is hierarchic (i.e. divisive), it does not follow that the musical rhythms notated under such a system are (see ex.14).

Metre itself contains additive and divisive components, and this suggests that our understanding of rhythm in general involves both additive and divisive aspects. Psychological studies of metre indicate that above the level of the beat all metres are additive: 2/4 (1+1), 3/4 (1+1+1) and so forth. On the other hand, below the level of the beat metric and rhythmic relationships are usually divisive, in that these shorter durations are given definition through the subdivision of the beat in simple metres (see Shaffer, H1982). Standard metric pedagogy and practice reveal this basic distinction between beats and subdivisions: one counts a basic frame additively ('1 2 3, 1 2 3 . . .') and then interpolates subdivisions within it ('1 and 2 and 3 e-and-uh, 1 2 and-uh 3 and . . .'). For this reason,

Ex.14 Metric modulation in Carter: *Canaries*



Ex.15 Simple and standard notation

(a) piece in 'stroke' notation

etc

basic duration:
basic rest:
ligature:

(b) the same piece in standard notation

metric subdivision can come and go over the course of a passage, and even shift from duple to triple without seriously disturbing the sense of metre. Complex metres differ from simple metres in that the units of addition, rather than simple isochronous beats, are nested 'packets' of shorter durations which themselves define long versus short beats. While this means that in complex metres the listener's sense of the subdivision cannot come and go (which may account in large part for the qualitative differences between simple and complex metres), the counting process in complex metres remains analogous to the counting of rapid subdivision in simple metres.

II. Historical studies of rhythm

A history of rhythmic practice in Western music is tantamount to the history of Western music itself. Therefore, this section will not attempt to present a historical survey of rhythm (Western or otherwise). Rather, the advent of modal rhythm at the end of the 12th century and the shift to 'modern' rhythmic and metric notation around the turn of the 17th century will serve as touchstones for discussing a number of issues relating to the historical evolution of rhythmic theory and practice. Every musical culture and style must define for its practitioners what patterns of duration are to be played, how fast they should go, how the various parts of an ensemble are to be coordinated and so forth. In so doing, every culture is constrained by its literacy, its language, its conceptions of time and motion, prior musical practice, and the basic capacities of human memory and rhythmic behaviour.

See also ANALYSIS; CONDUCTING; NOTATION; RHYTHMIC MODES; and TEMPO AND EXPRESSION MARKS.

1. Basic constraints on rhythmic notation. 2. Rhythm in language and rhythm in music. 3. Synchronization and coordination of multi-part textures. 4. The metric revolution, *c*1600. 5. Tempo and *tactus*.

1. BASIC CONSTRAINTS ON RHYTHMIC NOTATION. The history of rhythm in Western music is bound up with the history of Western musical notation, since it is principally through the evolution of notation that we may understand the constants and variables of changing rhythmic theory and practice. Musical notation may fulfil various functions (see Rastall, A1982): as an *aide-mémoire* for music whose structure and manner of performance are already known to the musician; as a representation, to a greater or lesser degree, of the musical structure that is to be performed; and as representations of actual performances (such as the transcription of a jazz solo or the MIDI files from a performance on a MIDI instrument). While the first type of notation usually leaves many details of rhythm unspecified (often to the frustration of the musicologist or performer), the last can be equally frustrating in its exactness. A rhythmic structure is an archetype that can be instantiated by different performers on various occasions. The rhythmic 'structure' that we seek to find and explain is thus always a set of relationships between various musical parameters, rather than a specific series of durations, intensity levels and so forth.

At first glance, many systems of rhythmic notation seem more complex than necessary. For all that a logically coherent and exhaustive system of rhythmic notation requires is three basic symbols: an atomic durational unit (i.e. a *chronos protos*), a rest of equal duration and a ligature to bind the notes or rests together into units of greater value. Such a system allows for the notation of any durational sequence or proportion, provided the atomic durational unit is the smallest common factor of the various durations present in the music. For pieces that use a limited range of durational values such a system is adequate, and indeed such systems have occasionally been in use (e.g. 'stroke' or 'strene' notation). But in passages of even moderate rhythmic complexity such a system of duration is unworkable for practical reasons. While exx.15*a* and 15*b* accurately express the same durational sequence, ex.15*a* is almost unintelligible, though perhaps the durational values of tied notes could be made clearer by altering their spacing. Also, while the stroke notation may be workable for monophonic music, in a polyphonic context it is difficult, if not impossible, to indicate the coordination of parts clearly. Thus as a rule the orthography of a notational system must be broad enough to capture the range of durational values in use in a particular style, yet specific enough to represent categorically distinct durational figures. Linking differences in duration to differences in note shape is therefore a practical necessity, as it allows for note-to-note relationships to be immediately understood, as well as for larger rhythmic patterns to be readily grasped. Western rhythmic notation since 1600 contains a large (and desirable) degree of redundancy, as note shapes, note spacing, layout, bar-lines and time signatures all facilitate the apprehension and performance of rhythmic patterns.

We are most familiar with representations of duration in terms of strict ratios such as 2:1, 3:1 and in some musics 3:2. Indeed, the history of Western rhythmic notation has to do in large part with the changing ways in which such durational proportions might be represented. It cannot be overemphasized, however, that the notational representations of these rhythmic relationships are not congruent with the durations as they are performed or perceived. A large and growing body of data on performance timing demonstrates that human performers never produce such ratios when they play, though they do produce highly nuanced timings in a consistent manner (see §III, 5). Nor do listeners expect such ratios in performance (see Repp, I1995–6). It is thus an open

question, although increasingly doubtful, whether these arithmetically regular ratios represent the 'underlying structure' of durational relationships (even though they are present only in the case of electronic or mechanical performance), or whether the irregular ratios (which are consistently reproduced in performance) represent the 'real' structure and the notated proportions are simply a convenient shorthand.

A notational system that employs a 1:2:3 set of proportional signifiers is capable of rendering a very complex set of relative durations by the concatenation of durational values through ties (or other ligatures, such as dots of addition), as well as through the nesting of concurrent durations. While rhythmic relationships involving other prime numbers (e.g. 5:3, 7:2) are logically possible, these do not appear as basic orthographic relationships in either Western or non-Western notational systems, even though such ratios may be a truer representation of durational relationships as they are performed. Instead, the same proportional signifiers tend to be used in a broad variety of actual practices. For example, the characteristic execution of the 'same' minim–crotchet figure in Viennese waltzes and ländler is quite different, and thus one could conceivably use different orthographic representations to indicate their respective durational nuances. Rather, we assume that the performer knows how to execute the rhythmic figures in the appropriate manner characteristic of a given genre, and/or we use various expressive descriptions (*con anima*, *dolce*, *langsam* etc.) which systematically vary the timing of the durations relative to their 'deadpan' values. The use of a few lower-order prime values in systems of rhythmic notation, supplemented by expressive terms or generic performance conventions, supports the hypothesis that successive durations are produced and perceived in terms of a limited number of cognitive categories. As a result, only a few basic durational values are required by any notational system.

The notations given in ex.15 are alike in one important respect in that they give no direct indication of tempo. Once the proportional relationship among successive durations has been established, the tempo may be indicated either by defining an integer unit of duration (which then defines other values in relation to it) or by giving a general indication of the sense of movement the passage is supposed to exemplify. Since the advent of the metronome, tempos have been indicated by correlating some durational unit (usually a crotchet) with a unit of clock time (expressed as beats per minute). The choice of an integer unit of tempo or *tactus* acts as a constraint on rhythmic notation, as it is sensible to keep the beat unit in the middle of the range of durational values. If relatively short values are used to indicate faster tempos, then still shorter durations will be required to indicate subdivisions. Conversely, if long values are used to indicate slower tempos, then even longer durations will be needed to indicate measure spans and other composite durations. While the use of long versus short durations (and, concomitantly, large versus small metres, such as 4/2 versus 4/8) to indicate different tempos has a long history, such usages skew the distribution of durational options on the composer's notational palette. It was therefore inevitable that as the integer unit of time shifted from the breve to the semibreve and then to minim over the 13th, 14th and 15th centuries, even shorter durational values (*semiminimae* and *fusae*) appeared at the same time (see Sachs, A1953).

Notational systems (and theories of rhythm) reflect not only contemporaneous musical practice but also the temporal sensibilities of their day. For example, Berger (B1993) has remarked that 14th-century rhythmic notation draws on the system of Roman fractions then in use, while the use of proportional signs in Renaissance music reflects the shift to Arabic numerals and the rise of commercial arithmetic. Indeed, without an understanding of contemporaneous concepts of time and counting, understanding a system of rhythmic notation or discussing it theoretically may be all but impossible.

2. Rhythm in language and rhythm in music. The history of the relationship between words and music is characterized by a tension between accommodation and domination. This tension is chiefly felt in the domain of rhythm. One should first note that music and speech are both made up of a time-dependent sequence of elements, in which pitch, duration and dynamics play a critical part. Language and music are similarly constrained by the limits of our ears, mind and memory. That there are structural parallels between the two is therefore not surprising. For example, Handel (I1989) notes that linguistic stresses and musical metre (and metric accents) operate under similar timing constraints, and Lerdahl and Jackendoff (E1983) argue that there are important parallels between the hierarchic structures of musical rhythm and prosodic timing in language. Yet there are also important differences. First and foremost is that speech is made up of phonological segments that have their own intrinsic durations and durational relationships, whereas music is made up of rhythms which have no absolute value. Speech consists of phonological segments and phrases separated by pauses of variable length. Normal speech is also only 'locally rhythmic,' in that it is only within the context of a breath group or subgroup that one finds patterns of stress or accent. By contrast, in music one normally fits successive motifs and phrases into a common, continuous metric framework. Many of the phonological elements of speech are extremely brief, such that timing differences of as little as 10ms can mark the difference between phonemes. Vowel sounds are much longer, and their timing more variable (though such variation is in general quite systematic, such that a given vowel in a given phonological and semantic context usually has determinate duration). Musical durations are even longer, 100ms being a typical threshold of sensitivity and 200ms a minimally significant duration (see Butler, I1992). When set to metred music, the normal rhythms of speech are seriously distorted, mainly by lengthening vowels but also by fitting the segmental pauses of speech within the constraints of the musical metre.

In Western culture the tension between words and music goes back to discussions of rhythmics and metrics by the ancient Greeks (see Mathiesen, B1985). Written poetry requires no exterior (i.e. musical) notation in order to mark its rhythmic organization and structure, as the layout of the poetic text into lines and stanzas is usually sufficient to make its rhythms clear. Agawu (J1987) notes that, rather than positing a simple dichotomy of poetry and prose, one can distinguish between normal speech, declamatory speech (in which the rhythms are exaggerated but still grounded in normal speech) and metred speech (in which normative rhythms and phrase structures

of language are subject to occasional distortions, enjambment and so forth). Even in metred speech, however, the rhythmic structure can be said to be linguistic rather than musical in origin, as the placement of syllables and syntax is not arbitrary but governed by the stress and timing rules of the language. Moving beyond metred speech to musically metred contexts, the morphophonemic aspects of the text may still have influence. Palmer and Kelly (I1992) show that the compound word rule and the nuclear stress rule – two cornerstones of English phonological structure – tend to coincide with musical rules of metrical accent in both composition (i.e. metric and rhythmic structure of a melody relative to the text underlay) and performance (i.e. the use of expressive agogic or dynamic accent). Thus the relation between speech rhythm and musical rhythm is not a simple opposition, but a complex and multivalent interchange.

Musical notation may not always clearly and accurately reflect the relationship between text and music, the evolution of the notation for recitative being a case in point. In the first decades of the 17th century Italian composers such as Peri, Caccini, Agazzari, Gagliano and Monteverdi who wished to indicate passages in *stile rappresentativo* wrote out musical approximations of the natural speech rhythms in a manner analogous to French settings of *vers mesurés*. Yet the representation of speech rhythms by a limited number and proportionally specific set of durational values hardly yielded accurate or natural results. Thus by the century's end this practice had been abandoned and most recitative was notated in rapid and even notes (crotchets or quavers), with the understanding that the rhythm would follow that of the speech declamation. Grounding the rhythms of recitative in speech also means that the singer need not worry about precise coordination of most syllables with the accompaniment, save at cadence points.

Over the course of Western music history shifting cycles of musical versus textual domination can be observed. The modal rhythm of Notre Dame polyphony was rooted in the predominantly iambic accentual declamation of its Latin poetic texts (see Gillingham, B1986). Yet modal rhythm opened the door to a written tradition of music where rhythm could be a wholly independent compositional element, and once such independence was possible it became a resource to be explored (and exploited) in its own right. Indeed, with the rise of the motet style in the 14th century the expression of the 'natural' rhythms of the poetic texts had been all but abandoned in composition of increasingly complex polyrhythmic textures. This excessively ornate rhythmic practice gave way to the rhythmically simpler textures of the 15th century, culminating in Josquin's crystalline settings of texts which, while thoroughly musical in conception, nonetheless complement and accommodate the accentual structure of the language. At the end of the 16th century and the beginning of the 17th the experiments with *vers mesurés* in France and the rise of monody in Italy were indicative of yet another attempt to restore rhythmic priority to the text. The new practices of text-setting did not involve only a rejection of textural complexities, since a homorhythmic disposition of the text in the 16th-century madrigal and chanson was already common. Rather, and once again, the battle between text and melody concerned their rhythmic particulars, not their tonal contours.

See also METRE.

3. SYNCHRONIZATION AND COORDINATION OF MULTI-PART TEXTURES. As Crocker (B1990) notes, while specifying durations entails the coordination of voices, specifying the coordination of voices need not entail precise specification of durations or proportions. Coordination must therefore be understood in its broadest sense – ensuring that various sections and pieces as a whole begin and end together – without necessarily requiring moment-to-moment coordination among individual parts. Not surprisingly, in early polyphony this first involved coordination of the added part(s) relative to the tenor, which in turn guaranteed a rough degree of coordination among the added parts themselves.

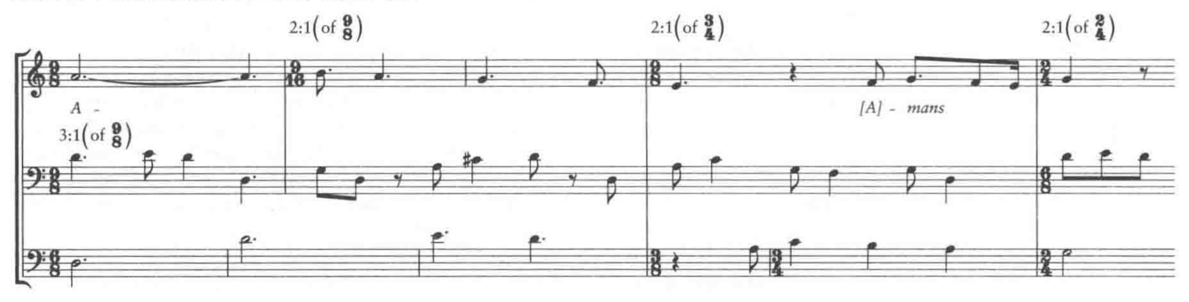
In polyphonic music before the invention of modal rhythm the question arises as to whether in performance one will have isochronous notes or isochronous syllables. This is roughly analogous to having regular beats but flexible subdivision (yielding evenly spaced syllables), as opposed to regular subdivision (yielding evenly spaced notes) but irregularly spaced syllables – in short, divisive versus additive approaches to musical time. In either case, the rhythmic breakthrough that occurred in Notre Dame polyphony marked the clear emergence of at least one level of isochronous time which then could serve as a scaffold for the others.

Moreover, this temporal scaffold was neither 'in the music' nor 'in the words'. It had a life of its own as a pre-compositional framework, which might or might not be audible in performance. Modal rhythm and its subsequent revisions opened manifold possibilities for temporal coordination, as it became possible to conceive of temporal coordination against an abstract series of perfections rather than in terms of one actual part against another. It is also possible to treat a series of such units as a larger span whose rhythmic contents can be determined by subsequent division and calculation, as in the case of isorhythmic forms. As the framework for temporal coordination grows larger (e.g. in cases of isorhythm) it usually cannot be understood 'in time' – that is, in performance – but can only be discerned 'out of time' when one has a global view of the musical whole. Such a perspective on musical rhythm is reminiscent of Boethian notions of divine time and temporality, in which the composer has complete possession, all at once, of the life of the composition.

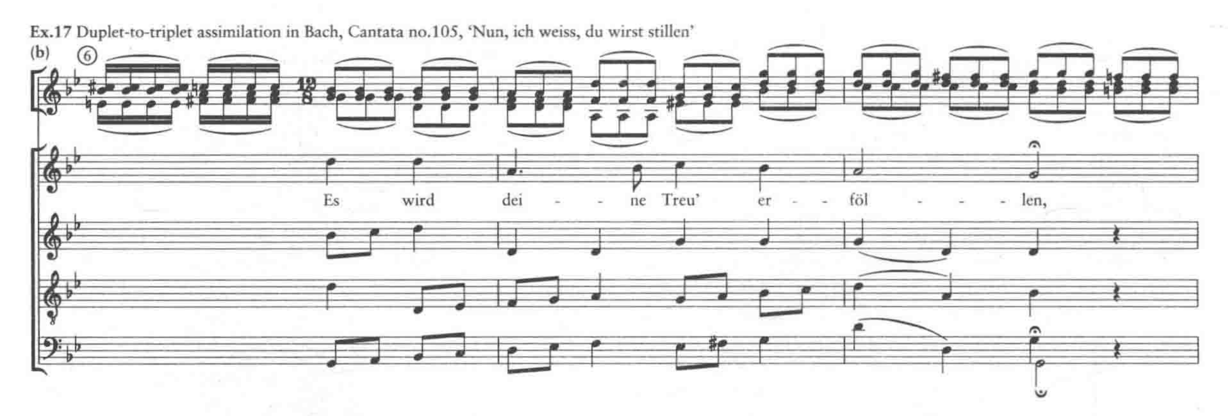
The earliest Western polyphony was notated in score format. This generated an immediate sense of synchronization of its component voices. The shift from score notation to partbook or column notation (with the tenor at the bottom) presupposes the presence of an abstract series of durations which governs the rhythmic structure in each part. While in some instances this may have been the tenor part itself, as the rhythmic complexity of the tenor increased some abstract temporal measure would seem to be obligatory. Indeed, as the proportional relationships grew more arcane the absence of a score may in fact have been more of a help than a hindrance to the performer. As can be seen in ex.16, when all parts of *Amans, ames secretement* are laid out in score, the result is dizzying.

In the music of the common practice period the coordination of various parts relative to an externalized metre became such a deeply rooted aspect of Western musical culture that its presence has gone largely unnoticed. It is perhaps for that reason that the graphic notation used in works by composers such as Boulez and Cage still

Ex.16 Baude Cordier: *Amans, Ames secretement*, bars 1–4



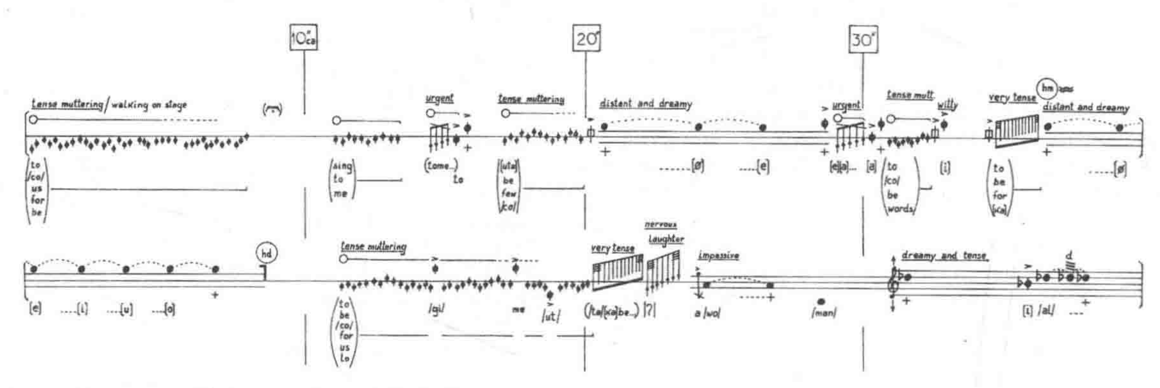
Ex.17 Duplet-to-triplet assimilation in Bach, Cantata no.105, 'Nun, ich weiss, du wirst stillen'
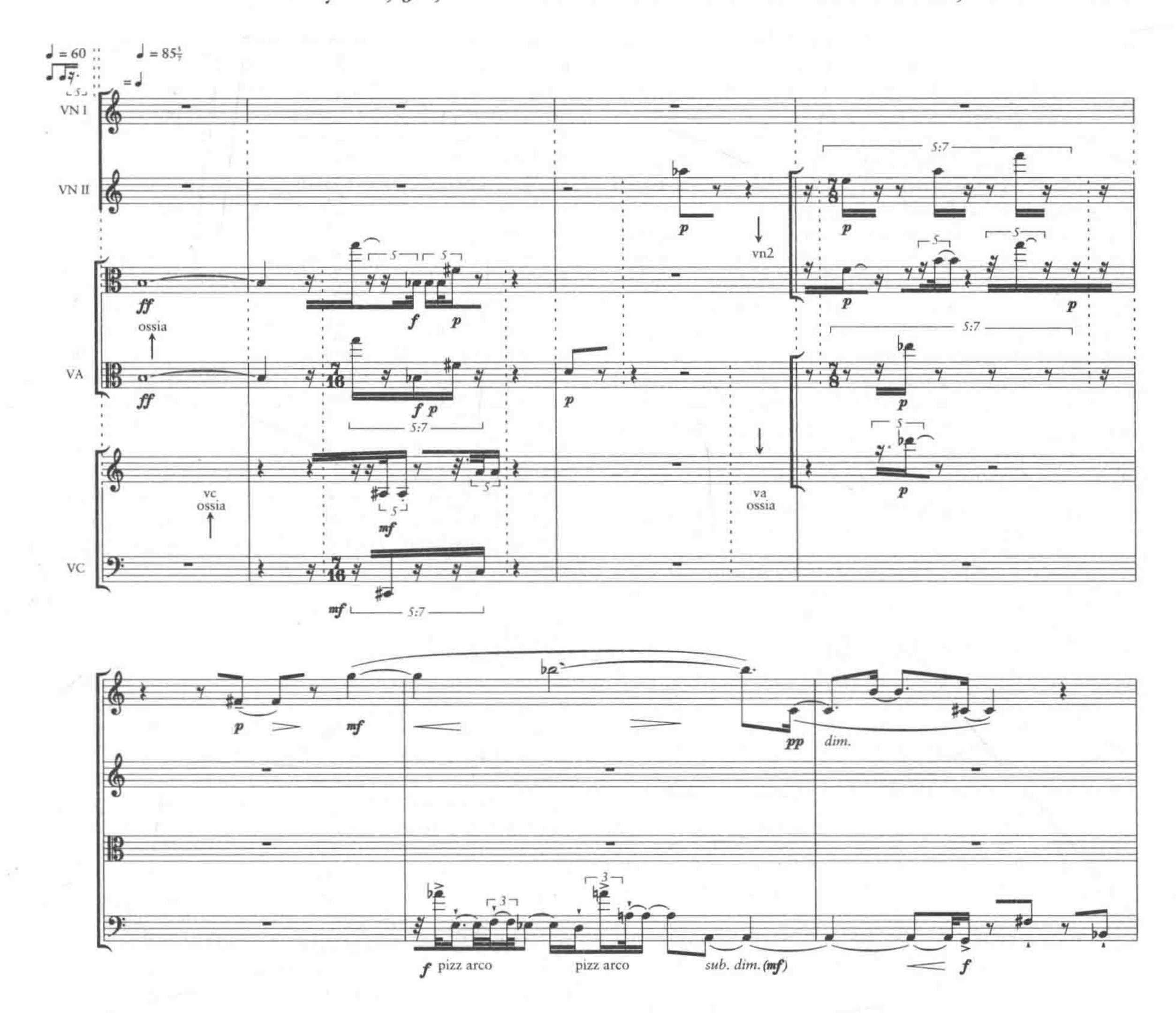


strikes us as revolutionary, for not only do such scores lack pitch and durational specification among their parts, they also have loosened or even abandoned any pretence of coordination among them. Interestingly, many pieces in graphic notation, such as Berio's *Sequenza III* (fig.1), make use of stopwatch timings to determine structural articulations. As with the music of the Middle Ages, this mode of temporal reckoning is not intrinsic to the temporal activity of any part of the music itself, but must be imposed from without.

Coordination of parts is an issue on smaller as well as larger levels. In the performance of polyrhythms (duple or quadruple in one part versus triple in another) the question arises as to whether individual parts are to be performed as notated, or whether in some cases one rhythm should be 'assimilated' into another. In ex.17, should the parts on the bottom staves be even duplets, or should they be realized as long–short figures in coordination with the treble triplets? Neumann (A1987) argues that bona fide cases of polyrhythms did occur in 16th- and 17th-century musical practice, but he also proposes that under certain conditions assimilation ought to occur. Eibner (H1962) addresses similar issues in the music of Schubert. The 'assimilation question' presupposes two important points: that in cases of assimilation a particular metric framework is operative (and indeed that one framework is dominant), and that under certain conditions the rhythmic proportions as notated are not to be taken at face value.

4. THE METRIC REVOLUTION, *c*1600. Around 1600 a dramatic change took place in Western rhythmic notation: a shift from mensural practices which had been in place since the 14th century to modern, orthochronic notation in which the proportional relationship between any two symbols in the notational system remains constant. As Rastall (A1982) observes, this was not accomplished all at once, and indeed rests had been orthochronic since the



1. *Graphic notation with stopwatch timings in Berio, 'Sequenza III' (1 minute)*



2. Extremely complex rhythm in Henry Weinberg's String Quartet no. 2 (1964), bars 1–7

end of the 13th century. The emergence of modern rhythmic and metric notation involved more than the streamlining of proportional possibilities down to the binary logic now in use. Concomitant with the adoption of binary relationships for normative durations (itself a historically contingent reflection of the predominant rhythmic practices of the day) one also finds the use of bar-lines, ties and tempo terms. Many of these features appeared before 1600: bar-lines can be found in Ars Nova keyboard scores and in keyboard and lute tablatures; ties appear in Cavazzoni's print of 1523 (again, of keyboard scores), and tempo terms can be found as far back as the St Gallen manuscripts. Yet the appearance of this constellation of notational features at almost the same time is significant, for it indicates that a basic change in the rhythmic foundations of Western music was under way.

The phrase 'modern metre' denotes metre as defined in §I, 4: the presence of a hierarchic pattern of beats that are felt by both performer and listener, even if they are not articulated directly by the durations in the music. On this view, the history of metre in music is wonderfully heterogeneous. Before 1600 some music was metric, while other music was not; after 1600 most music was metric, though there were exceptions (e.g. unaccompanied recitative and the unmetred keyboard preludes of Louis Couperin and d'Anglebert). Moreover, Western notation as it evolved from the 12th century to the 17th was equivocal regarding metre, and so one must look not only at the notational system but also at its implementation in particular contexts and genres.

The *quatre prolacions* of Philippe de Vitry and their Italian analogues of Marchetto da Padova are strikingly similar to the duple versus triple metres with simple versus triple subdivisions of modern usage. Yet there are important differences. First, in the Italian system different degrees of subdivision give rise to different mensurations (e.g. *quarternaria* versus *octonaria* and *senaria perfecta* versus *duodenaria perfecta*). While we would consider these to be different varieties of simple duple and simple triple metre respectively, in the Italian system they are regarded as different metres. More important is the question whether these *prolacions* represent true metre signatures or are more like durational signatures (see Berger, B1993). While medieval and Renaissance systems

of notation provided a means of expressing complex durational relationships within and among the various parts, as in ex.16, such usage is no more metric than much 20th-century music ostensibly written in a particular metre (fig.2). In neither case can the presence of metric notation be equated with the presence of a metre. We may contrast these arithmetically clever uses of mensural notation with that found in the *formes fixes* of the same era – music with a far greater degree (or at least potential degree) of metricity. Typical practice involves a single mensuration in all voices, and often changes of prolation are used to mark different sections of the work, as in ex.18. Indeed, the presence of such metric shifts presupposes a metre that is to be shifted.

If the notational system of pre-tonal music is equivocal with respect to metre, other rhythmic features are nonetheless indicative of the degree of 'metricity' of a particular piece or genre. One such feature is the presence or absence of anacruses. As Sachs observed:

> We might look over hundreds and hundreds of polyphonic pieces from the Middle Ages and the Renaissance and never find an upbeat. . . . An actual upbeat – like winding up for a throw – prepares a stress; it is necessarily four-ONE. It was out of place in the polyphonic forms which depended, on the whole, upon an even, little-stressed flow. (A1953, p.261)

While bar-lines are an obvious way of marking an upbeat figure, the presence of initial rests also indicates a sense of arsis and thesis which underlies a true metre. For if there is no motional difference between beats, then there is no sense of metre, in which case no real anacrustic gestures are possible. Syncopations, or more precisely syncopations felt as suppressed beats, are also indicative of metre.

Topics in theoretical sources from the 17th century and the early 18th indicate a concern with metre and its relation to the rhythms of music and text, and in purely instrumental performance. Butler's commentary cited above (§I, 1) on the subjective differences between running subdivision in compound duple versus simple triple time signatures presupposed the kind of metric listening that would make such differences manifest. Subsequent theorists, such as Diruta (C1593–1609), Printz (C1689) and Heinichen (C1728), discussed the subjective nature of metre under the rubric of *quantitas intrinsica*. Walther's *Lexicon* of 1732 gave the following definition:

> *Quantitas notarum extrinsica*, and *intrinsica* [Lat.] is the apparent (or outward) and the inner value of the notes. According to the former, every note is performed equal to other notes of the same value, but according to the latter the notes are of unequal length: since, to be specific, the uneven-numbered parts of the beat are long and the even-numbered ones short. (cited in Houle, A1987, p.82)

Houle gives a thorough discussion of *quantitas intrinsica* and the ways in which the distinctions between 'good' and 'bad' beats were made manifest in performing practice via *notes inégales*, keyboard fingerings, tonguing and bowing conventions. Houle also gives a survey of discussions on *rhythmopoeia*, or verse metrics, as they were applied in various metric contexts. He notes that 'the chief problem in theories of *rhythmopoeia* was the relationship of measures, with their time signatures and regular barlines, to the various and changing phrases made up of musical feet' (p.77) – that is, whether these rhythmic archetypes existed prior to metre or vice versa. The historical significance of such a question is that it could not even be formulated if the music of the Baroque and early Classical eras lacked metre in the modern sense.

Broadly speaking, the depth of metric organization seems to have increased since the Renaissance era. In ex.19*a* motoric rhythms are manifest in terms of a continuous pulse and a constant two-beat pattern, but no higher levels of metre emerge (see Botelho, E1993). In ex.19*b* one finds regularities of both metre and phrase on the two-bar and even four-bar levels. Indeed one finds such regularities in simple dance music from medieval *ductiae* and *estampies* to disco of the 1970s. It was in the Classical style that the periodic phrasing of dance music became pervasive in other genres, and so we find regular layers of metric organization above the notated bar. While musical forms grew more expansive in the 19th century, by and large metric structures did not; this may be a contingent aspect of the style, or a reflection of deeper syntactic and/or psychological constraints on metric structure. Ex.19*c* is a re-notation of Bruckner's Fourth Symphony (after Lester, E1986). Here each duration is one quarter of its original value, which allows one to see how each group of four bars functions like a beat in a measure, and these hypermeasures themselves are rhythmically paired and quadrupled. Bruckner's music contains rhythmic patterns and measures that are indeed of a 'higher order'.

5. TEMPO AND 'TACTUS'. As rhythm is not just a sense of durational organization, but also (and perhaps foremost) a sense of coordinated movement, a chief concern in understanding and performing musical rhythm involves the determination of tempo. The presence of a continuous series of brief durations need not entail a sense of rapid tempo, just as a series of longer durations need not entail a sense of slower motion. Nor does the subdivision of a duration into notes a half, third or even quarter of the original value necessarily give rise to a doubling, trebling or quadrupling of the perceived motion. Thus the first issue to be sorted out in discussions of tempo is whether a marking, descriptive term or theoretical discussion refers to particular durations (either phenomenally present in the music or in a more abstract, counted beat) or to the overall impression of motion. A metronome marking of crotchet = 120 and the Italian directive *allegro non troppo* may give rise to the same musical effect, but they are fundamentally different modes of description. As Epstein notes, tempo
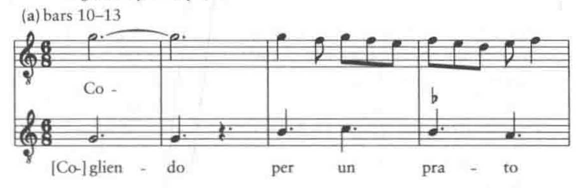
> is a consequence of the sum of all factors within a piece – the overall sense of a work's themes, rhythms, articulations, 'breathing', motion, harmonic progressions, tonal movement, contrapuntal activity. Yet tempo . . . is a reduction of this complex Gestalt into the element of speed per se, a speed that allows the overall, integrated bundle of musical elements to flow with a rightful sense. (H1995, p.99)

A sense of tempo and motion is a hierarchically emergent property of the musical surface, and not simply a product of note-to-note transitions.

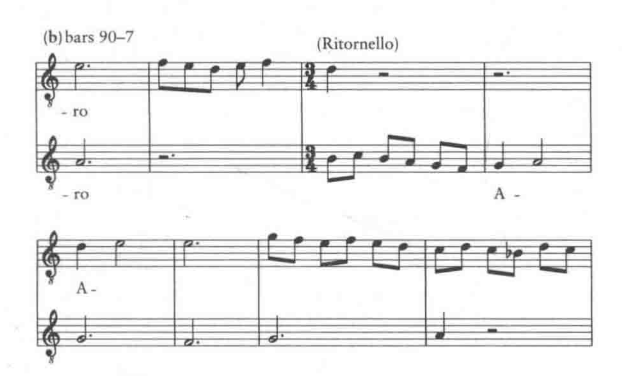
Given that tempo is a composite effect of the musical structure, and given the ways various parameters may interact in performance, tempo – or more precisely understanding and achieving the right tempo – will always be an elusive target, even in musical styles that are familiar and whose performing practices are well documented. 'Correct' tempos for any work or genre may cover a fairly wide range. Indeed, one of the principal ways a performer may distinguish his or her interpretation of a work is through choice of tempo. For earlier musics, a certain degree of historical opacity with respect to previous tempos is inevitable; as Planchart notes:

Ex.18 Mensural change as metric shift Niccolo da Perugia: *Cogliendo per un prato*

(a) bars 10–13



(b) bars 90–7

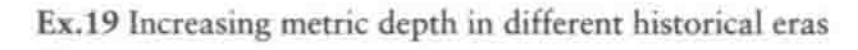


Actual tempo will always remain an educated guess at best. Any attempt to provide dogmatically exact tempos for any music written before 1600 is neither historically accurate nor ultimately satisfactory scholarship. To this extent, then, each performance is a mixture of hypothesis, special pleading, and an Augustinian leap of faith. (C1975, p.156)

Planchart's caveat can reasonably be extended to all musical styles, both before and after the rise of modern rhythmic notation.

Any temporal process may function as a clock or time-keeper if we believe that it is a reliable and accurate counter against which other, less regular processes and events may be measured. Since musical time inevitably involves the ebb and flow of longer and shorter durations, musicians have often sought extra-musical sources as a reference for musical durations and tempo. Thus heartbeat rate (from Ramos de Pareia, C1482, to Quantz, C1752), breathing rate (Gaffurius, C1496) and walking period (Buchner, C*c*1520) were used as temporal benchmarks. These descriptions of physiologically or physiognomically based *tactus* presage the discussions of natural pace and spontaneous tempo in modern psychology, which, while tending to discount the effect of heart and respiration rates, reaffirm the kinaesthetic aspect of *tempo giusto* and add a neurobiological component. From the Baroque period physiology was replaced by physics, from the use of pendulums as proposed by Mersenne (*MersenneHU*), Thiémé (D1801) and Mason (D1806) to the mechanical escapement metronome made famous by Maelzel (1815, actually stolen from Winkel; see Epstein, H1995).

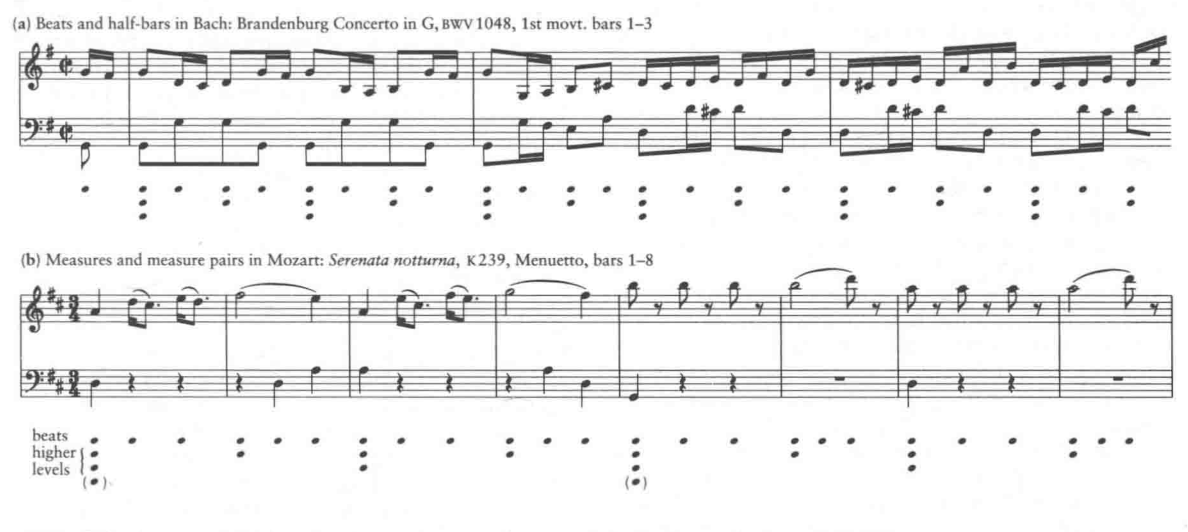
Whether biological or mechanical, these sources of extra-musical periodicity could be used to establish the duration of a musical or motor behaviour, which in turn could define the durational values given in notation. From the Renaissance this fundamental period was known as the TACTUS, corresponding to what we call either the measure or the beat. While the terms 'tactus', 'beat' and 'tempo' are often used interchangeably, historically they have designated different aspects of musical time and time-keeping. *Tactus* refers to the keeping of time by beating with the hand, first described by Adam von Fulda (C1490). At its simplest 'the mensural system related to



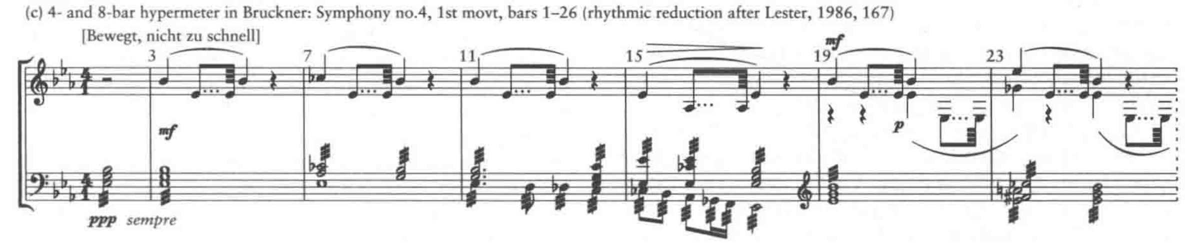
Ex.19 Increasing metric depth in different historical eras

(a) Beats and half-bars in Bach: Brandenburg Concerto in G, BWV 1048, 1st movt. bars 1–3

(b) Measures and measure pairs in Mozart: *Serenata notturna*, K239, Menuetto, bars 1–8



(c) 4- and 8-bar hypermeter in Bruckner: Symphony no.4, 1st movt, bars 1–26 (rhythmic reduction after Lester, 1986, 167)



notes to a down-and-up gesture of moderate speed called the *tactus*' (Bank, A1972; Houle, A1987). As Sachs notes, 'the *tactus* was wholly unconcerned with the actual rhythm, with grouping or accent. It just maintained the even pulsation of units, and nothing else' (A1953, p.242). In this context, the *tactus* remains constant, and all tempo differences are expressed by the use of proportion and mensuration. Indeed, this becomes the raison d'être for the various proportions and their elaborate theoretical discussions: in order to express a moderately faster tempo one uses a particular proportion (e.g. 3:4 or 2:3) relative to the background *tactus*. The principal problem, given this assumption, is to determine which notational symbol corresponds to the *tactus*.

A number of factors complicate this approach to *tactus*. While at some times the *tactus* may have typically corresponded to a particular durational unit, at other times it may have corresponded to a multiplicity of note values. This implies that the choice of a beat-unit of notation was arbitrary. Yet time signatures do carry associations of tempo: 3/2 is slow, 3/4 is moderate, 3/8 is quick. Under these different metres the *tactus* inheres at the minim, crotchet and quaver respectively. Moreover, the tempo relationships are not twice as fast (3/4 to 3/2) and twice as fast again (3/8 to 3/4), but span a narrower range (see Rastall, A1982, pp.188–91). Complaints about the vagueness or unreliability of characterizations such as ₵ as 'little faster than C' and Ↄ̸ as 'quickest of all' fail to note that the descriptions of categorically different tempos (each of which spans a range of acceptable values) are inherently fuzzy. Such descriptions are also indicative of another complication: that the *tactus* was not constant but varied, and indeed that the different varieties of mensuration are indicative of the presence of a faster or slower *tactus*. Discussions of variable *tactus* may still make reference to heartbeat and respiration rate, but rather than using such physiological processes to specify the *tactus*, they are instead used to establish a moderate beat, from which faster or slower tempos can be determined.

A further complication is that there are several ways of beating the *tactus*. In both duple and triple time the *tactus* consisted of an upbeat and a downbeat, with the distinction that in triple time the downstroke was twice as long as the upstroke; these were referred to as equal and unequal *tactus* respectively. In the triple *tactus* what we would consider the second beat of the measure is unmarked; this practice is analogous to the 'empty' (i.e. non-articulated) beats in the counting of tāla in Indian music. Given that both duple and triple *tactus* occupy the same span of time from downstroke to downstroke, this means that the beats within duple and triple patterns move at different rates. Moreover, the duple *tactus* could be performed normally (*tactus major*) or twice as fast (*tactus minor*). Ornithoparchus (cited in Houle, A1987, p.4) remarked that *tactus minor* 'is allowed onely by the Unlearned', which implies that *tactus minor* was in fact the counting of subdivision, as would typically be involved in the instruction of a novice performer. Given that during the late 16th century and the 17th subdivision was almost exclusively duple, the absence of theoretical discussions of an unequal *tactus minor* (i.e. a beating of triple subdivision) is understandable. Yet this raises yet another question: whether the *tactus* pattern corresponds to the downbeat or to the individual beats within the measure, since a slow *tactus minor* could indicate entire measures in rapid tempo, for example. Ultimately, one must look to the particular piece of music and use a performer's common sense. Just as the crisp execution of a complex rhythmic unison may require a conductor's use of rapid subdivision, so too may the coordination of several rhythmically dissonant parts require the use of larger time units to mark points of coincidence among them.

Just when the connections between *tactus* and mensuration became most confusing, one begins to find the widespread use of tempo terms like 'adagio' and 'presto'. The increased use of tempo terms accompanied the rise of instrumental music, since in the absence of a text or liturgical context (which would, one assumes, give a sense of the mood and suitable tempo for the music) descriptions of expressive mood, including tempo, were of practical use. The earliest signs of such usage can be found in the tablatures of the vihuelists (starting with Milán in 1536), who used the terms *despacio* and *apriesa*. Tempo and expression markings appear in Italian musical sources around 1600 (e.g. Gabrieli, 1597; Caccini, 1601; and Frescobaldi, 1615). There is also what one might call a 'syntactic' reason for the common usage of tempo terms around the turn of the 17th century. With the shift to orthochronic notation, the durational relationships among various notes no longer had to be indicated by a mensural sign, and the layout of a score, particularly through beams and bar-lines, was sufficient to make the hierarchic relationships among the various rhythmic levels immediately apparent. What the orthography could not do was to indicate which level of the rhythmic hierarchy was to function as the beat. As noted above, the emergence of modern metre involved the enrichment of the metric hierarchy by the addition of levels of regularity below and (especially) above the beat. This being the case, even if orthography makes those levels distinct, the problem now arises as to how the various levels of rhythmic duration correspond to the different levels of the metric hierarchy. Time signatures and tempo terms work in tandem to specify the beat level and indicate a sense of pacing for both that level and the rhythm as a whole. The hierarchic nature of metre, and the challenges it presents regarding the determination of tempo, may also explain why the relationship between time signatures and tempo received so much attention from 17th- and 18th-century musicians and theorists.

III. Current rhythm research

A common complaint in the 1960s and 70s was the relative impoverishment of rhythmic theory and analysis. Since then there has been a great flowering of research in rhythmic theory, analysis, perception and performance. The following discussion serves as an introduction to those research areas that have received the most attention in recent decades. While research on musical form, tonality, styles, composers and particular compositions often touches on rhythmic issues, this survey is restricted to those theorists, musicologists, composers and psychologists whose work centrally addresses questions of rhythm, metre and musical time.

See also ANALYSIS; ATONALITY; FORM; PHILOSOPHY OF MUSIC; PROPORTIONAL NOTATION; PSYCHOLOGY OF MUSIC, §§I, II, 2; SERIALISM and SET.

Music. 4. Post-tonal rhythm and metre. 5. Psychological studies of rhythm and metre. 6. Musical time and temporality. 7. Conclusion.

1. THE HIERARCHIC DEPTH OF RHYTHM AND METRE. Various authors have maintained that rhythm and form are one and the same, and that the different words are simply commonplace terms to describe the same processes on different structural levels. Cone, for example, claims that 'certain general principles underlie common formal units . . . and that the same principles, working on higher levels and more comprehensive formal sections, can ultimately be invoked to explain an entire composition as one all-embracing rhythmic impulse' (E1968, p.39). These principles may be quite concrete, as in Cooper and Meyer's (E1960) attempt to extend their basic archetypes for note-to-note patterning to the highest levels of rhythmic form, so that, for example, the first movement of Beethoven's Eighth Symphony could be regarded as one giant anapaest (Meyer subsequently recanted this position; see Meyer, E1991). They may also be more abstract; for example, Berry posited that musical structures large and small involve 'the punctuated shaping of time and space into lines of growth, decline, and stasis, hierarchically ordered' (G1976, p.5).

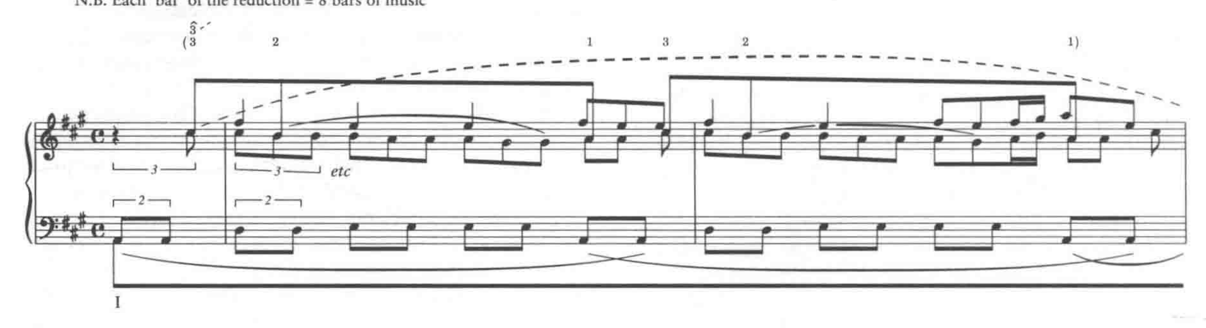
The investigation of proportional relationships is another way in which a principle of foreground rhythmic relationships, namely the relative duration of successive notes, is applied to larger musical units, including complete works. Various composers, from Machaut to Bartók, have used proportional relationships as part of their compositional technique (*see* NUMBERS AND MUSIC), and this compositional usage of proportion has been documented by various scholars (e.g. Howat, F1983, on Debussy; Lendvai, K1955, on Bartók; and Kramer, K1988). Other studies (e.g. Rogers, K1977; Perry-Camp, K1979; and Smyth, E1990) seek to find significant proportional relationships in other music (i.e. Mozart and Chopin) where it was not part of the composer's conscious compositional method. Of special interest in these studies are 'golden section' relationships (1:1·618) (*see* GOLDEN NUMBER) such as those based on the FIBONACCI SERIES (1, 2, 3, 5, 8, 13 . . .).

On the other hand, the terms 'rhythm' and 'form' may be used precisely because there are fundamental differences between the arrangement of notes and small note groups into motifs and phrases, and the arrangement of larger units into complete movements and pieces. It is not the fact that music is hierarchic which blurs the distinction between rhythm and form; rather, it is the degree to which one regards the musical hierarchy as recursively organized that leads to a blending of rhythm and form. A recursive hierarchy is one in which a single principle (or set of principles) controls the structure from top to bottom (or bottom to top). Arguing against recursion, Meyer notes that 'the way in which a particular parameter acts in articulating structure may be different on different levels' (E1973, p.89), and Brower (E1993) proposes a threefold division of rhythmic and musical structure as a reflection of different perceptual and cognitive processes.

Just as one may examine the limits of rhythmic structure, one may also examine the limits of metric, or more precisely hypermetric, structure. Although few would deny that the metric hierarchy may extend above the level of the downbeat, there are a variety of theoretical positions with respect to the possible depth of hypermetre and the particulars of hypermetric (as opposed to simple foreground metric) syntax. While some theoretical positions may be characterized as more or less sceptical with respect to hypermetre, the question of how 'hyper' hypermetre can be is actually a constellation of questions. First, is hypermetre commonplace or relatively rare? Lester (E1986) discusses the metric and hypermetric structure of Bruckner's Fourth Symphony (see ex.19*d*) and notes that this kind of large-scale metre is quite exceptional in comparison with other supposed cases of hypermetre (i.e. in the context of normative four-bar phrases). If a hypermetre is present, is it as robust as foreground metre? Cohn (G1992–3), in discussing the Scherzo of Beethoven's Ninth Symphony, notes how hypermetric analyses must often deal with conflicting sources of metric accent and organization that do not arise in determinations of foreground metre. Do hypermetres follow the same syntactic constraints as does metre in the foreground (i.e. do hypermetric units need to be isochronous)? Kramer (K1988) claims that hypermetric regularity can be based on the presence of an equal number of elements (hyperbeats) within each hypermeasure, even if those beats are not isochronously spaced. Does hypermetre extend to the deepest levels of structure? Kramer (K1988) and Komar (E1971) give hypermetric analyses that span entire movements, while Lerdahl and Jackendoff (E1983), Benjamin (G1984) and Lester (E1986) caution that metre is primarily a feature of the foreground. Rothstein (E1989) discusses the interaction between hypermetre and phrase structure and the extent to which their interaction obeys the same constraints as metre and grouping in the foreground.

Non-Western musics are sometimes said to exemplify the inherence of rhythmic and metric structures on higher levels of structure. For example, some 14- and 16-beat tāla in Indian music, which in slow tempos can last some 30–40 seconds, might be regarded as a class of hypermetre. In the case of Indian music, different levels within the cycle are recognized as comprising different elements – *āvarta* for the entire cycle, *vibhaga* for subsections (of varying length) and *mātrā* for the smallest counting units. Similarly, in the classical music of central Java rhythmic cycles may comprise as many as 128 or 256 beats, with subcycles marked by various colotomic divisions. In the gamelan there are certain instruments whose sole function is to mark off the larger temporal units. Most notable are those instruments whose function lies in marking the largest cycles, including the *kenong*, which marks intermediate cycles, and the *gong ageng*, which marks the largest cycle. Other instruments, such as the *saron*, repeat the basic melodic skeleton. Some caution in describing these tāla and gong patterns as species of metre is in order, however. While the terms for various tāla and colotomic patterns span a large range of temporal structures (which implies a fusion of rhythm and form), one should understand the social conditions of their usage. In Indian music there is a rich theory and practice of categorizing and performing rhythmic patterns ('counting tāla'), and so it makes sense that larger units may be described by adapting or analogizing a standard nomenclature. Similarly, in Javanese music, given the special religious and social significance of the *gong ageng* in the gamelan it is logical that musical form and organization are described relative to its activity. To consider an analogous case from a Western musical context, one could regard a 16-bar Classical minuet (which would be played continuously

Ex.20 Rhythmic reduction in Schubert: *Valse Sentimentale* op.50 no.13 (from Schachter, 1980, p.224)
N.B. Each 'bar' of the reduction = 8 bars of music



for a social dance) as a cycle of 96 beats when played with repeats. Indeed, in terms of the minuet-as-danced the global repeat of the form would represent a kind of *āvarta* (literally, 'turning back'). Perhaps if classical chamber orchestras contained instruments like the *gong ageng* a minuet might well be described as a large cycle of beats (or steps). The fact that it is not reflects both the different conditions under which Western music is produced and the fact that, in describing the organization of common practice music, Western musicians and theorists were able to co-opt terms from language and rhetoric (e.g. 'clause', 'sentence', 'period') and thus did not have to extend rhythmic and metric terminology beyond the musical foreground.

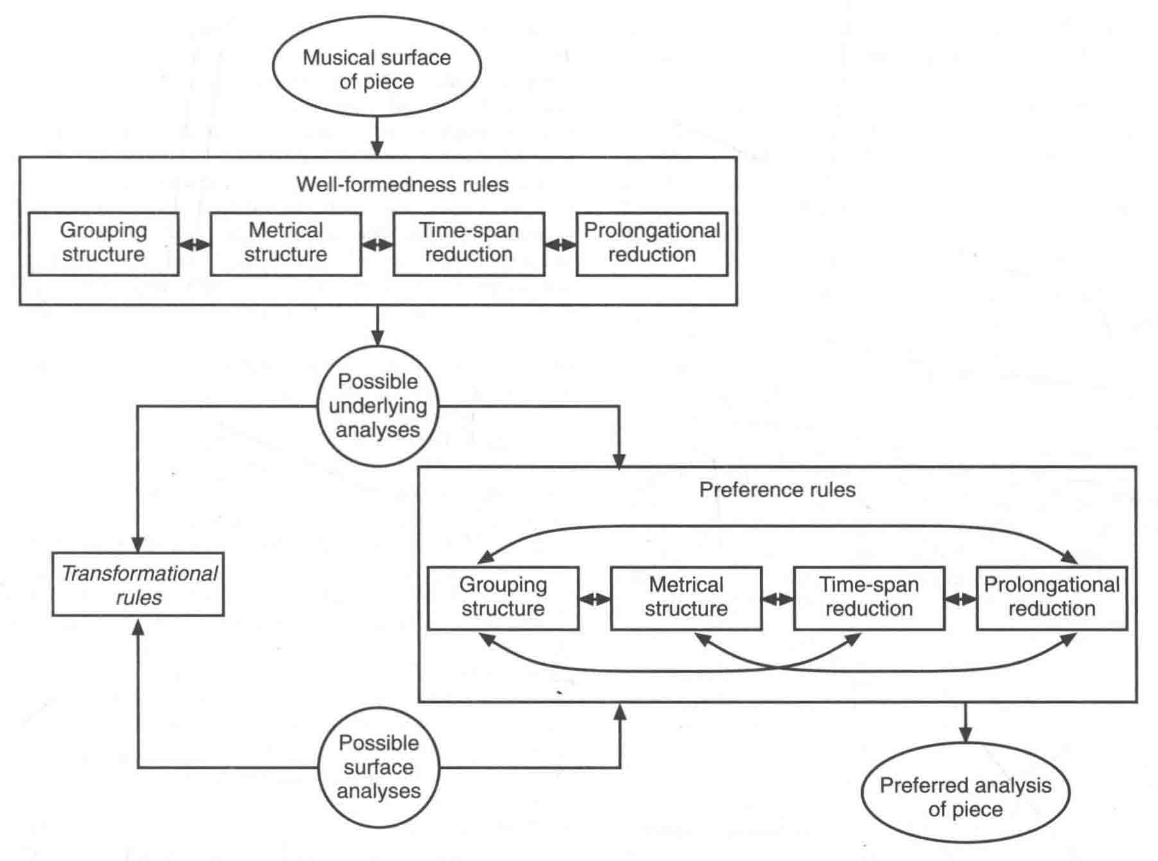
2. SCHENKERIAN APPROACHES. Rhythmic issues have received considerable attention from Schenkerian theorists and analysts in recent decades. While Schenker himself made clear ontological distinctions between background levels and the middleground, and between middleground and foreground, it is in distinguishing between middleground levels that Schenker's original work is most under-theorized (Cadwallader, E1990). In examining how tonal and rhythmic processes interact to define various middleground structures, the study of rhythm may be seen as an essential continuation of the Schenkerian theoretical project.

For most Schenkerian theorists pitch relationships remain analytically prior to duration and rhythm: 'all rhythmic patterns of middleground levels are determined exclusively by pitch criteria' (Yeston, E1976, p.84). This priority of pitch explains why the basic level of rhythmic analysis in Schenkerian contexts is usually the phrase, since the phrase is the smallest level where one may find a complete linear motion. Thus, for example, investigations into the nature of rhythmic accent typically begin with a consideration of accent on the phrase level, whether or not phrase beginnings (or endings) have metric or rhythmic accents, and so forth (see Kramer, K1988). While Cone (E1968) treated rhythm (among other topics) from a perspective informed by Schenkerian theory, the first important work to focus on rhythmic and metric issues from a Schenkerian standpoint was Komar (E1971). His discussions of metre, hypermetre, metric displacement and rhythmic reduction presaged the work of many subsequent theorists. However, Schachter's three articles in *The Music Forum* (E1976, E1980, G1987) remain the *locus classicus* for Schenkerian studies of rhythm. As Krebs notes, 'Schachter has two basic aims in his articles. First, he sets out to vindicate Schenker from allegations of having neglected rhythm' and then makes use of 'Schenker's cryptic though evocative remarks on rhythm as a springboard for his own ideas' (G1992, p.82). Schachter draws many parallels and analogies between surface rhythm and metre, so that extended anacruses, rhythmic motifs and metre itself may be writ large in the middleground. Schachter also develops the technique of 'durational reduction' as a rhythmic analogue to pitch reduction, whereby middleground pitches are given specific durations which relate to the foreground durations by some constant factor (ex.20). While this is not new, Schachter was the first to apply durational reduction to extensive portions of the middleground. Schachter differentiates between tonal rhythm and durational rhythm, the former stemming from the rhythmic properties of the tonal system itself, the latter from patterns of emphasis, duration and grouping which do not arise from the tonal grammar. Rothstein (E1981, E1989) gives greater rigour to Schachter's ideas of durational reduction, drawing equally on the work of Koch and Schenker. He proposes a normative archetype for phrase rhythm (itself a combination of tonal and durational rhythm) and then discusses some of the ways in which normative middleground archetypes may be transformed into less regular foreground structures.

Another aspect of rhythmic theory and analysis which has received attention from theorists who espouse a Schenkerian perspective involves discussions of rhythmic or metric 'dissonance' (Yeston, E1976; but see also Stockhausen, F1963). Such dissonances occur when there are two rhythmic levels or strata such that one cannot be expressed as a simple multiple of the other – in other words, a polyrhythm such as two against three (hemiola) or three against four. The result is a non-congruence of durational and/or accentual patterns between the two strata. This non-congruence may be local, as in an isolated hemiola, or it may extend over a larger period of time. Krebs (G1987) points out that if two rhythmic strata are offset they may also create a dissonance, even if one is a multiple of the other. Further refinements to the taxonomy of metric consonance and dissonance can be found in Cohn (G1992; G1992–3) and Grave (G1995). Metric dissonance in its most robust form involves the presence of two (or more) metres, as described by Schachter (G1987), Rothstein (E1989, G1995) and Kamien (G1993). In a somewhat less robust form one may speak of latent metric dissonances, what Willner (G1996, E1998) terms 'counterstress' and Samarotto (E1999) 'shadow metre'.

See also ANALYSIS, §II, 4, and SCHENKER, HEINRICH.

3. LERDAHL AND JACKENDOFF'S 'GENERATIVE THEORY OF TONAL MUSIC'. The publication of Lerdahl and Jackendoff's *Generative Theory of Tonal Music* in 1983 was both a response to previous work in rhythm and



3. *'Schematic' diagram from Lerdahl and Jackendoff, 'A Generative Theory of Tonal Music' (1983), p.10*

tonal structure and a ground-breaking volume which brought evidence and insights from linguistics and perceptual psychology to bear on problems of musical rhythm, tonality and form. The book has spawned a great deal of research in perception and cognition, as it makes claims that can be empirically tested (e.g. Deliège, I1986–7; Palmer and Krumhansl, H1987; and Bigand, I1990). It has also generated numerous responses in both psychology (Rosner, I1988; Clarke and Krumhansl, I1989–90) and music theory (Peel and Slawson, E1984; Hantz, E1985; and London, E1997).

Lerdahl and Jackendoff's psychological approach to questions of rhythm and tonal structure is apparent from the first sentence of the book: 'We take the goal of a theory of music to be a *formal description of the musical intuitions of a listener who is experienced in a musical idiom*'. Hence an understanding of the physiological and psychological process by which musical patterns are perceived, remembered and understood is essential to the authors' research project. From this perspective Lerdahl and Jackendoff can give a psychological rationale for reductive models of musical structure (and in particular Schenkerian models, on which their theory relies). This is stated in their 'Reductive Hypothesis': 'The listener attempts to organize all the pitch events of a piece into a single coherent structure, such that they are all heard in a hierarchy of relative importance'. The book's premise is that without such a reductive process the listener cannot manage the vast amount of sonic and musical information presented in a piece of even modest dimensions. Along with psychology, *A Generative Theory of Tonal Music* also draws on work in linguistic prosody to bolster and complement claims regarding the manner in which musical rhythm is structured, implying that some aspects of music and language may share common cognitive domain(s). The book also takes from linguistics the notion of a transformational grammar, so that certain structures (such as phrase overlaps) are accounted for in terms of a base structure that underlies more complex rhythmic phenomena on the musical surface. Lerdahl and Jackendoff distinguish between obligatory and optional structures by differentiating between 'well-formedness' and 'preference rules'. Thus, for example, a durational pattern may allow for several equally plausible metric interpretations (as circumscribed by the well-formedness rules), but the choice of one metre in particular involves the application of their preference rules. The distinction between well-formedness and preference rules is one of Lerdahl and Jackendoff's most important contributions to music theory and analysis.

Lerdahl and Jackendoff's model has four basic components: grouping structure, metrical structure, time-span reduction and prolongational reduction (fig.3). Rhythm and pitch are given equal consideration, though they have different degrees of salience on different structural levels. Grouping extends from the foreground to the largest levels of formal structure. Metre, by contrast, is a foreground phenomenon, while time-span and prolongational structures emerge in the middleground and then extend to more background levels. In this fashion their theory includes both bottom-up and top-down components. Grouping in the foreground is concerned with the

conjunction and articulation of successive sound-events based on Gestalt psychological principles (see §I, 3 above). Unlike groups that are defined in terms of relationships between strong and weak elements (as in Cooper and Meyer's approach), the generative theory does not specify the structural relationships between elements within a group. Rather, those relationships emerge from the interaction of grouping and metre (in the foreground) and grouping and time-span and prolongational structures at higher levels.

4. Post-tonal rhythm and metre. The subject of rhythm and metre in serial and other non-tonal musics has received special attention from a number of theorists. One may wonder why a separate theory of post-tonal rhythm or metre is needed, but if one assumes that pitch structures are ontologically prior to rhythmic and metric structures, then in the absence of traditional tonal syntax one must seek an alternative source for rhythmic and metric organization. It is not surprising that many of the same theorists who embrace a Schenkerian pitch-to-rhythm approach in tonal contexts seek analogous sources for rhythm and metre in post-tonal musics. Hyde (F1984, p.25) characterizes the situation in the following way:

> In tonal music, well-defined principles determine the equivalence or commensurability of pitch events and so regulate the articulation of rhythmic strata derived from them. These tonal principles – such as the rules of voice-leading and harmonic progression, or the role of triadic structure – can produce middleground pitch events that recur regularly, providing an important source of rhythmic accent. An analogous process operates in Schoenberg's twelve-tone music: structural principles determine analogous functions for various pitch events, recurrence of these analogous pitch events produces middleground rhythmic strata, and, as in tonal music, middleground strata make up a key source of rhythmic organization.

She goes on to say that the counterpart to those 'tonal principles' involves 'unordered pitch-class sets that are equivalent to linear segments of the basic set' and that these 'secondary harmonic structures' generate rhythmic and metric structures. Thus rhythmic and formal structures are determined by and/or seen as evidence of underlying pitch structures. Forte (F1983) has developed various techniques for uncovering rhythmic patterns, including a 'proportional graph' of the relative durations and an 'attack-release partition' of the composite rhythms of the musical surface. Using such techniques one may find structural correlations and moments of special structural import (such as durational symmetries) which in turn may guide the analyst's examination of pitch structures. Hasty (F1981, G1997) is also concerned with problems of segmentation, but approaches the question through a consideration of the essential aspects of motion and continuity as they occur in the music's unfolding, rather than those patterns which are the product of a final-state analysis.

Post-tonal rhythm has also been given attention from a compositional perspective, and to the extent that an analysis (and the music theory behind it) serves as an exegesis of compositional practice, the writings of contemporary composers are of interest. In extensions of serial technique duration, metre and so forth can either be yoked to the manipulations of the 12-note series itself, or themselves be subjected to analogous operations (see, for example, Krenek, F1960, and Babbitt, F1962–3). Outside a strictly serial context, rhythmic elements may be treated in the same way as pitch or pitch-class sets and arrays (e.g. Morris, 1987). In all these approaches essential isomorphisms between pitch and time are assumed to be present. For example, in her discussion of rhythmic contours Marvin (F1991), drawing on Morris (F1987), speaks of durational segments in 'duration space' which may be retrograded and/or inverted and compared in terms of various equivalence classes.

While such approaches to rhythmic structures may be useful as compositional techniques, their analytical application is not without its difficulties. First, if a mode of analysis proceeds in a pitch-to-rhythm fashion, then the determinative pitch structures must be apparent before rhythmic or metric parsing can begin. However, given that serial or set structures are not always (or even usually) aurally transparent, even to listeners with absolute pitch, their structural import would seem to emerge only through an analysis that takes scores, row matrices or set-type lists, and/or compositional sketches as a prerequisite. Even if row segments or unordered pitch-class sets are aurally discernible, they must also be distinctive enough to mark segment boundaries. Thus, for example, if the opening intervals of a given segment are common to a large variety of unordered pitch-class sets, then they will only weakly indicate the boundary between rhythmic segments, if at all. Investigations of rhythmic and metric discrimination in atonal contexts have found pitch cues to be of minimal salience (e.g. Clarke and Krumhansl, I1989–90). Another question concerns what features of a set or series of durations (or metric ordering) may be regarded as invariant under various operations. That is, we do not simply note the 'durational content' of a figure (e.g. 'That figure contains three short, two medium and two long durations') but rather attend to the durational transitions from short to long and so on as such transitions give a sense of movement and metre. One cannot, for example, reorder the continuously decreasing durations in an *accelerando* without wholly destroying the sense of tempo change. Similarly, Gjerdingen (I1992–3) reports that some real-time sequences of notes are heard in categorically different metres depending on whether they are heard in their 'prime' or 'retrograde' form.

Lewin's formalized approaches to post-tonal pitch and rhythm (F1981, F1984, F1987) show a clear awareness of the problems of directly applying pitch and pitch-class operations to rhythmic and metric elements. Lewin (F1987) presents a means of describing time-point and time-span relationships within the context of a generalized interval system ('GIS') that employs mathematical group theory. Lewin's goal is to add rigour to descriptions of musical relationships while preserving intuitions regarding pitch and temporal relationships. In the rhythmic domain he explores precedence relations for time-points, precedence relations in a metric context, proportional relationships among families of time-spans, equivalence classes among time-spans and durational patterns (i.e. augmentation and diminution, among other transformations), comparisons of duration as differences in length (in contrast to proportional relationships) and comparisons of duration in a modular duration-space. Lewin notes that his work has precedents and analogues in the compositional approaches developed by Babbitt, Carter and Stockhausen. His account of durational comparison – wherein, for example, a particular duration can be described as a 'semibreve less a quaver' or 'a breve plus a crotchet' – is very similar to the approach to rubato as

'stolen time' in various historical sources (see Hudson, H1994). Two of Lewin's observations regarding rhythm are particularly significant. The first is that any description (especially a formal one) of musical durations has non-trivial difficulties both in assigning a reference point in time by which durational succession, precedence and temporal interval can be regarded, and in choosing an integer unit of durational measurement. Lewin also notes that some of the rhythmic relationships he discusses are grounded in conceptual realms that do not accord well with musicians' experience of and intuitions about musical rhythm, and so must be used carefully in either composition or analysis.

Roeder (G1995) has developed a 'calculus of accent' which functions as a context-neutral approach to the determination of rhythmic stress. In his approach metre need not be present (though the presence of beats may be factored in); rather, changes in pitch contour and relative duration (peaks and valleys of pitch duration, as well as transitions from long to short durations and vice versa), along with other parameters, may be scaled and then used to give a formal account of relative stress. In this mode of analysis group boundaries are assumed to be known, and the goal is to fill in the degrees of accentedness among the members of a group. This also allows for comparison of the relative stress in different parameters – what Roeder calls a 'polyphony of [accentual] attribute functions' (p.39) – and avoids the artificial summation of 'aggregate' accents. Roeder's model does not require discrete pitches, so that he may (using integral calculus) produce accentual profiles in electronic and other musics which would ordinarily resist rhythmic analysis because they lack discrete durational elements and/or patterns.

Music theorists are not alone in developing formal approaches to rhythmic and metric analysis. As noted below, researchers in music cognition have developed algorithms for determining metric structure (in both final-state and real-time analyses), as well as formal descriptions of the timing and dynamics of real musical performances. While both groups pursue analogous research programmes, there are important differences. Music theorists, for the most part, employ formal theories of rhythm in order to deal with the rhythmic structure of post-tonal music. Theorists also typically use notated scores as the source of their data. These theorists are also often closely associated with compositional procedures and practices (and indeed may be composer-theorists or theorist-composers). Among cognitive scientists the emphasis is on the analysis of grouping, metre and/or accent in tonal music in order to create models that mimic listener behaviour. Moreover, much recent research by psychologists and cognitive scientists uses timing and dynamic information from live performances as the source of its data. Unfortunately, there has been little scholarly dialogue between music theorists and cognitive scientists who have explored formalized representations of rhythm and metre.

5. Psychological studies of rhythm and metre. Studies of musical rhythm go back to the 19th-century origins of modern psychology. Helmholtz, Wundt and their students examined basic thresholds of attention and discrimination in different sense modalities, which included the study of temporal discrimination in the auditory mode (see summaries in James, I1890). This research tradition has continued to the present day (though the observations of the earliest researchers have proved remarkably robust), and has established the basic constraints on sequential differentiation, preferred rates of attending, limits on successive integration and the psychological present, and so forth. Research in psychoacoustics has also yielded important results for studies of rhythm.

The most basic performance tests simply ask subjects to tap a series of beats spontaneously, or to tap along to a simple stimulus (see Fraisse, in *Action and Perception*, I1985, for a summary of earlier work). Such tests establish the upper and lower bounds for the production and maintenance of a beat, rate of tempo drift and so forth. Interestingly, they reveal little effect of musical training on basic beat-keeping abilities. In more complex contexts, however, including the perception and performance of polyrhythms (e.g. Handel and Oshinsky, I1981; Handel, I1983–4; and Grieshaber, H1990) and in passages that require subdivision (Yee and others, I1994), musically skilled subjects perform significantly better than non-musicians. The studies of polyrhythms also indicate that we do not hear 'two rhythms at once', but rather an integrated rhythmic/metric pattern, either by singling out one strand of the musical texture for attention (and ignoring others) or by constructing a composite rhythm from the various strands.

Judgment tasks have naturally focussed on musical attention and memory and their relation to rhythmic expectations. Jones (e.g. I1987, I1992) and her colleagues (Jones, Boltz and Kidd, I1982; Jones and Boltz, I1989; and Jones and Yee, I1993) have developed a dynamic model of attending which includes a metric component. Other studies (e.g. Dowling, Lung and Herrbold, I1987; and Gallun and Reisberg, I1994–5) have made use of interleaved melodies to study rhythmic attending. In such studies two familiar melodies (such as *Mary had a little lamb* and *Yankee Doodle*) are played in alternation, and while registral separation was important in allowing subjects to discern one (or both) of the melodies, metric position is also crucial. In this body of work an important consensus has emerged, namely that in the musical foreground structural judgments are made in a rhythm-to-pitch fashion, as metric position and grouping structure are the primary determinants of musical salience, while tonal considerations (scale degree, harmonization etc.) play a secondary role.

The earliest formal models for metre and rhythm used score-based data (equivalent to a 'deadpan' performance of the rhythmic patterns) and sought to identify downbeats and metric patterns using auto-correlation techniques which sought the onset(s) of the most common durational intervals (for a summary see Lee, I1991). Subsequent models, while still employing some form of auto-correlation, use real-time performance data as input. Desain and Honing (I1992) use a decompositional approach in designing their algorithm, a process that separately parses tempo tracking, metric period, down-beat location and so forth. They also employ a feed-forward component which mimics the anticipation of tempo, metre and grouping in established musical contexts (see also Rosenthal, I1988–9, I1992). Like Desain and Honing, Gjerdingen (I1989, I1992–3) makes use of neural network simulations to emulate human perception and performance. The 'analysis by synthesis' approach employs formalized theories of rubato, expressive variation

and so forth to model expert musical performance (e.g. Friberg, Sundberg, and Frydén in *Action and Perception*, I1985; Gabrielsson, I1985–6; Sundberg, Friberg and Frydén, H1991–2). These performance models can then be used to generate stimuli which can be used in tests of perceptual acuity and/or aesthetic judgment. While some researchers have investigated the variations from 'deadpan' performance which characterize performance in a perceptually constant tempo (Clarke, I1989, H1992–3; Shaffer and Todd, I1994; and Sloboda, H1983), others have attempted to model rubato (Todd, H1989) and *accelerandi* and *ritardandi* (Desain and Honing, I1991; Epstein, H1995; and Feldman, Epstein and Richards, H1992–3) using techniques such as fitting tempo changes to cubic splines.

The growing attention to the timing and dynamics of music performed under concert conditions reflects a concern with the ecological validity of psychological measurement and experimental design. In more recent studies rhythm tends to be studied within the context of a pitch sequence (and vice versa), and indeed musical examples excerpted from the standard repertory are often used as stimulus materials. For example, Drake (I1993), Drake and Palmer (I1992–3), and Palmer and Krumhansl (I1990) have studied the interaction between tonal and durational components, what they refer to as the 'joint accent structure' of contour, durational, metric and tonal cues. This approach is not without its difficulties, as such stimuli often contain unwanted complications of metre, tonality and so forth. Nonetheless, such tests, using musical sounds (rather than, for example, a series of pure sinusoids) and realistic musical timing (rather than purely isochronous durations), have begun to give a richer picture of rhythmic perception and performance.

While a considerable amount of research in rhythmic perception and performance remains to be done, it is clear that in ecologically valid contexts musicians almost never perform durations, attacks and articulations as literally indicated in the score. The translation of a given notation into a sound-event involves a considerable amount of variation, even when contextual factors are taken into account. The performance and perception of musical rhythm are far more complex than musical notation would seem to allow, and present both problems and possibilities for the musicological study of rhythm and metre.

6. Musical time and temporality. As Langer noted: 'Music makes time audible, and its form and continuity sensible. . . . It creates an image of time measured by the motion of forms that seem to give it substance, yet a substance that consists entirely of sound, so it is transitoriness itself' (K1953, p.110). It is perhaps for this reason – music's seeming ability to make time effable – that philosophers who discuss time and temporality are drawn to examples and images from music. To listen to music is to engage with the phenomena of duration, succession and motion, and to describe that experience one must capture relations of past and present, and senses of being versus becoming.

Once a note has begun to sound we are aware of its continued duration – that we are hearing the same note (the same 'event') prolonged in time. How are we aware that time has passed? Most philosophers subscribe to the longstanding idea that an awareness of duration requires an awareness of change. Without a change in the configuration of our physical environment there can be no sense of time's passage, and so duration involves the continuation of some features of the environment measured against changes in others. This is the position taken by philosophers since Heraclitus and Plato (in the *Timaeus*). James noted that such change may be proprioceptic and located such awareness in the kinaesthetic system (I1890, p.620). From this perspective physical change is prior to our psychological awareness of duration. An alternative approach was offered by Bergson (K1911). As Čapek (K1971, p.89) noted, Bergson asserted the reality of the temporal first on the psychological level. Langer developed Bergson's thesis in a specifically musical context, where she spoke of the listener's awareness of 'passage' or a sense of transience, made manifest by fluctuations in physical, emotional and/or intellectual tensions.

When one is presented with series of notes, they are usually heard as a coherent and continuous entity, rather than as a succession of isolated moments. Such a series helps define the 'psychological present' or 'specious present' in which the present moment is not an instant but a span of some (albeit perhaps limited) duration. This concept goes back to James (I1890), who characterized the present as a 'saddle back' rather than a knife edge. James's concept of the present gives coherence to both an individual note – integrating its onset, continuation and conclusion – and a series of notes within a coherent 'now'. Clifton (K1983), drawing on the work of Husserl, Heidegger and Merleau-Ponty, views the musical present as a nested sense of temporal contexts or 'horizons', including expectations of events yet to come ('protentions') as well as an awareness of what has occurred ('retentions') within which we structure our experience and knowledge of music (see also Ihde, K1976).

There is a dynamic quality to the succession of events within the musical present. For the transitions from note to note within a series of notes are not sensed as 'state changes' in our sonic environment, but rather as a species of motion. Philosophers such as Bergson (K1889, K1922) and Langer (K1953) saw this as a musical reflection of the essential nature of time. That is, time, especially time as made manifest in musical experience, is time-as-becoming as opposed to being-in-time. Hasty (G1997) argues that modes of description that treat musical rhythm and metre as static entities and patterns seriously distort the nature of the musical object. Drawing on the philosophical work of A.N. Whitehead (K1929) and the musicological work of Neumann (G1959), Hasty develops a projective theory of musical rhythm which aims to close the divide 'between the fixity of what can be grasped as order in abstraction and the fluidity of a felt order in experience' (p.3). Hasty feels this divide most keenly in the separation of metre and rhythm, an analytical premise that results in 'our concept of meter [becoming] separated from our intuitions of rhythm as something fully temporal and processive' (p.5).

Though most music affirms our sense of continuity and motion, many 20th-century pieces challenge or even deny the possibility of a coherent musical present as a compositional premise. Kramer (K1988) gives an extensive discussion of the various ways the horizons of the musical present may be distorted or broken in modern music and postmodern listening. He first distinguishes between musical linearity and non-linearity. Linearity is

'the determination of some characteristic(s) of music in accordance with implications that arise from earlier events of the piece' (p.20). Non-linearity, by contrast, is non-processive: 'it is the determination of some characteristic(s) of music in accordance with implications that arise from principles or tendencies governing an entire piece or section' (ibid.). Non-linearity is the antithesis of development. Linearity and non-linearity are not analogous to continuity and discontinuity. Discontinuities may arise in both linear and non-linear musical structures. Within the context of processive or goal-directed musical syntax we may find what Kramer terms 'multiply directed' linear time – a strategic reordering of a linear progression or linear process, such as beginning a piece with a cadential gesture. As an example of multiply directed linear time, Kramer gives an extended analysis of the first movement of Beethoven's op.135 (pp.123–36).

Beyond multiply directed linear time lies moment form. Stockhausen formulated the concept in an article which describes the compositional procedures involved in his *Kontakte* (*see* STOCKHAUSEN, KARLHEINZ). Moment forms 'are forms in a state of always having already commenced, which could go on as they are for an eternity' (Stockhausen, F1963, cited in Kramer, K1988, p.201). Moment forms stretch the horizons of the musical present to encompass the totality of each moment (which in some cases may be the entire piece). The elements of moment form are 'self-contained entities, capable of standing on their own yet in some nonlinear sense belonging to the context of the composition' (Kramer, K1988, p.207). Thus, if in a normal piece each event forms part of a larger tissue of protentions and retentions, building up a complex horizon that encircles the time-world of the piece, in moment form each section or element occurs within a self-contained horizon, a boundary that is impermeable to events that precede or follow. Pieces with a high degree of surface discontinuity and consisting of unfamiliar sounds (like much electronic music) are obvious examples of moment form. Music that uses the elements of tonal syntax may nonetheless be in moment form (see, for example, Kramer's analysis of Stravinsky's *Symphonies of Wind Instruments*, pp.221–81). While there may be a sense of temporal passage within (but not between) moments, in the most extreme cases even this sense of passage is lost. The result is a sense of stasis, or 'vertical time' in Kramer's terminology. Examples of pieces that create vertical time include Stockhausen's *Stimmung*, Rzewski's *Les moutons de Panurge* and Reich's *Violin Phase*. Vertical time is non-teleological, without any past retentions or future protentions impinging on one's experience of the sound event. The result is a collapse of the horizons of the moment down to a singularity, a single now.

7. CONCLUSION. Musical traditions reflect the different temporal sensibilities of their respective ages. Before mechanical time-keepers were common, natural processes, especially the motions of the sun and stars, were seen as a source of temporal regularity and order. In those eras the metaphysics and ontology of time and motion are rooted in Platonic philosophy and Ptolemaic astronomy, where the *primum mobile* regulates all subsequent motion and where God is the true source of all time and motion, mirrored in musical thought and practice. The theory and notation of musical rhythm in the Middle Ages was similarly 'top-down' in its approach: all shorter values stemmed from systematic division of the perfect long.

The musical time-keeping of the Renaissance was manifest in the use of heartbeat, respiration and other physiological processes as the source for periodicity in nature – not in the stars, but in one's own body. The integer unit of time was cast on a human rather than cosmic scale. Perhaps also the presence of clocks and clockworks encouraged the notion that shorter as well as longer durations could exhibit constancy and regularity. Yet the era of great clock-making was not the Renaissance but the 17th and 18th centuries, from Galileo's discovery of the laws of pendular motion (1603) to Huygens's refinement of the pendular swing (1673). The age of reason was an age of greater and greater precision in time-keeping; it is during these decades that one finds a correspondingly greater degree of temporal control in music, culminating in the use of standard metronome markings in the first quarter of the 19th century. This culmination had its consequences, however. First, one finds a partial revolt through the greater use of rubato, or more precisely that rubato where one part of the texture remains constant (i.e. the left hand of the piano) while the other part pushes ahead and/or pulls behind the beat. In the 20th century the urge for rhythmic control met either with total success (as in complex multi-serial works and tape music) or with a move to complete anarchy (in aleatory compositions and performances). Thus our anxious age, when the most precise temporal control is possible, either in performance (with every player having a personal click track) or in recording, is also the era when music achieved the widest degree of temporal flexibility and freedom.

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A General histories, bibliographies. B Antiquity and Middle Ages. C Renaissance and Baroque. D Classical and Romantic. E Tonal rhythm. F Post-tonal rhythm. G Metre and accent. H Tempo and rubato. I Psychological studies. J Non-Western rhythm. K Rhythm and temporal philosophy.

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JUSTIN LONDON

Rhythm and blues. A term coined in 1949 to describe music marketed primarily to African-Americans, initially used by *Billboard* to replace the term 'Race records', which had become unacceptable and had already been replaced by some record companies by the term 'Sepia series'. Like the Race and Sepia catalogues which preceded them, labels devoted to rhythm and blues and the rhythm and blues series of the major record companies encompassed the whole spectrum of African-American music, including blues, jazz, gospel music, popular vocal groups and comedians. However, as there was by this time a wider market available for many types of jazz, jazz records in the rhythm and blues catalogues tended to be those especially aimed at African-American dancers and party-goers, and placing a particular stress on overt swing and blues feeling. As a catch-all term for the African-American catalogues, rhythm and blues was supplanted by soul in 1969.

The term is also applied to certain characteristic African-American musical styles prominent during the late 1940s and the 1950s. Critical opinion has never coalesced on whether rhythm and blues in this sense is a genre of jazz or of blues, a hybrid of the two, or a separate musical idiom. Its most immediate jazz antecedents are the blues-based big bands which came to prominence in the early 1940s, such as those of Jay McShann, Lucky Millinder, Erskine Hawkins and Buddy Johnson, and the jump bands which flourished in the later swing era. These bands found that survival in the market place required increasing emphasis on an insistent beat, on blues and blues-ballad vocals, and on solo work emphasizing overt emotion and rhythmic excitement. To some extent, this was a conscious reaction to the direction being taken by the jazz avant garde of the day, the creators of bop. The vocalist and alto saxophonist Louis Jordan later said 'I wanted to play for the people, not just a few hep cats'. Bands working in this style included those already mentioned, as well as those of Roy Milton, Joe Liggins, Tiny Grimes and various groups led by Johnny Otis.

As the style developed, there was a particular tendency to emphasize saxophone solos in which honking and screaming effects were used to whip up excitement. Tenor saxophonist Illinois Jacquet was an early exponent and Big Jay McNeely an extreme example, but elements of this style are found in the work of many saxophonists of the period including Earl Bostic, Tab Smith, Eddie Chamblee, Willis Jackson, Al Sears and the much-recorded West Coast session musician Maxwell Davis. In the early 1950s increasing use was made of the electric organ by practitioners such as Wild Bill Davis, Doc Bagby and Bill Doggett. Out of these trends there developed in the later 1950s the style known as 'soul jazz', which reintegrated many rhythm and blues instrumentalists into the mainstream of jazz.

A further strand in rhythm and blues developed from the blues shouters featured by many bands of the late swing era. Indeed, Joe Turner contrived to record for the African-American market while retaining credibility with jazz critics. Other prominent artists in this idiom, such as Jimmy Witherspoon, Wynonie Harris, Roy Hawkins and Eddie Vinson played to more narrowly-defined audiences. Vinson also played alto saxophone in a style influenced by Charlie Parker and was one of the first musicians to begin incorporating elements of bop into the swing tradition, anticipating the soul jazz movement by some years.

A style of blues-ballad singing developed on the West Coast alongside the blues shouters and sometimes categorized as 'club blues'; this was influenced by the work of the King Cole Trio, although Nat King Cole himself had largely



1. Dinah Washington



2. *Little Richard*

moved into popular music before the rhythm and blues era. Singers like Cecil Gant, Roy Brown, and Charles Brown were sometimes dubbed 'Sepia Sinatras', no doubt alluding to their popularity with young women rather than their musical idiom, which remained firmly anchored in their blues roots. This style spawned a major disciple in Ray Charles who, in the 1950s, transformed the idiom by incorporating elements of black American gospel music into his work. This development was already implicit in the work of a number of female rhythm and blues singers, such as Dinah Washington (fig.1), Ruth Brown and LaVern Baker.

In New Orleans, local musical conditions led to the development of a distinctive local form, characterized by a swinging shuffle beat. The bands of Dave Bartholomew and Paul Gayten were the leading practitioners, and from this tradition the singer and pianist Fats Domino became one of the first and most comprehensively successful of African-American artists to make the crossover to the mass popular market. Records made in the continuing Southern blues traditions and down-home blues records made in the northern ghettos were marketed under the rhythm and blues umbrella, but are not normally regarded as examples of rhythm and blues style. However, blues singer-guitarists who worked with jazz and jump-oriented groups usually are. The key innovator in this style was T-Bone Walker, whose playing was influenced by Django Reinhardt and Charlie Christian. Later players such as B.B. King and Ike Turner placed an ever-growing emphasis on guitar solo work. This idiom has continued to attract new performers into the 1990s, whereas most rhythm and blues styles are kept alive only by surviving artists and overtly revivalist groups formed by white enthusiasts.

Rhythm and blues is also a term sometimes applied by writers on popular music to the African-American vocal group style Doo-wop, which developed in the early 1950s. These groups were often accompanied by instrumentalists active in other areas of rhythm and blues.

Many of the styles embraced by the term rhythm and blues played a part in the development from the mid-1950s of rock and roll as a new mass-market commercial idiom aimed at teenagers. In the early years of rock and roll many African-American artists adapted by simplifying their music and by eliminating adult themes from the lyrics. At this stage, as in the music of Chuck Berry and Little Richard (fig.2), musical distinctions between the two idioms are often small. They became greater as rock and roll became more definitely a hybrid between rhythm and blues and country music, whose stars were drawn from the latter and performed in conformity with the values of the general popular music industry.

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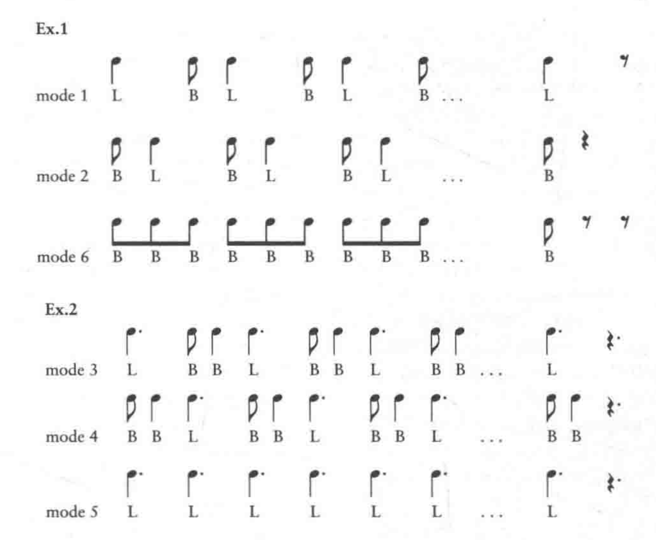
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HOWARD RYE

Rhythmic modes [modal rhythm]. The modern name for a medieval concept of rhythm in which the value and relative duration of each note is determined by its position within a larger rhythmic series, or mode, consisting of a patterned succession of long and short values. In notation, the value of the individual note is communicated not by the form of the note but by its position within a larger figure of notation (called a ligature, a group of pitches 'bound' together) and by the position of that figure among other figures. This is the earliest known coherent system of rhythm and rhythmic notation in Western music since antiquity. It was associated primarily with the polyphony of the Notre Dame school of the late 12th century and the early 13th, but some modern scholars have also applied it to medieval secular monophony, albeit with questionable results.

The rhythmic modes are described in a group of treatises from the 13th century, most importantly the *De mensurabili musica* of Johannes de Garlandia (ed. Reimer, 1972); the texts of the St Emmeram Anonymous (ed. and trans. Yudkin, 1990) and Anonymus 4 (ed. Reckow, 1967) that are based on Garlandia; Anonymous VII (*CoussemakerS*, i); the anonymous *Discantus positio vulgaris* (ed. Cserba, 1935); Lambertus (*CoussemakerS*, i); and Franco of Cologne (ed. Reaney and Gilles, 1974). Like the Notre Dame repertory in which it is found,



modal rhythm developed before the advent of mensural note forms, but all the theoretical witnesses draw upon mensural notation to reduce the ambiguity inherent in the system. Thus the original form of the system must be reconstructed to a certain extent; it can be seen in operation in a number of 13th-century manuscripts (e.g. *D-W* 628, *E-Mn* 20486 and *I-Fl* Plut.29.1; *see* SOURCES, MS, §IV, 4.).

Johannes de Garlandia defined *modus* or *maneries* ('style', 'kind', 'type'; the terms are borrowed from writings on logic, but *modus* has a long history in music theory as well) as 'that which flows together [*concurrit*] by the measurement of time, that is, by longs or by shorts' (Reimer, p.36). These 'long' and 'short' values are precisely measured, and the 'measurement of time' consists in the reiteration of a succession of such values in a given pattern. Garlandia presented six such modal patterns, all subsumed within a single system by a common unit of measure, the *tempus* ('temporal unit'), that was regarded as 'indivisible', that is, incapable of being divided into precisely measurable shorter values. Through this constant, the different values are related to one another ('flow together'), and the six modes can be combined with each other in a polyphonic texture.

Garlandia's six rhythmic modes were (L= long, B = breve): (1) L–B–L–B–L etc.; (2) B–L–B–L–B etc.; (3) L–B–B–L–B–B–L etc.; (4) B–B–L–B–B–L–B–B etc.; (5) L–L–L etc.; (6) B–B–B–B etc. Although the modal patterns are theoretically infinite in length, in practical terms they are always delimited, usually by a rest, but sometimes by juxtaposition with another pattern or some other kind of interruption. Such a temporally delimited pattern is called an *ordo* ('arrangement'). A statement of the modal pattern is 'perfect' (complete) when the *ordo* ends with the same value as the one with which it begins; it is 'imperfect' (incomplete) when it ends with some other value (in the case of mode 4, the perfect form ends with a restatement of the first two values). The rest that ordinarily follows and defines an *ordo* has the value of the next duration in the pattern, be the mode perfect or imperfect.

A breve of one *tempus* and a long of two *tempora* were regarded as the normal values, and are referred to as 'regular' (*recta*) and as defining proper measure (*recta mensura*); hence, the three modes that use them exclusively (1, 2 and 6) are termed the 'measurable' modes (ex.1). The orderly succession of longs and breves in these modes sets up an intrinsically ternary pulse, although metre is not an explicit part of modal theory. Modes 3, 4 and 5 proceed in the same ternary fashion; the long is equal to three *tempora*, not two, and the second of the two successive breves in modes 3 and 4 (the *altera*, 'other' breve) is equal to two *tempora*. The *altera* thus has the same duration as the *recta* long; it is a breve (short note) in comparison with the long that follows it. Values other than the 'regular' ones – the long of three tempora, the *brevis altera* of two, the duplex long of six, and the semibreve – were deemed 'beyond (regular) measure' (*ultra* [*recta*] *mensuram*), that is, as standing outside the group of 'normal' long and short durations; the modes that use them (3–5) are called *modi per ultra mensuram* ('modes by virtue of values beyond conventional measure'); one version of Garlandia's treatise calls them 'oblique' modes (ex.2). Taken together, Garlandia's six modes constitute a complete, closed system, accounting in patterned terms for all possible combinations of rhythmic values that could occur in the musical practice of the Notre Dame tradition.

The rhythmic modes were expressed in writing using the ligatures (neumes) and single notes of the 'square' plainchant notation developed in France during the 12th century. Each mode was identified by a particular succession of ligatures and single notes, as follows: 1st mode: 3–2–2 … 2; 2nd mode: 2–2–2 … 3; 3rd mode: 1–3–3 … 3; 4th mode: 3–3–3 … 2; 5th mode: 1–1–1 … 1 (or 3–rest–3–rest–3 … 3); 6th mode: 4–3–3 … 3. Ex.3

Ex.3

1. 4. 2. 5. 3. 6.

gives examples of the second *ordo* of each of the modes (note that, depending on the mode, a '2' can be read in three different ways, a '3' in five). Since a ligature cannot have more than one syllable of text, the mode-conveying

ligature patterns are clearly evident only in a melismatic context (*sine littera*); in passages with frequent changes of syllables (*cum littera*) the sequences of ligatures are broken up, thereby posing severe problems of interpretation (as they did in the 13th century, according to Anonymus 4). Repeated pitches, which also cannot be accommodated within a single ligature, can further disrupt the profile of the ligature pattern.

The strict patterns of the modes could be modified in various ways. Shorter values might be substituted for one or more of the longer ones, giving in mode 1, for example, L–S–S–L–B–B–B–B–L (S = semibreve). Garlandia termed this practice 'reduction', but Anonymus 4 called it *fractio modi* ('breaking of the mode'). Or, as another type of *reductio*, longer values could replace two or more shorter ones, in mode 2, for example, giving B–L–L (*ultra mensuram*)–B–L–B–L–L (*ultra mensuram*). Especially common is an extended form of the first mode that proceeds L (*ultra mensuram*)–L–B–L (*ultra mensuram*)–L–B–L *(ultra mensuram)* etc.; the notation of this pattern looks like that of the third mode (in fact, it is often considered to be an 'alternative' form of the third mode; Anonymus 4 called it an 'unusual mode, like the irregular ones'). A phrase might shift from one mode to another without a break, a practice called 'admixture' by Anonymus 4; thus the pattern L–B–L–B–B–L–B–L–B shifts from mode 1 to mode 2. The unpatterned ligatures and florid, often rapidly moving lines of *organum purum* were described by Johannes de Garlandia as being in a *modus non rectus* ('unconventional mode') in which the rhythmic values are not determined by their relationship to a mode, as they are in the *modus rectus* and *recta mensura* ('regular measure') defined by the modal patterns; Anonymus 4 called this unpatterned style a 'thoroughly mixed and common mode'. Anonymus 4, again in connection with *organum purum*, described a series of 'irregular' modes in which the porportional relationships among the values are distorted, in effect presenting performance liberties such as *tenuto*, *accellerando* and *ritardando* in modal, patterned terms. Just as the imperfect modes were developed to accommodate, for example, hocket and the intrusion of new syllables of text into an orderly succession of ligatures, all of these modifications and extensions served to relate the modal system to the realities of musical practice.

The modal doctrine laid the foundation for the European rhythmic language and its expression in notation for the next four centuries; its importance cannot be overestimated. Various theories have been proposed to explain the origins of the rhythmic modes and their relationship to musical practice. Waite (1954) argued that Leoninus developed the modal system, and that he used Augustine's *De musica* as a model. Others believe that modal rhythm emerged spontaneously in the music of the 12th century (Treitler, 1979; Crocker, 1990; Roesner, 1990). It seems likely that the 'rhythmic modes' as such arose as a theorectical synthesis of a pre-existing, broader polyphonic practice; once formulated, the modes could have served as models for subsequent composition and for the reinterpretation of earlier, less strictly 'modal' works. What role antique and contemporary poetry or poetic theory may have played in the development of the modal system is not yet entirely clear.

After Johannes de Garlandia, several theorists sought to include the semibreve in the modal system, and thereby to accord it precise measure. Lambertus extended the rhythmic modes to nine, including four patterns that describe various combinations of breve and semibreve motion; in effect, the hitherto 'indivisible' *recta* breve became ternary. In his *Ars cantus mensurabilis* Franco of Cologne described five modes, combining Garlandia's modes 1 and 5 into one and re-defining Garlandia's mode 6 as expressing movement 'entirely in breves and semibreves' (thus subsuming four of Lambertus's modes into one). A seven-mode system, alluded to but rejected by Franco, is mentioned in the 14th-century treastise once attributed to Theodoricus de Campo; the seventh mode moves entirely in semibreves. For Franco, and for musicians following him, however, the modes were used not as guides to the notation, but exclusively as descriptions of durational relationships; unequivocal mensural notation had taken over the former task from the rhythmic modes.

See also NOTATION, §III, 2 and RHYTHM, §II.

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For further bibliography *see* NOTATION and ORGANUM.

EDWARD H. ROESNER

Riadis [Eleftheriadis; Khu], **Emilios** (*b* Thessaloniki, 1 May 1880; *d* Thessaloniki, 17 July 1935). Greek composer. His father, Erricos Khu, was of Austro-Hungarian origin. Riadis took his first lessons in harmony and the piano in Salonica with Dimitrios Lalas (1848–1911), a friend and disciple of Wagner. He then studied at the Munich Academy (1908–10) with Walbrunn (form, instrumentation, fugue), Mayer-Gschrey (piano) and Becht and Stich (choral singing). Afterwards he was a pupil of Charpentier and Ravel in Paris (1910–15) where he established a reputation among French and exiled Greek composers: Schmitt is said to have described him as 'the Musorgsky of Greece'. Temporarily arrested as a Turkish subject at the outbreak of World War I, he returned to Thessaloniki (1915) where for the rest of his life he was professor of the piano at the State Conservatory. He is reported to have been also sub-director of this institution, but no documentary confirmation of this appointment is available. In 1923 he received the National Award for Arts and Letters. Although he gave occasional lectures – on Chinese music (1921 or 1922), on Mozart (1924) and on ancient Egyptian music (1926), for example – his enthusiasm for work is said to have slackened. Yet it seems that some of the chamber works were composed after his return to Greece, and on his deathbed he spoke of a complete string quartet existing in his head.

Riadis, whose sensitivity had much in common with that of Cavafy, sought to express a personal vision bound up with experience of the music of Asia and of Greece: 'One is only perfect in opposing nature. The other natural bears no good fruit', as he wrote on one of his manuscripts. Before the early 1990s his renown rested largely on his songs, masterpieces of the Greek national school, whose lyricism, as Anoyanakis noted, combines 'oriental sensuality with western "restraint"'. Their vocal lines, influenced by folk music and full of poignant nostalgia, are enhanced by subtle harmonies and arabesques in the piano accompaniments. Impressionistic and avoiding harsh dissonance, these accompaniments often adroitly imitate folk instruments and attain an extreme simplicity and transparency, as in *La chanson du vieux Bey*. Most of the other major works were left unfinished, many in several versions. But since 1992 the reconstruction of some of the existing chamber works, as well as the discovery of others hitherto unknown, by the composer Nikos Christodoulou and the cellist and conductor Vyron Fidetzis have done much to alter overall perceptions of Riadis's work. Despite their abstract titles, these string quartets and sonatas are as bold as the songs in their exploration of non-Western modes and rhythms, the profusion of chromatic alterations (double sharps and double flats especially) suggesting a striving for emancipation from the restrictions of the tempered system. Moreover, unlike certain Western adherents of 'exoticism', the composer recognized that these modes called for new harmonic and formal processes: those he adopts seem not unrelated to Eastern improvising traditions. Riadis also made corrections to published works and these are incorporated in Anoyanakis's edition of 16 songs (1973). The manuscripts include poems and other texts, among them a 200-page history of music.

WORKS

STAGE

Galateia (music drama, 3, P. Ch. Jablonski), 1912–13, act 1 in vs, act 2 in orch score, act 3 in vs sketches;
La route verte (op, 1, J. Valcler), ?1914, vs sketches;
Un chant sur la rivière (op, 1, Riadis), 55 bars of prelude for 2 pf; Salome (incid music, O. Wilde), 1922, only 96 bars of pf score extant; Hecuba (incid music, Euripides), orch, 5 movts, 1927; Riquet à la houppe (incid music, T. de Banville, trans. Riadis), 1929

INSTRUMENTAL AND CHORAL

Inst: Nanourisma [Berceuse], vn, pf, 1908; Fugue, c, 1909; Prélude tragique or Symphonietta, pf, 3 movts, 1911, rev. as Ombres macédoniennes, 2 pf, 1912; 3 danses grecques, pf, no.2, 1925; Sonate à 4, B, pf qt, *c*1928–35, restored by N. Christodoulou; Hommage à Ravel, pf; 2 sonatas, vc, pf, inc., restored by V. Fidetzis; Sonate à 4, C, pf qt, 1 movt extant, restored by Christodoulou; Str Qt, g, 3 movts extant, restored by Christodoulou; Str Qt, d, inc., restored by Christdoulou; Invocation à la paix, orch, inc.; Symphonie agreste, orch, only pf score sketches extant; Hécube (incid music), orch; frags., restored by Christodoulou, of other str qts
Choral: Liturgie de St Jean Chrysostome, 5-part men's and boys' chorus, perf. 1931; Little Doxology, men's and boys' chorus; Good Friday Service, SATTBarB; Christos anesti [Christ is Risen], TTBarB; all pubd Athens, 1952

PUBLISHED SONGS

for 1 voice, piano unless otherwise stated

Berceuse (Riadis), 1908 (Paris, 1913); orchd, unpubd
Chansonette orientale (M. Malakassis, Fr. trans.), pubd in *Les feuilles de mai*, no.1 (1912–13), 28
Jasmins et minarets (Riadis) (Paris, 1913): Raïka, L'odalisque, Salonique [no.2 orchd P. Petridis]
La fiancée de l'ombre (Riadis) (Paris, 1913)
5 chansons macédoniennes (Riadis) (Paris, 1914): Au métier, Les plaintes de la jeune fille, L'esprit du lac et le roi, La fiancée de l'ombre, Berceuse [no.2 orchd Petridis]
3 chansons macédoniennes (Riadis) (Paris, 1914): L'aveugle au métier, L'orpheline, L'esprit du lac et le roi [= no.3 of previous set]
Dance songs, S, Mez, A-cl, pf qt, 1919 or before (Thessaloniki, n.d.): Pothos [Desire] (D. Christopoulos), Tryghos [Grape Harvest] (?trad.)
13 petites mélodies grecques (Riadis, G. de Nerval, Malakassis), 2 vols. (Paris, 1921–4): Ni 'kalimera', ni 'ora kali', Luth, Demande, Automnal, Chansonette, Musique, Rencontre (Belle s'en va puiser de l'eau), La chanson du vieux Bey, Sérénade, La chanson de l'odalisque, La chanson de l'adolescent, La fille et le chasseur, La danseuse [no.3 orchd Petridis]
12 Greek and 3 Albanian folksongs in *Das Lied der Völker*, ed. H. Möller (Mainz, after 1928), 265ff

Greek songs (?trad.), S, A, T, B (Thessaloniki, n.d.): Ehe ya [Farewell], Pali synnefias' o ouranos [Again the Sky Clouded Over], Garoufalia

9 mikra romeika tragoudia (A. Pallis, Y. Cambyssis): Hira [Widow], Erofili, Tourkala [Turkish Woman], Missiriotissa [Egyptian Woman], Arvanitissa [Albanian Woman], Patrinoula [Patras Girl], Haide, hourdhe [Onward, Kurd], Tsigana, Kori sti vryssi [The Maid at the Fountain] [no.9 orchd Petridis]

Miroloya [Laments] (K. Palamas), 1921: Afkiasto ki astolisto [Uncared and Unadorned], Ta mallia sou olohyta [With Hair Flowing], Sto taxeidhi pou se pasi o mavros kavallaris [On the Journey with the Black Rider]

Edn: E. Riadis: Songs, ed. F. Anoyanakis (Thessaloniki, 1973) [incl. 9 mikra romeika tragoudia, Mirolya, nos.3, 10–12 from 13 petites mélodies grecques]

UNPUBLISHED SONGS

Krino kai zephyros [The Lily and the Zephyr] (Riadis), 1v, pf/org, 1902, rev. 1907; I nychta [The Night] (Riadis), ?1905; I stochasmoi mou [My Meditations] (Malakassis), 1911, also 2nd undated setting; Lied (P. Quillard), 1911; Ode à Cassandre (Ronsard), 1911; 2 chansons (P. Fort, trans., Riadis), perf. 1914; Les odalisques (?Riadis); [3] Nocturnes (Nocturnes chinoises, Chansons chinoises), sketches; San paramythi [Like a Fairy Tale] (Gryparis); Danse biblique (Riadis) 1v, 2 pf; [3] Pèlerinages fantasques (Riadis); [5] Intermedia (Gryparis); [4] Ta tragoudia tis tourkissas [Songs of the Turkish Women] (?Riadis); 3 tsiganika tragoudia (no.1 R. Ghil, trans. Riadis); [3] Mélodies antiques (J.M. de Heredia); [4] Chansons exotiques (J. Valcler); [3] Mélodies simples (Valcler); 3 songs (P. de Ronsard, trans. Riadis); 3 songs (J. Moréas, trans. Riadis); Epitaphe de pernette de juillet (M. Scève); O kaeros tou yérou [The Old Man's Life-Time] (trad.); O chryssos avlogyros [The Golden Courtyard] (textless)

MSS in Riadis Archive, Athens; Thessaloniki State Conservatory

Principal publishers: Chapelier, Institut français d'Athènes, Romaeos, Senart, Techni

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C.M. Karatzidis: 'Emilios Riadis', *Makedonikon imerologhion* (Thessaloniki, 1937), 169–76

M. Kalomiris: 'O Emilios Riadis kai i elliniki melodia' [Emilios Riadis and Greek melody], *Néa estia*, xli (1947), 594–6

O. Merlier: Foreword to score of *Liturgie de St Jean Chrysostome* (Athens, 1952), 8ff

F. Anoyahakis: 'I moussiki stin neoten Hellada' in K. Nef: *Einführung in die Musikgeschichte* (Gk. trans., Athens, 1958), 588

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M. Dimitriadou-Karayannidou: *Emilios Riadis: i zoi to érgo tou* [Emilios Riadis: his life and work] (diss., U. of Thessaloniki, 1990)

G. Leotsakos: 'Emilios Riadis, o dimiourgos kai to érgo tou' [Emilios Riadis, the creator and his creations], *Riadis Festival*, Athens, Concert Hall, 14–15 Oct 1992 [programme notes]; repr. in *Thessaloniki*, iv (1994), 329–47, 371–90; repr. with additions and Eng. trans. as disc notes, *Emiliou Riadi erga I*, Lyra (1994)

D. Diamantopoulou: *Les mélodies achevées, éditées et/ou manuscrites pour une voix et piano d'Emile Riadis* (diss., U. of Tours, 1994)

M. Dimitriadou-Karayannidou: 'Emilios Riadis: i symvoli tou sti moussiki kai logotechniki zoi tis Thessalonikis, to archeio tou sto K.O.Th' [Emilios Riadis: his contribution to the musical and literary life of Thessaloniki, his archive at the State Conservatory], *Thessaloniki*, iv (1994), 349–59

I. Tzermia-Sakellaropoulou: 'O, ti thymamai apo ti mathiteia mou konta ston Emilio Riadi' [What I remember from my apprenticeship with Emilios Riadis], ibid., 361–9

GEORGE LEOTSAKOS

Ribafrecha, Martín de. *See* RIVAFRECHA, MARTÍN DE.

Rïbakov, Sergey Gavrilovich (*b* Samara, 9 Oct 1867; *d* Moscow, 28 Dec 1921). Russian musicologist. He graduated from St Petersburg University, where he had studied history and philology; he also attended Rimsky-Korsakov's composition classes at the conservatory. In 1893 he was invited to join a folksong commission set up jointly by the Russian Geographical Society and the Academy of Sciences, and during the next few years he travelled extensively in the Urals, Siberia and other parts of south-east Russia. On his first journey (1895–7) he noted down over 200 folk melodies of the Bashkirs and Tatars, and in 1899, using a phonograph, he collected folk music of the Tajiks, Turkmens and Uzbeks. He wrote many articles on folk music in Russian journals, and also an essay on Russian church bells.

WRITINGS

'O narodnïkh pesnyakh tatar, bashkir i teptyarey' [The folksongs of the Bashkirs, Tatars and Teptyars], *Zhivaya starina*, iv (1894), 325–64

Kuray: bashkirskiy muzïkal'nïy instrument [The kuray: a Bashkir musical instrument] (St Petersburg, 1896)

'Russkiye vliyaniya v muzïkal'nom tvorchestve nagaibakov' [Russian influences in the music of the Nagaibaks], *RMG*, iii (1896), 1345–54

Tserkovnïy zvon v Rossii [The church bell in Russia] (St Petersburg, 1896)

Muzïka i pesni ural'skikh musul'man s ocherkom ikh bïta [The music and songs of the Ural Muslims with an essay on their way of life] (St Petersburg, 1897)

'Russkaya pesnya' [Russian song], *Èntsiklopedicheskiy slovar' Brokgauza i Èfrona*, liii (1899), 310–21

JENNIFER SPENCER

Ribattuta. A type of ornament. *See* ORNAMENTS, §§4 and 8.

Ribayaz, Lucas Ruiz de. *See* RUIZ DE RIBAYAZ, LUCAS.

Ribeba (It.). *See* JEW'S HARP.

Ribeca (It.). *See* REBEC.

Ribeiro, Agnaldo (*b* Jequié, 1 Dec 1943). Brazilian composer. He was a composition student of Widmer and Jamary Oliveira, and also of visiting composers Peter Maxwell Davies and Günther Becker, all at the University of Bahia. In 1972 he became a member of the Grupo de Compositores da Bahia and has been a teacher of composition at the same school ever since. Most of his works reveal an undogmatic adherence to avant-garde concepts and techniques, since he avoids following any particular current of contemporary composition. He has won several prizes, such as the first prize for his *Corpus et Anticorpus* at the First National Competition of Composition (New Music), and received an honourable mention at the Latin American competition 'Agrupación Beethoven' in Santiago for his string quartet *Centaurus*.

GERARD BÉHAGUE

Ribeiro, [Julio] León [Alfredo] (*b* Montevideo, 11 April 1854; *d* Montevideo, 12 March 1931). Uruguayan composer. He studied first with Luigi Sambucetti-Balero. A letter of 7 March 1876 attests that he later studied the piano and composition with Carmelo Calvo, a Spanish conductor, organist and composer who had settled in Montevideo in 1867. Ribeiro taught harmony (from 1885) and the piano (from 1887) at Lira Conservatory in Montevideo, and from 1901 to 1931 he was director of the conservatory. His compositions include seven operas, symphonies, chamber works and piano music. His *Misa solemne* was first performed at Montevideo Cathedral in 1878 and his first symphony (1877) at the Teatro

Nacional, Buenos Aires on 25 August 1886. The opera *Liropeya* (1881) was his only stage work that was given a complete performance. *Colón* (1892), to a Spanish libretto, is the only extant opera from among those commissioned by the Uruguayan government to celebrate the 400th anniversary of Columbus's first voyage to America. Many of Ribeiro's manuscripts are in the Instituto de Estudios Superiores, Montevideo.

WORKS
(*selective list*)

OPERAS

Colón (alegoria melodramatica, 1, N. Granada), excerpts, Montevideo, Solís, 21 Oct 1892
Liropeya, 1881 (3, Ribeiro, after P. Bermúdez: *El Charrua*), Montevideo, Solís, 28 Aug 1912
Unperf.: Don Ramiro (3, after H. Heine); Nidia (3, L. Ambruzzi); Nora (L. Eridano); Yole (Ambruzzi); Harpago y Helena (E.U. Genta)

OTHER WORKS

Vocal works, incl. Misa solemne, 1878
Inst: syms., incl. no.1, 1877; chamber and piano works

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F.C. Lange: 'León Ribeiro – documentos de su vida', *Boletín latino-americano de música*, iii (1937), 519–36
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M. Gil-Alvarez: 'León Ribeiro', *Músicos de aquí*, i (Montevideo, 1992), 33–106
L. Manzino: 'La música Uruguaya en 1892 con motivo del IV centenario del encuentro de dos mundos', *LAMR*, xiv (1993), 102–30

LEONARDO MANZINO

Ribeiro, Mario Luis de Sampayo. *See* SAMPAYO RIBEIRO, MARIO LUIS DE.

Ribera [Ribeira], **Antonio de** (*fl* early 16th century). Spanish composer and singer. Little is known of his life before he entered the papal chapel choir, probably shortly before 1520. He served there until at least December 1526, but his name does not reappear on the register for July 1529, and he may have died in that period. It is not known when he reached Rome – Haberl's date of 1514 (*VMw*, iii, 1887, pp.189–296, esp. 251) is now disputed – nor where he served before he travelled there. Given the distribution of his works, it is probable that he worked at a major institution in Spain, possibly under a different name if Ribera represents his place of birth rather than his surname. Anglès, without specifying his source, believed him to be from Lérida (MME, ii, 1965, p.18).

Two of the works ascribed to Ribera have conflicting attributions. Most notable of these is the Holy Week motet *O bone Jesu*, which is preserved in a surprising number of sources and is also attributed to Peñalosa, Anchieta and even, in a Petrucci print of 1519, to Compère. The style of this piece is very like that of Peñalosa's motets, although the manuscript distribution possibly favours Anchieta as the composer. Its inclusion in the Petrucci collection, however, is intriguing, given that few motets by Spanish composers of this period travelled beyond the peninsula or the New World. The two other motets, both also preserved in *E-TZ* 2–3, are also written in the motet style cultivated by court composers such as Peñalosa: the structure is articulated by alternating passages of imitative counterpoint and homophonic declamation, with key words in the text being highlighted by sustained chords. The masses, one of which is also attributed in one source to another court composer, Tordesillas, share the same Gloria and also the stylistic features of the Peñalosa generation. Neither mass appears to be based on a cantus firmus, and both rely on contrasts in scoring and metre to lend structural coherence to the whole. At least three or four other motets, now lost, are attributed to Ribera in the late 16th-century inventories preserved at Tarazona Cathedral.

The two songs attributed to Ribera are found uniquely in the Cancionero Musical de Palacio (*E-Mp* 1335); they were added to it shortly after the first stage of compilation (*c*1500). *Nunca yo, señora, os viera* is an elegant villancico on the theme of courtly love, while *Por unos puertos arriba* displays the essentially chordal idiom typical of the romance at this time. It has been suggested that Ribera was the composer of the music of the Elche mystery play, but there is no firm evidence to corroborate this.

WORKS
for 4 voices unless otherwise stated

Misa, *E-TZ* 2–3 (attrib. Tordesillas), *P-Cug* M.12; Misa, *E-TZ* 2–3
Ave Maria, *E-TZ* 2–3, *P-Cug* M.48, *P-Ln* Ivo Cruz 60, *US-BL* 1
O bone Jesu, *E-Bbc* 454 (attrib. 'Penyalosa'), *Boc* 12-VI-12, *SE* (attrib. Anchieta), *TZ* 2–3 (attrib. Ribera), *P-Cug* M.12, *Cug* M.32, *Cug* M.48,*Cug* M.53, *P-Ln* Ivo Cruz 60 *US-BL* 8, 1519[2] (attrib. Compère), Jacaltenango, MS 7
Patris sapientia, *E-TZ* 2–3
Nunca yo, señora, os viera (villancico), 3vv, ed. in MME, v (1947), no.192
Por unos puertos arriba (romance), ed. in MME, v, no.107

DOUBTFUL WORKS

Music for the Feast of the Assumption, Elche Mystery (see Pomares Perlasia): Cantem senyors; Flor de virginal belleça; Jueus, aquesta gran novetat, 3vv; Nosaltres lots creiem; O Déu adonai; Promens Jueus, 3vv

LOST WORKS

Beata es Maria (Calahorra Martinez, 109); Ne proicias me (Calahorra Martinez, 406, also attrib. Ribaflecha); O quam speciosa (Calahorra Martinez, 755); Rex autem Dabit [sic] (Calahorra Martinez, 754)

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P. Calahorra Martinez: 'Los fondos musicales en el siglo XVI de la catedral de Tarazona, I: inventarios', *Nassarre*, viii/2 (1992), 9–56
E. Ros-Fàbregas: *The Manuscript Barcelona, Biblioteca de Catalunya, M.454: Study and Edition in the Context of the Iberian and Continental Manuscript Traditions* (diss., CUNY, 1992), i, 263–8
O. Rees: *Polyphony in Portugal, c. 1530–c. 1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995)

TESS KNIGHTON

Ribera, Bernardino de (*b* Játiva, 1520; *d* ?Toledo, late 1571 or early 1572). Spanish composer. A pupil of his father, Pedro Ribera, who was for many years *maestro de capilla* of the collegiate church in Játiva, Bernardino also studied with his father's successor, Jayme López. On 12 June 1559 the Avila Cathedral chapter inducted him as *maestro de capilla* in succession to the deceased Gerónimo de Espinar. He thus taught the young Victoria, who was then a pupil at the cathedral choir school, and he appears to have influenced him considerably. In October 1562 he was proposed as a suitable successor to the refractory *maestro de capilla* at Toledo Cathedral, Bartolomé de Quevedo; he competed for the post the following month and was formally admitted on 15 April 1563. In 1570 he presented the cathedral with an exquisitely illuminated

volume of his masses, motets and *Magnificat* settings; many of the illuminations have now been cut away preventing the complete transcription of numerous works.

On 2 November 1570 he received leave of absence for 30 days, on account of illness, and although he received a cathedral salary through 1571, he had vacated his prebend by 8 January 1572. Andrés de Torrentes substituted for him with the title of *cantor* from 9 February 1571, and was formally named *maestro de capilla* on 22 December 1571.

Ribera's sacred works (surviving in *E-Tc* 6, itemized in Rubio Piqueras, 1925 and in Stevenson, 1973) include two masses *de Beata Virgine*, the second of which uses the hymn *Ave maris stella* for a large proportion of the Credo. Three of his motets, *Conserva me, Domine*, *Beata mater* and *Hodie completi sunt* (all ed. in Reynaud) are particularly skilfully constructed, revealing him as a composer with a highly individual style. (Two further motets, *Virgo prudentissima* and *Rex autem David*, are ed. H. Eslava y Elizondo, *Lira sacro-hispana*, 1st ser., i, Madrid, 1869.) The manuscript also contains eight *Magnificat* settings, two each for tones 1–4. Further motets by him survive (in *E-P*, *V*, *VAcp* and *Zs*).

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ROBERT STEVENSON

Ribible. *See* REBEC.

Rïbnikov, Aleksey L'vovich (*b* Moscow, 17 July 1946). Russian composer. He studied at the Moscow Conservatory with Aram Khachaturian, with whom he completed postgraduate work in 1969. He taught composition at the conservatory (1969–75) and directed the Russian State SO (1986–7) before founding the Contemporary Opera Company (1988) and later his own theatre studio in Moscow (1990). He has received various awards and prizes and his works have been performed in Britain, France, Germany and the USA. Rïbnikov initially took folklore as a basis for a decorative, virtuoso instrumental style (First Piano Sonata, *Skomorokh* ('The Jester') and the Bayan Concerto). In the late 1960s he turned to techniques such as dodecaphony (Second Piano Sonata, dedicated to Nadia Boulanger) and sonoristic methods (Concerto for String Quartet). Around 1975 he started to attempt to synthesize the various layers of his work; in this year he turned his attention to theatre. He is open to a broad spectrum of influences, ranging from Stravinsky and Berg to Bernstein, the accessibility and colour of whose work appeals to Rïbnikov particularly. His theatre works show the influences of both the avant garde and rock music; his stage works for children have become immensely popular.

WORKS

Stage: Zvezda i smert' Khoakina Mur'eti [The Star and Death of Joachino Murieti] (musical drama), 1976, Lenin Komsomol Theatre, Moscow, 1976; Yunona i Avos [Juno and Avos] (musical mystery), 1980, Lenin Komsomol Theatre, 1981; Liturgiya oglashennïkh [Liturgy for the Catechumens] (musical mystery), 1991, Studio Theatre, Moscow, 1992; Nochnaya pesn' [A Night Song] (choreographic sym.), 1997

Orch: Russkaya uvertyura [Russ. Ov.], 1967; Sym. no.1, 1967–9; Vn Conc., 1967; Skomorokh [The Jester], conc. cappricio, 1968; Conc., str qt, orch, 1970–71; Ov., orch of folk insts, 1971; Pf Conc., 1971; Bayan Conc., 1972; Sym. no.2 'Mater' chelovecheskaya' [The Mother of Humanity] (after V. Zakrutin), 1973–4

Vocal: 2 romansa (L. Ashkenazi), 1967; 11 detskikh pesen [11 Children's Songs], 1969

Pf: Sonata no.1 'Khorovodï' [Round Dances], 1962; Toccata, 1963; Sonata no.2, 1966

Other works: 5 Musical fairy tales for children; film scores

WRITINGS

with M. Bodyanoy and others: 'Chto sluchilos' s operettoy?' [What has happened to operetta?] *Teatr* (1984), no.8, pp.65–76, esp.66–7

'Zvukozapis' – tvorcheskiy protsess' [Sound recording is an artistic process], *Rozhdeniye zvukovogo obraza*, ed. E.M. Averbakh (Moscow, 1985), 201–8

with N. Zaharov: 'Kontsert dlya dvukh golosov v 6 chastyakh' [Concerto for two voices in six movements], *Teatr* (1983), no.11, pp.90–100

'God minuvskiy, god budushchiy' [The year gone by, the year coming], *Muzïkal'naya zhizn'* (1984), no.24., pp.6–7

'Rok-muzïka: prodolzheniye razgovora' [Rock music: continuing the conversation], *Muzïkal'naya zhizn'* (1987), no.10

'Tsentr, ob"yedinyayushiy molodïye silï' [The centre which brings together young talent], *SovM* (1987), no.8, pp.66–7

'Intonatsiya, sozvuchnaya vremeni' [An intonation consonant with the times], *Muzïka v SSSR* (1987), Oct–Dec

'Vernut'sya k istokam' [Returning to the sources], *Teatr* (1990), no.3, pp.50–53

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R. Shchedrin: 'Opera v dramaticheskom teatre: zametki o sovremennoy opere' [Opera in the theatre of drama: Notes on contemporary opera], *Muzïka v SSSR* (1984), July–Sept

ALLA VLADIMIROVNA GRIGOR'YEVA

Ribó, Jesús A. *See* SUBIRÁ, JOSÉ.

Ribock, Justus Johannes Heinrich (*b* Egestorf, nr Lüneburg, 1743; *d* ?Hanover, *c*1785). German physician and flute designer. After study at Helmstedt, Rinteln and Halle, he graduated as a doctor of medicine in Göttingen in 1763. About 1780 he practised at Lüchow, the home town of his family, and between 1777 and 1783 he had an animated correspondence with J.G. Tromlitz in Leipzig. His book on the flute compares contemporary flutes by Tromlitz, Quantz, Kirst and Grenser and proposes many improvements to the design of the instrument; it also contains the first German fingering chart for the five-key flute.

WRITINGS

Bemerkungen über die Flöte, und Versuch einer kurzen Anleitung zur bessern Einrichtung und Behandlung derselben (Stendal, 1782/R)

'Über Musik, an Flötenliebhaber insonderheit', *Magazin der Musik*, ed. C.F. Cramer, i (Hamburg, 1783), 686–736

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KARL VENTZKE

Ribs (Fr. *éclisses*; Ger. *Zargen*; It. *fascie*). In string instruments, most commonly used to describe the planking of the arched back of a lute. Used by some to refer to the side elements connecting the back and belly of instruments such as those of the viol, violin and guitar

families, though the term 'side' now seems more common, especially to the guitar. Such usage of the term rib thus runs contrary to that used in anatomy to denote bones at right angles to the spine: although in many cultures lute ribs are planked over an armature with transverse elements, once the glue has set the shell is lifted off this frame, leaving no internal 'skeleton'; it is the fore-and-aft planks themselves which are called ribs.

It is important to distinguish between the roles of ribs and internal barring. The basic structural function of ribs, whether constituting the arched back of lutes, or the sides of other string instruments, is to provide a stable soundbox with which the main resonating elements of the instrument (strings and belly) interact. Bars glued to the inside of the belly do help to strengthen stressed areas, but they are essentially integral parts of the resonating system; they have a far greater effect on tone control than ribs (*see* BARRING (ii)).

The comparatively straightforward structural function of ribs (as opposed to the tonal implications of barring) means that soundboxes can be constructed in a variety of ways – i.e. wholly from ribs (as in the lute); with rib sides and broad flatter backs (violin, guitar etc.); or without ribs (i.e. formed from a single piece of wood or other material, e.g. some types of the rebec, the Greek *lira charango*) – without substantially altering the tone. In addition to woods characteristic of different climatic zones, gourds, coconut shells and bamboo segments produce viable soundboxes, as do tortoise and armadillo shells and even recycled biscuit tins. Alternative methods of construction can result in instruments of closely comparable tone; e.g. the body of the Turkish *saz* (long-necked lute) may be either carved from solid wood or rib-planked.

In the present day some seemingly rib-built instruments comprise fibreglass shells, disguised with veneer 'planks'. These include not only bouzoukis and mandolins, but also replicas of Renaissance instruments. Providing the belly is made of good quality wood and barred properly, the tone of such instruments can be quite acceptable, proving that while ribs are often visually delightful, they are of less importance acoustically than the invisible internal barring.

IAN MORRISON

Ricardo, Niño [Serrapí Sánchez, Manuel] (*b* Seville, 1 June 1904; *d* Seville, 1974). Spanish flamenco guitarist. He came from a non-Gypsy background, and learnt his first guitar chords from his father, Ricardo. In his teens he played at the Café Novedades, a flamenco club in Seville. News of his abilities spread, and he was soon in demand as an accompanist with some of the great flamenco performers of the day. His father forbade him to tour, but at 17 he became accompanist to Pastora Pavón ('La Niña de los Peines'), the most famous *cantaora* in flamenco history. Throughout the 1920s and 30s Ricardo distinguished himself above all as an accompanist, both with Pavón and with two other prominent flamenco figures of the pre-Civil War era, the *cantaor* Manuel Torre and the *bailaora* La Argentinita. The death, in 1949, of Ramón Montoya (the dominant force in solo flamenco guitar in the 1940s) served to raise Ricardo's profile; his first solo recital was in Seville in 1955, at a time when flamenco was becoming increasingly commercialized. By then he had begun to work with performers such as Pepe Pinto and Juanito Valderrama. Later he collaborated with younger *cantaores* such as Enrique Morente and El Lebrijano, who became top flamenco stars. Ricardo's style of playing was very different from Montoya's: where the latter's sound was lyrical and meticulous, Ricardo's was rhythmic and rough, more authentically 'flamenco' and always exhilarating.

JAMES WOODALL

Ricartsvorde, Jean. *See* RICHAFORT, JEAN.

Riccati, Count **Giordano** (*b* Castelfranco Veneto, nr Treviso, 25 Feb 1709; *d* Treviso, 20 July 1790). Italian music theorist and acoustician. He studied with his father, the mathematician Jacopo Giordano, and at the University of Padua. In 1733 he withdrew to the family estates in Castelfranco Veneto and Treviso where he worked independently of the academic world. An amateur musician (singer, harpsichordist and violinist), he taught G.B. Bortolani ('il Melani') and Ignazio Spergher.

Riccati preceded Rameau in formulating a theory of the origin of the tonal scale in the triads based on the first, fourth and fifth degrees. He sent the document in which he claims to have made the discovery to F.A. Vallotti; its authenticity is confirmed by Vallotti's reply dated 13 January 1735. In this document Riccati examines the numbering of the chords with which Vallotti accompanied the diatonic scale in his compositions, showing that they are simply the consonant triads based on the first, fourth and fifth degrees of the scale. Riccati also tries to give a rational justification for the harmonic identity between a chord and its inversions. As opposed to Rameau's strict methodology based on Enlightenment ideas, Riccati based his 'experiment' on compositions by the great masters; his is substantially an empirical theory. In 1760, Riccati corresponded with Tartini, contesting his adoption of the circle as the basis of his harmonic system. Riccati also left a treatise on the temperament of the musical octave (which takes up four chapters of his manuscript *Le leggi del contrappunto*), in which he calculates the 'best' regular temperament, one that keeps the relative relationships of consonance of the various harmonic intervals as little changed as possible. He also analysed the effect of 18th-century irregular tempered systems on individual tonalities. In acoustics, however, his greatest achievement was to anticipate Leonhard Euler's mathematical solution of the problem of the transverse vibrations of bars which are free to vibrate at both ends, like those of xylophones. He was the first to tackle scientifically the problem of the diameter scaling of violin and harpsichord strings, as well as of organ pipes, and proposed the geometric scaling ratio for organ pipes which was then independently rediscovered by J.G. Töpfer in 1833 and subsequently adopted by most organ builders of the 19th and 20th centuries. He also anticipated other authors in demonstrating that in calculating the acoustical length of organ pipes, one must take account of 'end correction' (1767).

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selective; complete list in Barbieri (1987) and Bortolozzo

MSS in I-UDc

Le leggi del contrappunto (Castelfranco Veneto, 1762)

Delle corde, ovvero fibre elastiche (Bologna, 1767)

'Esame del sistema musico di M. Rameau', *Continuazione del nuovo giornale de' letterati d'Italia*, xxi (1780), 47–97

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R. Bortolozzo: *L'universo ben temperato dei Riccati* (Venice, 1995)

PATRIZIO BARBIERI

Ricchezza, Donato (*b* 1648; *d* 1716). Italian composer. He was active in Naples. His surviving works consist of sacred vocal music and oratorios, apparently written for the Oratorio di S Filippo (Girolamini). His oratorios from the 1680s show his familiarity with progressive idioms of his time: characteristic features include the use of obbligato accompaniments in the orchestra, the independent melodic character of the bass line in continuo arias, and the inclusion of sicilianos, an aria type only just becoming popular. Later oratorios show regressive tendencies, with static bass lines and a relative abundance of arias in 3/2 time similar to those popular during the composer's youth. The sacred music features a variety of combinations, from solo voice with continuo to large concerted works for soloists, chorus and orchestra.

WORKS
all in I-Nf

31 sacred compositions, incl. 2 masses
11 orats: La fede trionfante, 1683; S Giusto, 1683; S Eustachio, before 1689; Vita di S Eustachio, 1689; Il martirio di S Eustachio, after 1689; La ruina degli Angeoli; La madre di Maccabei; La gara degli elementi; In honore del glorioso S Francesco Saverio; Nabucco; S Martino vescovo

THARALD BORGIR

Ricci, Federico (*b* Naples, 22 Oct 1809; *d* Conegliano, nr Treviso, 10 Dec 1877). Italian composer, brother of LUIGI RICCI. Like Luigi he was educated at the Naples Conservatory, which he entered in 1818. His teachers included Zingarelli, the great contrapuntist Pietro Raimondi and, in their capacity as *maestrini*, his own brother and Bellini. His talent first showed itself in two masses and a sinfonia composed while he was still a student. In 1829 he cut short his studies to follow Luigi to Rome, where he became intimate with the painter Horace Vernet and his circle and sat more than once for Vernet himself. About this time he was recommended to Bellini, then in Milan, who, it was hoped, might secure him an opera contract at La Scala. But Bellini was either unable or unwilling to do this, and the start of Federico's theatrical career was delayed until the production in 1835 at the Teatro del Fondo, Naples, of *Il colonello*, the first of four comedies composed jointly with Luigi. This was followed by Federico's first venture on his own, *Monsieur de Chalumeaux* (1835, Venice), and a second collaboration, *Il disertore per amore*, written for Naples in 1836. Then came one of his most sensational successes, *La prigione di Edimburgo* (1838, Trieste), a *melodramma semiseria* drawn from Scott's *The Heart of Midlothian*. Besides the popular barcarolle 'Nella poppa del mio brick', it contains a remarkable mad role for the seconda donna (Madge Wildfire in the novel), in which the singer Rita Gabussi created a furore.

Federico's La Scala début with *Un duello sotto Richelieu* (1839) was not specially glorious, but in 1841 he scored a double success with *Luigi Rolla* (Florence), written for and dedicated to the tenor Napoleone Moriani, and *Corrado d'Altamura* (Milan), based on the same plot as Verdi's *Oberto, conte di San Bonifacio* and widely considered to be his masterpiece in the tragic genre (it was the only one of his serious operas to be printed outside Italy). Its success resulted in a commission from Carlo Alberto, King of Savoy, to provide for his court two occasional cantatas, the first of which was performed in 1842 to celebrate the wedding of the crown prince, Vittorio Emanuele. Ricci was now famous; he travelled widely and was known in the salons of Paris. But his serious operas written subsequently aroused less and less interest. Like his brother he succeeded mainly in comedy, to which he devoted himself exclusively after 1847. Two years after *Crispino e la comare* (1850, Venice), his final collaboration with Luigi, Federico triumphed in Vienna with *Il marito e l'amante*, not surprisingly, perhaps, for what is an obvious forerunner of Strauss's *Die Fledermaus*. However, the utter failure of *Il paniere d'amore* (1853, Vienna) decided him to accept the offer of an appointment as *maître de chapelle* of the imperial theatres at St Petersburg, a high-sounding title whose duties involved no more than the supervision of vocal studies at the conservatory. His compositions of the next 16 years include vocal chamber works and exercises for his students, but nothing for the stage. In Italy he was by now regarded as one of the most skilful composers of the older generation. In 1869 Verdi invited him to contribute a piece to the *Album Piave*, a set of romances to be published in aid of the librettist, then paralysed by a stroke, and a Milan committee, with Verdi's approval, asked him to supply a Recordare to the requiem commemorating the anniversary of Rossini's death; Ricci's setting shows something of the influence of Liszt. After Federico left Russia for Paris in 1869 he enjoyed an Indian summer of popularity as a composer of French *opéras bouffes*. The most famous of these, *Une folie à Rome* (1869, Paris), was originally composed in Italian as *Carina* (though first performed in Italian as *Una follia a Roma*) and was also given with great success at Genoa under Angelo Mariani. In 1876 he retired to Conegliano in the Veneto, where he died the following year leaving his last opera, *Don Quichotte*, uncompleted.

Less obviously original than his brother, Federico was the more accomplished and versatile composer. In comedy he had a lighter, more graceful touch, which would make his contributions to *Crispino e la comare* relatively easy to pick out, even if they were not indicated in the first printed score. His serious works are worthy to stand beside Mercadante's, though they do not aspire to the same grandeur; late offshoots of the Bellini tradition, they were inevitably among the casualties of the post-*Nabucco* era. But *La prigione di Edimburgo*, which holds a delicate balance between pathos and comedy, might well bear

revival. The late *opéras comiques* show an unexpected ability to keep up to date in matters of harmony and scoring, even if they remain tied to the expansive traditions of Italian *opera buffa*.

WORKS

OPERAS

mel – *melodramma*

Il colonello [La donna colonello] (op giocosa, 2, J. Ferretti), Naples, Fondo, 14 March 1835, *I-Mr*, *Nc*, excerpts (Milan, 1835), vs (Paris, *c*1840), collab. L. Ricci

Monsieur de Chalumeaux (mel comico, 2, Ferretti), Venice, S Benedetto, 14 June 1835, *Mr**, excerpts (Milan, 1835)

Il disertore per amore (op giocosa, 2, Ferretti), Naples, Fondo, 13 Feb 1836, *Mr*, *Nc*, excerpts (Milan, 1836), collab. L. Ricci

La prigione di Edimburgo (mel semiserio, 3, G. Rossi), Trieste, Grande, 13 March 1838, *Mr**, vs (Milan, 1840); rev., Milan, *Mr*

Un duello sotto Richelieu (mel serio, 2, F. Dall'Ongaro), Milan, Scala, 17 Aug 1839, *Mr**, excerpts (Milan, 1839)

Luigi Rolla [Michelangelo e Rolla] (mel tragico, 3, S. Cammarano), Florence, Pergola, 30 March 1841, vs (Milan, 1841)

Corrado d'Altamura (dramma lirico, prol, 2, G. Sacchèro), Milan, Scala, 16 Nov 1841, *Mr**, vs (Milan, 1842); rev., Paris, 1844, *Mr*, added nos. (Milan, 1844), vs (Paris, n.d.)

Vallombra (dramma lirico, 2, Sacchèro), Milan, Scala, 26 Dec 1842, *Mr**, excerpts (Milan, 1843)

Isabella de' Medici (os, 3, A. Gazzoletti), Trieste, Grande, 9 March 1845

Estella di Murcia (mel serio, 3, F.M. Piave), Milan, Scala, 21 Feb 1846, *Mr**, vs (Milan, 1846); rev., Venice, *Mr*

L'amante di richiamo (op giocosa, 2, Dall'Ongaro), Turin, Angennes, 13 June 1846, collab. L. Ricci

Griselda (mel serio, 4, Piave), Venice, Fenice, 13 March 1847, *Mr**, vs (Milan, n.d.)

Crispino e la comare (mel fantastico-giocoso, 4, Piave), Venice, S Benedetto, 28 Feb 1850, *Mr**, vs (Milan, 1850), collab. L. Ricci; trans. C.-L.-E. Nuitter and Beaumont as Le docteur Crispin, Liège, 17 Dec 1866, with added nos. by F. Ricci, vs (Paris, n.d.)

I due ritratti (ob, 2, ?Ricci), Venice, S Benedetto, 21 Nov 1850

Il marito e l'amante (mel comico, 3, Rossi), Vienna, Kärntnertor, 9 June 1852, *Mr**, vs (Milan, 1852); in Fr. as Une fête à Venise, Paris, 1872, with added nos. by Ricci, vs (Paris, n.d.)

Il paniere d'amore (ob, 2, ?Ricci), Vienna, Kärntnertor, 25 May 1853

Une folie à Rome (opéra bouffe, 3, V. Wilder), Paris, Fantaisies-Parisiennes, 30 Jan 1869; in orig. It. as Una follia a Roma, Paris, 1870; *Nc**, vs (Paris, n.d.; Milan, 1870)

Le docteur Rose, ou La dogaresse (oc, 3, E. de Najac), Paris, Bouffes-Parisiens, 10 Feb 1872, vs (Paris, n.d.)

Don Quichotte (after M. de Cervantes), 1876, inc.

SONGS

Le rendez-vous au salon (Milan, 1840): 6 ariettes: Ballata antica, Una postilla al vocabolario d'amore, Il carrettiere del Vomero, La preghiera d'un bandito, Je ne rève qu'à toi, Il ritorno a Napoli; 6 nocturnes, 2vv: La solita conversazione, La mia felicità, Consiglio all'amica, Gli spazzacamini, Perchè, La traversata del lago

Etrennes à l'objet de ma pensée (Milan, 1841): Il suonatore di campane, Il n'est jamais content, Vicino e lontano, duettino, I cacciatori, duettino/chorus, Propositi d'amanti, notturno, 3 B, Serenata, 2 S, A, B, Le tue carezze!, Con quanto si contenta un lazzarone!, duettino

[9] Grida dei venditori di Napoli (Naples, ?1846): 1 Venditori d'ostriche e d'uova, 2 di gelse gelate, 3 di castagne, 4 di broccoli, sarde e cetone, 5 di ciliegie e di ricotte, 6 di fichi secchi, 7 di mele e di carne di maiale, 8 di fave, 9 di frutti secchi, carciofi e franfellichi

Album, in Venetian dialect (Milan, 1850): La colomba di Venezia, La morosa, La vezilia del Redentor, Amor, La bigolante, El dì di S Marco

Album (Milan, 1850): Una fontana a Roma, L'indifferenza, Desiderio di pace, Sentite che idea!, Non è tutt'oro quello che luce, Voi siete la più bella ragazzina, serenata, 2 B

Canti (Milan, 1864): Giuramenti, Una preghiera, Un arancino, Un cuore, Solito scioglimento, Alla fenestra affacciate

C'est pour vous (Milan, n.d.): Sta bene all'erta, Il pescator veneziano, La fioraia, Il immagine di Lei, Dolente istoria, Il disinganno, La mia bella è morta, Un ricordo a mezzanotte, duettino

Several individual It. and Fr. songs and duets, most pubd (Milan, St Petersburg, Paris)

OTHER WORKS

Cants.: La felicità (F. Romani), Genoa, for wedding of Vittorio Emanuele, 1842; Cantata (di Negro), Genoa, commissioned by King Carlo Alberto; Cantata (G. Pepoli), St Petersburg, in praise of Italy, 1854

Sacred: 2 masses, 4vv, orch, 1819, 1829; Dies irae, 4vv, orch; Recordare, S, A, Bar, B, orch, for Rossini requiem, 1869; hymn

Others: Solfèges (St Petersburg, n.d.); Canto patriotico triestino, collab. L. Ricci; pf pieces

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L. de Rada: *I fratelli Ricci* (Florence, 1878)

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JULIAN BUDDEN

Ricci, Francesco Pasquale (*b* Como, 17 May 1732; *d* Loveno di Menaggio, Como, 7 Nov 1817). Italian composer. Born of a middle-class family, he received a liberal education, then concentrated on music with Vignate at Milan. He joined the Franciscan Order of the Friars Minor and used the title Abbate. Appointed *maestro di cappella* at Como Cathedral in 1759, he was nevertheless able to travel extensively and was absent from his duties during much or all of the time between early 1768 and December 1777. He visited Paris, London, and, most importantly, The Hague, where he appeared in concerts (1766–80) and dedicated works to the prince and others attached to the court. In the 1760s and 70s a number of works, including symphonies, string trios, quartets and accompanied keyboard sonatas, were published there or in Amsterdam. Many of these appeared also in Paris and London, generally in the same edition with altered title-page. Several symphonies from the sets were also issued singly in periodical series. According to Brook, a work by Ricci (*c*1767) was probably the first to be published as a 'symphonie concertante'. However, despite this title, the piece was probably an ordinary symphony, perhaps a reprint of a piece from the sets published in The Hague (*c*1765) and Amsterdam (op.2, *c*1767). His fame was spread by the impact of the first performance of his *Dies irae*, which was published and widely distributed. According to Fayolle, the audience was struck with a 'saint effroi' by the introduction at the 'Tuba mirum' of a trumpet sounding from the cupola (the printed score calls for horns). Ricci was not the first to attempt this effect, however.

Ricci's name appears with that of J.C. Bach in the *Méthode ... pour le forte-piano* (Paris, *c*1788), devised for one of the conservatories at Naples. The nature of the collaboration is uncertain, but it is likely that the two musicians had become acquainted at Milan through Count Litta, a patron of both, and had continued their friendship in London. Ricci may merely have arranged and edited the work in memory of his deceased friend; the ascription to Bach may in any case be false.

WORKS

INSTRUMENTAL

Orch: 9 syms., str, 2 ob, 2 hn, 3 as op.[1] (The Hague, *c*1765; also pubd separately as Periodical Symphonies, no.1, 1763, no.2, 1780), 6 as op.2 (Amsterdam, *c*1767); [3] Symphonies concertantes, op.9 (The Hague, London and Paris, *c*1775); Fl. Conc., *D-KA*; Vc Conc., *D-Bsb*, *F-Pn*

Chbr: 12 trios, 6 for 2 vn, vc, op.3 (Amsterdam, *c*1765), 6 for vn, va, vc, op.10 (The Hague, *c*1775); 12 sonatas, 6 for hpd, vn, vc, op.4 (London, *c*1768), 6 for hpd, vn, op.6 (The Hague, *c*1770); 6 Qnts, various ww, str, #5 with hpd, op.5 (London, *c*1768); 6 str qts, op.8 (The Hague, *c*1773); Divertimento, hpd, vn (The Hague, *c*1770); Minuetti ballabili e Notturni, 2 vn, bc (The Hague, *c*1775); others, *D-Bsb*, *KA*, *I-Mc*

OTHER WORKS

Vocal: Dies irae, 4vv, orch, op.7 (The Hague, *c*1773); Recordare, ed. C. La Trobe in *Selection of Sacred Music*, ii (London, 1806); Mass, g, ed. S. Webbe, *A Collection of Masses* (London, 1792), also in *Sacred Music* (London, 1811); 6 ariette, 2 vv, bc (The Hague, *c*1777); Canzone buffa, mentioned by Gerber; ?Mass, *A-Wn*; other sacred works

Pedagogical: [Méthode ou] Recueil de connoissances elementaires pour le forte-piano ou clavecin (Paris, *c*1788/*R*1973); Aux plus heureux jeux harmoniques pour composer des menuets ou des contredanses, mentioned by Gerber

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S. Staral: 'Zwei Klavierschulen des späteren 18. Jahrhunderts von Francesco Pasquale Ricci', *Muzyka fortepianowa: Gdansk 1995*, 253–67

RONALD R. KIDD

Ricci, Luigi (*b* ?Naples, 8 June or 8 July 1805; *d* Prague, 31 Dec 1859). Italian composer, brother of FEDERICO RICCI. At the age of nine he entered the Naples Conservatory, where he studied the violin before turning to the keyboard and to composition. His teachers included Zingarelli and, privately, Generali, at whose instigation he composed his first comic opera, *L'impresario in angustie*, to the libretto set by Cimarosa in 1786; it was performed in 1823 by the students of the conservatory. In 1824 Ricci made his début at the Teatro Nuovo, Naples, with *La cena frastornata*, in which Generali had a hand; it was followed by four more works there in the years 1825 to 1827. His attempt to capture the S Carlo with *Ulisse in Itaca* in 1828 failed, as did most of his essays in the serious genre. The moderately successful *Colombo* (Parma) and *L'orfanella di Ginevra* (Rome) in 1829 were followed by four disasters: *Il sonnambulo* and *L'eroina del Messico* (Rome), *Annibale in Torino* (Turin) and *La neve* (Milan). But with *Chiara di Rosembergh* (1831, Milan), an *opera semiseria* composed for the soprano Giuditta Grisi, Ricci not only redeemed his reputation but also created one of the favourite pieces of the decade. From then on he continued mainly in comedy, achieving a notable success with *Un'avventura di Scaramuccia* (1834, Milan), written to a witty libretto, part romance, part theatrical satire, by Felice Romani. A performance at Pavia the following year earned him a benefit night, for which he added the one-act *farsa La serva e l'ussero*, an amusing piece that has enjoyed modern revival. In the same year *Il colonello*, the first of four works written jointly with his brother Federico, was produced in Naples. The series culminated in the fantastic comedy *Crispino e la comare* (1850, Venice), which held the stage until the end of the century.

In 1836 Ricci became *maestro di cappella* at Trieste. After the predictable disaster of his *Le nozze di Figaro* (1838, Milan), written to a new and undistinguished libretto by Gaetano Rossi, he gave up composing operas for seven years and devoted himself to religious music, also serving as *maestro concertatore* at the Teatro Grande (in this capacity he directed the première in 1848 of Verdi's *Il corsaro*).

The twins Franziska (Fanny) and Ludmilla (Lidia) Stolz (both sopranos; *b* 1827) accompanied Ricci to Odessa, where he directed the 1844–5 opera season. There he lived more or less openly with both, causing confusion as well as scandal. After returning to Trieste, the three were at Copenhagen (1847–8), where the sisters' engagement at the Opera was cut short by the king's death. Back in Trieste, Ricci married Lidia in 1849 without discontinuing the *ménage à trois*. (Lidia's daughter Adelaide, 1850–71, had a brief career as a singer, appearing at the Théâtre Italien, Paris. Fanny's illegitimate son Luigi, 1852–1906, was a theatre conductor and composer of operas and operettas. He called himself Ricci-Stolz after becoming the heir of his aunt, the soprano Teresa Stolz, sister of the twins and a pupil of Luigi Ricci.)

By the middle of the century Ricci was once more doing well with *opere buffe* such as *Il birraio di Preston* (1847, Florence) and, more notably, *La festa di Piedigrotta* (1852, Naples), whose tarantella remains a popular classic of light music. After the appearance of his last opera, *Il diavolo a quattro* (1859, Trieste), which had been commissioned at Copenhagen but not performed there, symptoms of mental illness became evident. He was transferred to an asylum at Prague, his wife's birthplace, where he died.

Luigi Ricci's is one of the more individual voices in Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust *buffo* manner characterized by a wealth of bouncing *allegretto* melodies, mostly in duple time, and a not infrequent use of folktune. Not even at his most sophisticated, as in *Scaramuccia*, did he match Donizetti's elegance and sentimental charm. He was clearly the leading spirit in the collaborations with his brother Federico, and most of *Crispino* is by him. The comic numbers of *Chiara di Rosembergh* were the most celebrated, but elsewhere there are bold strokes of harmony and rhythm that show an ability to rise to the serious dramatic occasion.

WORKS

STAGE

mel – *melodramma*
mels – *melodramma serio*
melss – *melodramma semiserio*

L'impresario in angustie (farsa, 1, G.M. Diodati), Naples, Conservatory, 1823, *I-Nc*

La cena frastornata (op semiseria, 2, A.L. Tottola), Naples, Nuovo, aut. 1824, *Nc*
L'abbate Taccarella [La gabbia de' matti; Aladino] (ob, 2, Tottola), Naples, Nuovo, carn. 1825, *Mr*, *Nc*, excerpts (Milan, 1832)
Il sogno avverato (azione teatrale, Tottola), Naples, Nuovo, for king's return, sum. 1825, collab. D. Pogliani-Gagliardi
Il diavolo condannato a prender moglie [Il diavolo mal sposato] (azione comico-favolosa, 2, Tottola), Naples, Nuovo, 27 Jan 1827, *Mc*, *Nc*
La lucerna di Epitteto (op semiseria, 2, G. Checcherini), Naples, Nuovo, carn. 1827, *Nc*
Ulisse in Itaca (os, 2, D. Gilardoni), Naples, S Carlo, 12 Jan 1828, *Nc*
Colombo (mels, 2, F. Romani), Parma, Ducale, 27 June 1829, *Mr*, excerpts (Milan, 1830)
L'orfanella di Ginevra [Amina] (melss, 2, J. Ferretti), Rome, Valle, 9 Sept 1829, *Mc*, *Mr*, *Nc*, excerpts (Milan, 1830), rev. version, *Mr*
Il sonnambulo (op semiseria, 2, Ferretti), Rome, Valle, 26 Dec 1829, excerpts (Milan, 1830)
L'eroina del Messico, ovvero Fernando Cortez (mels, 2, Ferretti), Rome, Tordinona, 9 Feb 1830, *Mr**, excerpts (Milan, 1830)
Annibale in Torino (mels, 2, Romani), Turin, Regio, 26 Dec 1830
La neve (commedia lirica, 2, Romani), Milan, Cannobiana, 21 June 1831, *Mr* (?autograph)
Chiara di Rosembergh (op semiseria, 2, G. Rossi), Milan, Scala, 11 Oct 1831, *Mr**, vs (Milan, 1832)
Il nuovo Figaro (mel giocoso, 2, Ferretti), Parma, Ducale, 15 Feb 1832, *Mr**, excerpts (Milan, 1832)
I due sergenti (op semiseria, 2, Romani), Milan, Scala, 1 Sept 1833, *Mr**, excerpts (Milan, 1833)
Un'avventura di Scaramuccia (mel comico, 2, Romani), Milan, Scala, 8 March 1834, *Mr**, *Mc*, vs (Milan, 1834)
Eran due, or son tre, ovvero Gli esposti (mel buffo, 2, Ferretti), Turin, Angennes, 3 June 1834, *Mr**, excerpts (Milan, 1839)
Chi dura vince, ovvero La luna di miel (mel eroicomico, 2, Ferretti), Rome, Valle, 26 Dec 1834, *Mr**, vs (Milan, 1841); as La petite comtesse, Paris, 1876, vs (Paris, n.d.)
Il colonello [La donna colonello] (op giocosa, 2, Ferretti), Naples, Fondo, 14 March 1835, *Mr*, *Nc*, excerpts (Milan, 1835), vs (Paris, *c*1840), collab. F. Ricci
La serva e l'ussero (farsa, 1), Pavia, Compadroni, spr. 1835, *Mr**, vs (Milan, 1841)
Chiara di Montalbano [in Francia] (melss, 2, Rossi), Milan, Scala, 15 Aug 1835, *Mr**
Il disertore per amore (op giocosa, 2, Ferretti), Naples, Fondo, 13 Feb 1836, *Mr*, *Nc*, excerpts (Milan, 1836), collab. F. Ricci
Le nozze di Figaro (mel comico, 2, Rossi), Milan, Scala, 13 Feb 1838, *Mr**, excerpts (Milan, 1838); rev., Milan, Scala, 1841, *Mr**, excerpts (Milan, 1841)
La solitaria delle Asturie (os, 2, Romani), Odessa, Municipal, 20 Feb 1845
L'amante di richiamo (op giocosa, 2, F. Dall'Ongaro), Turin, Angennes, 13 June 1846, collab. F. Ricci
Il birraio di Preston (mel giocoso, 3, F. Guidi), Florence, Pergola, 4 Feb 1847, *Mc*, vs (Milan, ?1847)
Crispino e la comare (mel fantastico-giocoso, 4, F.M. Piave), Venice, S Benedetto, 28 Feb 1850, *Mr**, vs (Milan, 1850), collab. F. Ricci; trans. C.-L.-E. Nuitter and Beaumont as Le docteur Crispin, Liège, 17 Dec 1866, with added nos. by F. Ricci, vs (Paris, n.d.)
La festa di Piedigrotta (ob napolitana, 4, M. D'Arienzo), Naples, Nuovo, 23 June 1852, *Nc*, vs (Naples, n.d.)
Il diavolo a quattro (mel comico, 3, Rossi), Trieste, Armonia, 15 May 1859, *Mr**, vs (Milan, 1859)

OTHER WORKS

Sacred: Mass, 4vv, orch, before 1823; Messa pastorale; Requiem; Messa di Luigi, ATBarB, org, *I-Mr*; more than 20 masses for Trieste Cathedral, after 1836; Credo, 3vv, orch, *Nc*; Litany, S, S, B, org, *Nc*; others
Vocal: Mes loisirs, 6 songs, 5 duets, 1 quartet (Milan, 1840); Les inspirations du thé, 5 songs, 1 trio (Milan, 1845); other songs; I contrabbandieri, 1/3vv (Milan, n.d.); Serenata (Milan, 1845): 1 Un eco divino, 3vv, 2 Non risplende, duettino, 3 Anche un zeffiro, romanza, 4 Poiché siam vicino al mare, canzone; Parthenope, hymn, *Nc*
Inst: Gran concertone, for opening of Teatro Italiano, Odessa, 1844, *Bc*

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L. de Rada: *I fratelli Ricci* (Florence, 1878)
G. Cottrau: *Lettres d'un mélomane pour servir de document à l'histoire musicale de Naples de 1829 à 1847* (Naples, 1885)
F. Walker: *The Man Verdi* (London, 1962/*R*)

JULIAN BUDDEN

Ricci, Ruggiero [Roger; Rich, Woodrow Wilson] (*b* San Francisco, 24 July 1918). American violinist. He studied with Persinger from the age of eight and made his débuts at San Francisco (1928) and Carnegie Hall, New York (1929), playing the Mendelssohn concerto. Further studies with Michel Piastro and Georg Kulenkampff were followed by a tour of Europe in 1932, when he visited London, Paris, Berlin, Vienna, Rome and Scandinavia with distinct success. He studied next with Paul Stassevitch (1933–7), as well as with Persinger again, and made the transition from prodigy to mature virtuoso without apparent difficulty, eventually specializing in the 19th-century bravura repertory.

Ricci has been widely acclaimed for the uncanny accuracy, ease and elegance of his playing, especially in demanding, extrovert challenges. He toured the USSR three times, made his first world tour in 1957, and appears regularly in the USA and Europe. His première performances include Ginastera's concerto (1963) with Bernstein and the New York PO at Lincoln Center, von Einem's concerto (1970) with Ozawa and the Vienna PO at the Vienna Festival, and Gerard Schurmann's concerto (1978), written to celebrate Ricci's 50th anniversary as a performer and given with the Royal Liverpool PO under Walter Weller. With a special affinity for Paganini, he introduced the rediscovered Fourth Concerto to American audiences in 1971, and he was the first to record the 24 Caprices in their original version. He also plays jazz. He taught at Indiana University (1970–73), the Juilliard School (1975–8) and the University of Michigan at Ann Arbor (1982–8); in 1989 he was appointed guest professor at the Salzburg Mozarteum. He published *Left-Hand Violin Technique* (New York, 1988). He plays a violin dated 1734 by Guarneri del Gesù which formerly belonged to Huberman.

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H. Hanani: 'Portrait of Ruggiero Ricci', *The Strad*, c (1989), 947–9
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MARTIN BERNHEIMER/MARGARET CAMPBELL

Ricciarelli, Katia (*b* Rovigo, 18 Jan 1946). Italian soprano. She studied in Venice, making her début in 1969 at Mantua as Mimì. After winning the 1970 Verdi Award at Parma, she sang Leonora (*Il trovatore*) there and Verdi's Joan of Arc in Rome, both in 1971. She made her American début at Chicago in 1972 as Lucrezia (*I due Foscari*) and first sang at La Scala in 1973 as Angelica. Having made her Covent Garden début in 1974 as Mimì, she sang Amelia (*Ballo in maschera*), Elisabeth de Valois, Luisa Miller, Lucia, Aida, Alice Ford (*Falstaff*), Desdemona and Bellini's Giulietta. She made her Metropolitan début in 1975 as Mimì, then sang Micaëla and her Verdi roles. At Pesaro (1981–9) she sang Ellen (*La donna del

lago), Amenaide (*Tancredi*), Madama Cortese (*Il viaggio a Reims*), Bianca (*Bianca e Falliero*) and Ninetta (*La gazza ladra*). Her repertory also included Cherubini's Medea, Mathilde (*Guillaume Tell*), Norma, Imogene (*Il pirata*), Paolina (*Poliuto*) and the title roles of *Maria Stuarda*, *Caterina Cornaro*, *Lucrezia Borgia* and *Maria di Rohan*. In 1989 she sang Maddalena (*Andrea Chénier*) at Versailles. Ricciarelli recorded many of her bel canto roles and, less successfully, Aida, Tosca and Turandot. Her vibrant, warm-toned voice was enhanced by her truthful, appealing acting.

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A. Blyth: 'Katia Ricciarelli', *Opera*, xli (1990), 28–33

ALAN BLYTH

Ricci de Tingoli, Cesarina (*fl* 1597). Italian composer. She was related by birth to the family of Cardinal Giovanni Ricci (1497–1574) and by marriage to the noble Tingoli family of Rimini. Her only known publication, *Il Primo libro de madrigali a cinque voci* (Venice, 1597), contains 14 five-voice madrigals and an eight-voice dialogue by Ricci along with two madrigals by the otherwise unknown Alberto Ghirlinzoni. Only two partbooks of this print survive, but a manuscript tablature (*D-Mbs* Mus Ms 4480) includes complete versions of one of Ricci's and one of Ghirlinzoni's madrigals. The print is dedicated to Cardinal Cinzio Aldobrandini. All known authors of the texts set by Ricci (Antonio Ongaro, Tasso and Guarini) were associated with the academy Aldobrandini held at the Vatican. The dedication text, which was signed from Monte Colombo, a village near Rimini, suggests that Ricci was also close to this circle. Ricci's print contains short, homophonic pieces with repetitive villanella-structures as well as lengthy madrigals with passages in sophisticated imitative style. Her pieces are similar in style to some collections of Ruggiero Giovannelli who might have been her teacher.

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J. Bowers: 'The Emergence of Women Composers in Italy, 1566–1700', *Women Making Music: the Western Art Tradition*, ed. J. Bowers and J. Tick (Urbana, 1986), 116, 161
C. Fischer: *'non suole Apollo sprezzar le muse': Cesarina Ricci de Tingoli als Komponistin des ausgehenden Cinquecento* (thesis, Ludwig-Maximilians-Universität, Munich, 1996)
B.G. Jackson: *Say can You Deny Me* (Fayetteville, KY, 1994)

CHRISTINE FISCHER

Riccieri, Giovanni Antonio. *See* RICIERI, GIOVANNI ANTONIO.

Riccio [Ricci], **Benedetto** (*b* ?Naples, ?1678; *d* after 1710). Italian composer. He was listed by Prota-Giurleo among the 'dilettanti' (together with Faggioli, Orefice and Mauro) who originated the Neapolitan dialect *opera buffa*. His *L'alloggiamentare* (text, N. Gianni; Teatro dei Fiorentini, February 1710) belongs, formally speaking, among the earliest examples of the genre, with its many (57) short musical numbers, frequent ensemble pieces, use of short and probably sometimes strophic arias, lack of exit arias, and in general rapid, fluid movement between recitative and song. As far as can be judged from the libretto, however, it is progressive in intent: the verse forms in the arias are often longer and more complex than those in the opera's predecessors; the possibilities of onstage music begin to be exploited, for example in Act 3 a serenata (which Viviani considered possibly a popular song of the day) and a dance; and there is some evidence that the dramatic material was shaped in terms of the musical, as in Act 2 scene iii, with its increasingly complex series of numbers. Riccio had earlier composed a serious opera, *L'Ateone* (D. Renda; Fiorentini, 1708) and two *melodrammi sacri*: *L'Iride in cielo* (1704) and *L'umanità consolata* (O. Pinto; Congregazione di S Maria del Parto dei Dottori, cloister of SS Apostoli dei PP Teatini, Christmas season, 1703; both in *I-Nf*). Two cantatas survive (in *I-Gl* and *I-Nc*); that in Naples, *Clori, vorrei narrarti quel che sò*, consists of a recitative and aria for soprano and continuo and is a conventional but skilful exercise in pastoral pathos with a neatly contrapuntal bass part. Some works by a 'Riccio' (*I-RI*) may also be his.

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U. Prota-Giurleo: *Nicola Logroscino, 'il dio dell'opera buffa' (la vita e le opere)* (Naples, 1927), 16
A. Sacchetti-Sassetti: 'La cappella musicale del duomo di Rieti', *NA*, xvii (1940), 89–104, 121–70
V. Viviani: *Storia del teatro napoletano* (Naples, 1969), 266

JAMES L. JACKMAN/FRANCESCA SELLER

Riccio, David. *See* RIZZIO, DAVID.

Riccio [Rizzo], **Giovanni Battista** (*fl* 1609–21). Italian composer and instrumentalist. He was appointed organist at the Venetian confraternity of S Giovanni Evangelista in 1609. His contract describes him as a violinist. No further details of his life are known.

Psalms and antiphons are the main textual sources for his motets; Marian antiphons are especially emphasized in the third book. A two-part mass and a *Magnificat* appear in the second. All three volumes contain instrumental pieces. He employed a style developed for relatively large numbers of performers in works for few, usually two, performers: there is, for example, frequent use of echo and dialogue techniques, instruments and voices are employed in the concertato manner, and there are occasional ritornellos. In these respects his style seems to be an adaptation of that of Giovanni Gabrieli to the small ensemble. His later works show an increasingly strong response to the *seconda pratica* vocabulary associated with Monteverdi, but his writing is never as florid as that of some of his contemporaries.

Riccio's instrumental works are chiefly canzonas, a few of which are based on themes by Gabrieli. Most are for two violins, or violin and trombone, but he also scored for sopranino recorder (*flautino*), cornett and bassoon. Although his writing is again not florid, he employed such relatively modern devices as trills and tremolo figures and frequently wrote cadenza-like flourishes at final cadences. (E. Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi*, Oxford, 1975, 3/1994)

WORKS

Il primo libro delle divine lodi ... con l'aggiunta ... d'alcuni concenti armonici spirituali, 1–3vv, bc (org) (Venice, 2/1612)
Il secondo libro delle divine lodi ... con alcune canzoni da sonare, 1–4vv, bc (org), 2, 4 insts (Venice, 1614)
Il terzo libro delle divine lodi musicali ... et alcune canzoni da sonare, 1–4vv, bc (org), 14 insts (Venice, 1620/21); ed. R. Ewerhart (Celle, 1976); ed. E. Selfridge-Field (London, 1976); Jubilent omnes, ed. in NM, lxxv (1931)

1 echo canzona in Otto ordini di letanie della Madonna, ed. V. Bona (Venice, 1619[6])

ELEANOR SELFRIDGE-FIELD

Riccio, Teodore [Teodoro] (*b* Brescia, *c*1540; *d* Ansbach, *c*1600). Italian composer, active mainly in Germany. He referred to himself as 'Brixianus Italus'. He may have worked at Ferrara, and according to the preface of his first book of madrigals he was *maestro di cappella* of SS Nazaro e Celso, Brescia, in 1567. In 1575 he arrived at the Ansbach court of Margrave Georg Friedrich of Ansbach-Brandenburg, probably after spending some time in Vienna and Dresden. It is possible that he was recommended to Ansbach by Antonio Scandello, at that time Kapellmeister to the Dresden court. In 1578, when the margrave became administrator of the duchy of Prussia, the musicians were sent to Königsberg in Prussia where Riccio became a Protestant. From 1580 he was acquainted with the composer Johannes Eccard who is cited in the household register as vice-Kapellmeister. In 1585 Riccio married and became a householder near the town; in that year he was appointed Kapellmeister of the court for life. In 1586, at the end of his term as administrator, Margrave Georg Friedrich returned to Ansbach with most of his musicians. Riccio was mentioned as being in Ansbach in 1599, but had died by the time the margrave died in 1603.

Riccio was one of the many Italian composers who took important posts in Germany in and after about 1550; he was evidently a reliable and esteemed Kapellmeister. Apart from his madrigals, his works are in the traditional Lutheran style; polychoral writing was one of his chief preoccupations. J.S. Bach resolved a riddle canon by Riccio which has been found in a collection of album leaves in the state archive of Oldenburg, Germany.

WORKS

SACRED

Sacrae cantiones, 5–8vv (Nuremberg, 1576)
Missarum liber primus, 4–6vv (Königsberg, 1579)
Magnificat octo tonorum, 4–8vv (Königsberg, 1579)
Secundus liber sacrarum cantionum, 5–12vv (Königsberg, 1580)
Paraphrases psalmorum graduum cxxxiii ... et cxxxiv, 5vv (Königsberg, 1582) [Ps.cxxxiv is by Eccard]
Hymnaeus in honorem, Phil. Davveli, 5vv (Königsberg, 1584)
17 psalmi ... motectae et 4 Magnificat ... cum Litaniis, 8vv (Venice, 1590)
Several motets, 1578[1], 1583[2], 1589[17], 1591[1]
Several works in MSS: *A-KR*, *B-Bc*, *D-Nla*, frags. in *DK-Ou*

SECULAR

Il primo libro di madrigali, 5vv (Venice, 1567)
Il primo libro di madrigali, 6vv (Venice, 1567)
Il primo libro delle canzone alla napolitana ... con alcune mascherate, 5, 6vv (Venice, 1577)
Several further madrigals, 1583[23], 1586[22], 1590[11], 1590[27], 1594[19], 1600[5a], 1600[6]

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G. Schmidt: *Die Musik am Hofe der Markgrafen von Brandenburg-Ansbach* (Kassel, 1956)
H. Schieckel: 'Johann Sebastian Bachs Auflösung eines Kanons von Teodoro Riccio', *BJb 1982* (lxviii), 125–8

WALTER BLANKENBURG/NORBERT DUBOWY

Ricciotti, Carlo [Bacciccia] (*b c*1681; *d* The Hague, 13 July 1756). Italian violinist and impresario, active in the Netherlands. He is first heard of with a French opera company at The Hague in 1702, where he worked, ultimately as director, until 1725. There are no records of Ricciotti as composer, while as practising musician we know only that he was violin teacher to Count Willem Bentinck and played first violin in the concerts held at the homes of Bentinck and Wassenaer. On 26 February 1740 the states of Holland and West Friesland awarded Ricciotti a patent for the printing of six *Concerti armonici a quattro violini obligati, alto viola, violoncello obligato e basso continuo*, published in The Hague. The title-page mentions only that the concertos are dedicated to Count Bentinck by Ricciotti, at whose expense they were printed: no composer is named. In the dedicatory letter to Bentinck, Ricciotti begged the count 'to take even greater pleasure in accepting these works since they stem from an illustrious hand [Illustre mano] which your Excellency esteems and honours, and to which I am bound out of respect'. When the concertos were reprinted by the London publisher Walsh, Ricciotti was named as the composer, and while this attribution can have no significance whatever, J.P. Hinnensthal (*Mf*, xxi, 1968, 322–3) also conjectured that Ricciotti himself was the composer. From the time of its publication to very recently, cases have been made for attributing the collection to numerous composers, including Pergolesi and Fortunato Chelleri. However, it has now been established without doubt that the works are by UNICO WILHELM VAN WASSENAER.

ALBERT DUNNING

Riccoboni, Luigi Andrea ['Lelio'] (*b* Modena, 1 April 1676; *d* Paris, 6 Dec 1753). Italian actor and author. He began his acting career at the age of 14 as a strolling player in Genoa. In 1698 he directed a theatre troupe for the Duke of Modena. He married the actress Elena Balletti, known as Flaminia, in 1706. In an attempt to reform the Italian theatre, he had translations of plays by Racine and Molière published.

In May 1716 Philippe II, Duke of Orléans, Regent of France, re-established the Comédie-Italienne as the Nouveau Théâtre Italien in Paris and installed Riccoboni and his troupe in the Hôtel de Bourgogne, its former home (Louis XIV had expelled its actors from France in 1697). The success of the first play in French at the Nouveau Théâtre Italien (*Le naufrage au port à l'anglais* by Jacques Autreau, music by Mouret) convinced Riccoboni that only works performed in French or partly in French would succeed. He retired in March 1729. The king awarded him and his wife a pension of 1000 livres each.

Riccoboni made the first comparative study of theatres of Italy, Spain, France, England, Holland, Flanders and Germany. Although incomplete, his *Réflexions historiques sur les théâtres de l'Europe* contains much of interest. He reports that

> no spectators sit upon the stage in the [Paris] Opera . . . With regard to the price, it is double that of any other entertainment . . . The decorations of the stage of the [Paris] Opera are very handsome, but not to be compared with those of Italy . . . The recitative [at the Hamburg Opera] is in their own language, but the airs generally in Italian; they have three different operas in one week.

(X. de Courville: *Un apôtre de l'art du théâtre au XVIIIe siècle: Luigi Riccoboni, dit Lelio*, Paris, 1943–58, 2/1967)

JAMES R. ANTHONY

Rice, Daddy [Rice, Thomas Dartmouth] (*b* New York, 20 May 1808; *d* New York, 19 Sept 1860) . American minstrel performer. He trained to be a woodcarver, and occasionally performed small parts at the Park Theatre in New York. He then became an itinerant player, and it



Cover of a sheet-music edition (c1829) of Daddy Rice's 'Jim Crow'

was probably in Louisville in 1828 that he created his famous 'Jim Crow' act, the first solo act by a blackface performer (see illustration). His first performance as Jim Crow was an instant sensation, and Rice rose from obscurity to ever increasing success in Cincinnati, Pittsburgh, Philadelphia, Boston, New York (in 1832) and even London (1836). Rice's popularity was unprecedented, and *Jim Crow* was the first American song to become an international hit. The tune resembles Irish and English tunes, but the lyrics are purely American; many verses are crude attempts at satirical and topical humour. Jim Crow was the first example of what became a stock character in minstrelsy, that of the southern plantation field hand, who was not only naive and fun-loving, but also boastful, like the frontiersman or river boatman. Dance was an essential part of the act, and it has been claimed to be the first clear use of African American dance on the popular stage. Rice also added other blackface songs to his repertory, such as *Clare de Kitchen* and *Long Time Ago*.

Rice created a new genre of popular entertainment, the 'Ethiopian opera', which consisted of blackface farces interspersed with songs. His first, in 1833, was *Long Island Juba*, or *Love by the Bushel*. He wrote and performed in numerous others. These pieces were the precursors of the minstrel sketches, which became central to the fully developed minstrel show of the 1840s and later. Although Rice was one of the first (with George Washington Dixon) to show the potential of black face entertainment and is often called 'the father of American minstrelsy', he rarely performed in minstrel shows, preferring to continue performing his songs and farces as entr'actes and afterpieces. His popularity gradually declined in the 1850s, his performances became sporadic and he died in financial distress.

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ROBERT B. WINANS

Rice, Edward Everett (*b* Brighton, MA, 21 Dec 1848; *d* New York, 16 Nov 1924). American composer and producer. Nothing is known of his early training or career, but by 1879 he had produced several operettas in New York and on tours in the USA. His best-known work is *Evangeline* (1874), the most popular American musical stage work of its decade, one of the first works to be called a 'musical comedy', and perhaps the first of its genre in the USA to have a fully original score without adapted or interpolated songs. Rice reportedly suggested writing the show as 'a burlesque diversion to which an entire family might be taken, in lieu of the imported entertainment at which only the black sheep from every fold were expected'. During the 1870s Rice also wrote songs for a revival of John Brougham's burlesque *Po-ca-hon-tas*. *Adonis* (1884, W. Gill and H.E. Dixey) was popular in New York and London.

Rice formed his own troupe to introduce new burlesque extravaganzas in Boston; it revived his works for many years, continually adding new dialogue and topical songs. Rice could neither read nor write musical notation, but picked out melodies at the piano for an amanuensis to transcribe. He led in the reform of burlesque; while his productions succeeded largely on account of their comic routines, his music adeptly portrays the humorous and sentimental characters.

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DEANE L. ROOT

Rice, Sir **Tim(othy Miles Bindon)** (*b* Amersham, 10 Nov 1944). English librettist and lyricist. He studied law, but after meeting ANDREW LLOYD WEBBER embarked on a career as a lyricist. Their first experiment with a stage work was *The Likes of Us*, based on the life of Dr Barnado, but *Joseph and the Amazing Technicolor Dreamcoat*, first performed by the pupils of Colet Court School (1 March 1968), eventually was taken up all over the world. Their operas *Jesus Christ Superstar* and *Evita* were first performed in concert and recorded before being staged (1971 and 1978 respectively); another collaboration, *Cricket* (1986), has only been given privately. With Stephen Oliver he wrote *Blondel*, which was the first work to be performed at the refurbished Old Vic Theatre

(1983). *Chess* (1984), with music by Benny Andersson and Bjorn Ulvaeus, was well received in London and Australia, although a Broadway production was short-lived. Rice has also written lyrics for many other composers, twice winning Academy Awards for film songs ('A Whole New World' in *Aladdin*, 1992, and 'Circle of Life' in *The Lion King*, 1994, both produced by Disney). His style, typified by numbers such as 'Don't cry for me, Argentina' (*Evita*) or 'I know him so well' (*Chess*), has inspired many imitators, but few have succeeded in matching his mixture of apparent simplicity with commercial sophistication. In 1991 he was appointed Chairman of the Foundation for Sport and the Arts, and was knighted in 1994. Rice has also written an autobiography, *Oh What a Circus: the Autobiography, 1944–1978* (London, 1999).

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(*selective list*)

all stage or film works; dates are those of first performance; composers and co-writers in parentheses

Joseph and the Amazing Technicolor Dreamcoat (A. Lloyd Webber), 1968, rev. 1968, 1972, 1973; Jesus Christ Superstar (Lloyd Webber), 1970, rev. 1971; *Evita* (Lloyd Webber), 1970, rev. 1978; Blondel (S. Oliver), 1983; Chess (B. Andersson and B. Ulvaeus), 1986; Cricket (Lloyd Webber), 1986; Tycoon (M. Berger), 1992; Beauty and the Beast (A. Menken), 1994 [selected songs only]; Heathcliff (J. Farrar), 1996; King David (Menken), 1997; Elaborate Lives, the Legend of Aida (E. John), 1998

PATRICK O'CONNOR

Rice, Timothy (*b* Gainesville, TX, 12 May 1945). American ethnomusicologist. He studied history at Yale (BA 1967) and took the doctorate in music at Washington University in 1977. From 1974 to 1987 he taught at the Faculty of Music of the University of Toronto; he then moved to UCLA, where he was appointed professor of ethnomusicology and systematic musicology in 1993 and department chair in 1996. He has been editor of *Ethnomusicology* (1981–84) and treasurer and a director of the Society for Ethnomusicology (1986–90); he is also founding co-editor of the *Garland Encyclopedia of World Music*.

Rice has published widely on the folk and traditional musics of Bulgaria (where he began conducting fieldwork in 1969), and Macedonia, addressing issues relating to music cognition, musical symbolism, ethnoaesthetics, the politics and economics of music and individual agency in culture. His book *May It Fill Your Soul: Experiencing Bulgarian Music* offers a penetrating analysis of Bulgarian music in the context of the dramatically changing political, economic and social forces of the past seventy years. He has also contributed to theoretical debates about the nature of ethnomusicology, and his seminal paper 'Toward the Remodeling of Ethnomusicology' stimulated lively debate; his related writings address the relationship of ethnomusicology to other fields, in particular music education.

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CAROLINE BITHELL

Ricercare [ricercar, recercar(e), recerchar(e), ricercata] (It.: 'to search for'; Fr. *recherché*; Sp. *recercada*). In its widest sense, a piece of an esoteric nature; a technical exercise either of a practical nature or illustrative of some device of composition.

1. Introduction. 2. The preludial or rhapsodic ricercare. 3. The imitative ricercare.

1. INTRODUCTION. The general notion of musical composition as a process of seeking or finding is ancient: it is referred to in the Vulgate by the very word from which 'ricercare' is derived ('requirentes modos musicos', *Ecclesiasticus* xliv.5; Revised Standard Version: 'those who composed musical tunes'; Authorized Version: 'such as found out musical tunes') and is presumably the concept expressed in the terms 'troubadour' and 'trouvère', although these were primarily used of poets or poet-musicians rather than simply of composers. The idea reappears in the term INVENTION, and there is much to be said for the view that links the tradition of the didactic duet, often called 'ricercare' (see §3), with Bach's two-part inventions.

Originally the term 'ricercare' was used for a piece of preludial character for lute or keyboard instrument (as in the expression 'ricercare le corde', 'to try out the strings'), giving it a meaning comparable to that of 'tastar', 'tañer', 'tiento' etc. (*see* TOCCATA and TIENTO). The commonest type subsequently was the imitative ricercare, similar in scope to the fantasia and fugue. Some uses appear to combine two different meanings of the word, as, for example, imitative ricercares designed as exercises in vocalization, or elaborate and technically difficult compositions for viol illustrating the technique of setting a cantus firmus.

Few early authors attempted a comprehensive definition of the ricercare. For Vincenzo Galilei (*Dialogo*, 1581, p.87) it was a fugal form, comparable in its excessive complexity to the verse form known as the sestina. For Michael Praetorius also (*Syntagma musicum*, iii, 1618, pp.21–2) it was imitative, the equivalent of the *fuga*, which by that date had come to acquire something like its present-day meaning. Many 18th- and early 19th-century compilers of dictionaries mentioned its preludial function, often without referring to its fugal connotation; they include Brossard (1703), Walther (1732; his is a fuller definition than most, citing among others Galilei, Praetorius and Brossard), Rousseau (1768) and Lichtenthal (1826). All referred to the literal meaning of the Italian verb, which is usually glossed by the Latin 'exquirere' and similar words; and Rousseau, who gave only the French

form 'recherché', added that it was also used as the equivalent of 'cadence', a cadenza or improvisatory flourish over a cadential pedal point (see the full title of Giovanni Bassano's *Ricercate* referred to in §2 below).

2. THE PRELUDIAL OR RHAPSODIC RICERCARE. The term first occurs in Spinacino's *Intabulatura de lauto libro primo* (Venice, 1507/*R*). The 17 ricercares are placed at the end, and while in most of them the title is unqualified, in two cases it suggests a preludial function by referring to a chanson intabulated earlier in the volume (e.g. *Recercare de tous biens*). There are another ten in Spinacino's second book of the same year. In J.A. Dalza's *Intabolatura de lauto libro quarto* (1508), four of the pieces called 'tastar de corde' are followed by ricercares, usually called 'ricercare dietro' ('following'). Thus there may already have been a distinction between the most primitive kind of 'trying-out' and the more artistic, purely rhapsodic piece. Most of these early ricercares, like those in the Capirola Lutebook (*see* CAPIROLA, VINCENZO), include both chordal and scale passages and are as much ancestors of the toccata as of any other type.

The preludial style of ricercare was transferred to the keyboard in M.A. Cavazzoni's *Recerchari, motetti, canzoni ... libro primo* (1523/*R*). Here the two ricercares serve as preludes to two motet transcriptions, *Salve virgo* and *O stella maris* respectively. They are extended compositions of considerable interest, with passages of imitation but not primarily based on an imitative principle. One of their chief attractions is the idiomatic keyboard writing, chords and runs being blended together with great skill into a full yet clear texture. Several similar pieces, including another by M.A. Cavazzoni and one by 'Jaches' (perhaps Jacques Brunel, organist at Ferrara, 1532–64) are found in a source from Castell'Arquato (*see* SOURCES OF KEYBOARD MUSIC TO 1660, §2(i)). That source also includes some of the earliest surviving examples of the imitative ricercare, including one by 'Jaches' and four by Giacomo Fogliano.

The non-imitative ricercare did not entirely die out after the early 16th century; examples for solo viol are found in the works of Sylvestro di Ganassi dal Fontego and Diego Ortiz. The former included eight solo ricercares in his two instruction books of 1542–3. Ortiz, in his *Trattado de glosas* (1553), used the term 'recercada' not only in the sense of a rhapsodic piece for solo viol but also for viol and keyboard works based on various grounds (in which case the keyboard player added chords above the bass line), and transcriptions of vocal polyphonic pieces for the same medium. The six pieces based on the basse danse melody known as 'La Spagna' belong to a whole tradition of didactic works using this widespread cantus firmus. Those of Ortiz are perhaps the first to be designated ricercares; most of their successors, however, belong to the imitative type rather than to the improvisatory type cultivated by Ortiz. The close association between the ricercare and the Renaissance practice of diminution is exemplified in Giovanni Bassano's *Ricercate, passaggi et cadentie* (1585).

3. THE IMITATIVE RICERCARE. The precise origin of the imitative ricercare is disputed. Many scholars have assumed that it was the instrumental counterpart to the motet and derived directly from it. The study of the earliest instrumental ricercares cast doubt on this premise and suggested that the purely imitative type arose from the use of occasional imitation in the rhapsodic type; but this hypothesis overlooks the place of the ensemble ricercare in the development of the form. The anthology *Musica nova* (RISM 1540[22]) contains 18 compositions (out of 21) labelled 'R' for 'ricercare', all of which (together with two of the untitled works) are in motet style with pervading imitation. When it is remembered that the term 'motet' does not exclude cantus firmus and chordal techniques, its relevance to the history of the ricercare is seen to be considerable. The ricercares of M.A. Cavazzoni are strikingly similar to what one might expect of a keyboard arrangement of an inconsistently imitative motet; they are indeed closely related in style to the motet arrangements that follow them in the printed source. Thus the motet has a direct bearing on the early history of both the imitative and (at least in the case of keyboard music) the non-imitative or partly imitative forms. A similar transition from the non-imitative to the imitative type of ricercare is found in lute sources, probably through the influence of the keyboard form, as for example in the publications of Simon Gintzler (1547), Bakfark (1552) and Galilei (*Intavolature de lauto ... madrigali e ricercate, libro primo*, 1563).

The ricercares of *Musica nova*, by Julio Segni, Willaert, Girolamo Cavazzoni and others, have the form of a consistently imitative motet. Several short themes are given fugal treatment in turn. Although some works use more themes than would a motet of the same length, the general similarity to the sacred vocal style of the generation of Clemens and Gombert is unmistakable. The parts (all but one of which have to be reconstructed from a French reprint, *Musicque de joye*, RISM *c*1550[24]) show severe melodic lines, but these may have been ornamented in performance.

The early type of imitative organ ricercare is represented by the four examples in Girolamo Cavazzoni's *Intavolatura cioe recercari canzoni himni magnificati* (1543). They differ from the ensemble form only in the provision of ornamented melodic lines, notably at cadences. Sometimes the ornamentation blossoms out into lengthy scales and runs, resulting in a climactic effect peculiar to the early keyboard form, as, for example, towards the end of no.2. Although a few organ works of this period are virtually unornamented in the sources, there can be little doubt that they would have been embellished in performance.

The title-page of *Musica nova* indicates that its contents could be sung, or played on organs or other instruments, and the implied flexibility is found in the title-pages of many of its successors. These include Jacques Buus, *Recercari ... da cantare et sonare d'organo et altri stromenti* (1547 and 1549); Giuliano Tiburtino, *Fantasie et recerchari ... da cantare et sonare per ogni instrumento* (1549); Willaert, *Fantasie recercari contrapunti a tre voci di M. Adriano et de altri autori appropriati per cantare et sonare d'ogni sorte di stromenti* (1551); and Annibale Padovano, *Il primo libro de ricercari a quattro voci* (1556). One of the pieces from the second volume of Buus's work is actually included in his *Intabolatura d'organo di recercari* published in the same year (1549); thus it is possible to compare an embellished intabulation of the period with its plain original. The technique of ornamentation, in this as in his other organ ricercares, is more elaborate than in those of Cavazzoni. A written-out and embellished keyboard score of an ensemble ricercare is a rarity in this period, and organists normally had to

make their own copies from the printed partbooks, until in the late 16th century publishers took to providing an open score ('partitura'), either in addition to or instead of the separate parts.

Singers could perform these works to the appropriate solmization syllables. The term 'ricercare da cantare' occurs as late as Claudio Merulo's third book (1608), while the four-part ensemble ricercare itself was cultivated at least until the publication of Antonio Cifra's *Ricercari e canzoni franzese ... libro primo* (1619), published in four partbooks, with a separate organ score. (The second book, also 1619, is in score only and was probably originally for keyboard, though considered an ensemble work by Frotscher and Apel.) Of particular interest in the history of the ensemble ricercare are the works on 'La Spagna' by Mayone (1609) and Trabaci (1615). The element of vocal exercise is also provided by numerous collections of duets in imitative style, such as Francesco Guami's *Ricercari a due voci* (1588), Lassus's *Motetti et ricercari* (1585) and the famous *Ricercari a canto e tenore* by Grammatio Metallo (possibly first published in 1591; a 1595 edition, also lost, is mentioned by Fétis; for extant 17th-century editions see below). Such didactic duets do not always bear the heading 'ricercare': there are no specific titles to the pieces in Eustachio Romano's *Musica duorum* (1521) nor to those in Morley's *A Plaine and Easie Introduction* (1597) (*see also* BICINIUM).

The use of the term FANTASIA to denote a piece in fugal style probably arose from the development of the monothematic ricercare, in which the main structural feature of the motet, the contrapuntal treatment of several themes in turn, was abandoned in place of a much stricter design. Later still, when the term 'ricercare' had acquired an archaic connotation, 'fantasia' was used even for monothematic works (such as those by Sweelinck and Frescobaldi) if they were in a modern style or contained elements of rhythmic liveliness. Nevertheless, at least one of Sweelinck's fantasias is called 'ricercare' in its two sources, and one should not set too much store by the vagaries of 16th- and 17th-century nomenclature.

One of the earliest examples of a monothematic ricercare comes from Buus's first book. It is an arid piece, as one might expect of a lengthy experimental composition devoted to the exploration of a new technique. The form was further developed by Andrea Gabrieli, whose four volumes containing ricercares were printed posthumously in 1595, 1596 and 1605. The *Libro secondo* (1595) contains 11 ricercares (together with two by his nephew Giovanni); the *Libro terzo* (1596) has a further six; the *Libro quinto* (1605; a fourth book of which the contents are unknown has disappeared altogether) gives seven more, while the *Libro sesto* of the same year includes one. Gabrieli's ricercares illustrate a gradual reduction in the number of subjects, five actually being monothematic. Gabrieli made frequent use of inversion, augmentation, diminution and other fugal techniques. Moreover, he was perhaps the initiator of the device that can only be called the countersubject, invertible and appearing with most occurrences of the subject. Although the technique is not used with the regularity found in the later fugue, it clearly foreshadows that treatment. Gabrieli did not introduce the countersubject until the second entry of the subject (in other words, it is a continuation of the first voice), but later composers introduced two, three or even four subjects simultaneously from the outset. This technique is the ancestor of the double, triple and quadruple fugue and is not to be confused with the earlier method of working several themes in succession. In a sense, works such as these are monothematic fugues on a single two-, three- or four-part subject.

Andrea Gabrieli's fifth book contains seven works described collectively on the title-page as 'ricercari ariosi'. In the body of the book four of them are designated simply 'ricercar arioso', while the remaining three are based on French chansons: 'Ricercar sopra Martin menoit', '... Orsus au coup' and '... Pour ung plaisir'. Each follows a canzona based on the same material; but whereas the canzonas are fairly strict intabulations of their vocal models, the ricercares are rather freer fugal paraphrases and use longer note values. The 'ricercari ariosi' may also be based on vocal models. Although most organ music of the 1560s and later tended to use shorter note values, semiquavers now being as frequent as quavers had been in the works of Girolamo Cavazzoni, the development in the organ ricercare stopped short at the point reached by Buus, and in some cases reverted to a still plainer manner, perhaps as a conscious archaism.

The ricercares of Annibale Padovano, Sperindio Bertoldo and Claudio Merulo, like those of Andrea Gabrieli, survive only in posthumous prints or reprints. Merulo's ricercares (originally published in 1567) are not representative of his best work and include no monothematic examples. The ricercares of the Neapolitans Rocco Rodio (1575) and Antonio Valente (1576) are more significant. Rodio, particularly, included passages requiring virtuoso technique and extremes of chromaticism which recall the pedagogic significance of the term 'ricercare'. The collections of Mayone and Trabaci follow in the same tradition.

Volumes six and seven of the Giordano collection in Turin (*see* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii)) are devoted to ricercares. Although the word is there also applied to non-Italian works, given other designations by their composers, there are genuine examples of the form, including six that may be attributed to Giovanni Gabrieli with some confidence. These ricercares, like two by Giovanni Gabrieli printed in Andrea's *Libro secondo* (1595), use shorter note values than do those of his uncle and include antiphonal passages between high and low groups of parts in a manner reminiscent of Giovanni Gabrieli's ensemble music. While the Turin manuscripts separate the genres, several other sources include ricercare-canzona pairs based on the same material.

The high point of the organ ricercare was reached in the works of Frescobaldi. His *Ricercari et canzoni* was first published in 1615 and was reprinted with the capriccios in 1626. Some of the ten ricercares have several sections devoted to different subjects; others treat one or more subjects simultaneously from the beginning or nearly the beginning of the piece. In the first, three subjects are combined in this way. The ninth is based on four subjects; the fourth, sixth, seventh and tenth are based on solmization syllables; in the last case the subject is repeated throughout in the top voice only, against a multi-sectional ricercare that unfolds in the lowest three voices. The second consists in effect of three double fugues in which both subject and countersubject are treated alternately in their original form and in inversion. The eighth is subtitled 'obbligo di non uscir in grado': that is, no part may at any time proceed by step. These ricercares, in spite of their severity, their archaic flavour and their

comparative immaturity, are interesting for their single-minded pursuit of the contrapuntal ideal. The ricercares of Frescobaldi's *Fiori musicali* (1635), which were intended to replace the liturgical offertory, give a rather different impression. Four are multi-sectional in form. The sections are marked off by pauses, probably to indicate possible terminations in the context of liturgical performance. The ricercare of the first mass is an example of what may be called the variation ricercare: in each of its two sections the main theme is combined with different counterpoints. This technique is seen to perfection in the magisterial 'recercar cromaticho' from the second mass, which is in three sections and is preceded by a short toccata. The first ricercare of the third mass is similar in scope. In the alternative piece from the second mass, on the other hand, the main subjects, presented separately in the first three sections, are combined in the last. The last of these works has an optional fifth part, an ostinato which the performer must not only fit correctly into the polyphonic texture but also sing himself.

The tradition of the keyboard ricercare continued in Italy with such composers as Giovanni Salvatore (1641), G.B. Fasolo (1645), Bernardo Storace (1664), Luigi Battiferri (1669), Fabrizio Fontana (1677) and Gregorio Strozzi (1687). It seems fairly clear that one of its main functions in this period was to replace the liturgical offertory, and perhaps also other items of the Proper, when these were not explicitly provided for in the numerous organists' handbooks of the day; indeed, it is explained in Fasolo's *Annuale* that they may be used instead of the short substitutes provided for both the Gradual and the Offertory. Though the regular four-part ensemble ricercare virtually disappeared after Giovanni Cavaccio's *Sudori musicali* (1626), the two-voice type continued with G.B. Cali (1605), Giorgio Gentile (1642), Cristofano Piochi (1671 and 1673) and Stefano Corti (1685), as well as with Metallo's ricercares, which passed through at least 12 editions between 1605 and 1685. Piochi's 1671 volume also includes three-part works, to which his publication of 1675 is devoted. The character of a technical exercise is preserved in the 12 short unaccompanied fanfare-like ricercares from Girolamo Fantini's *Modo per imparare a sonare di tromba* (1638), and in such later publications as G.B. Degli Antoni's *Ricercate sopra il violoncello o cembalo* (1687) and *Ricercate a violino e violoncello o cembalo* (1690), as well as in the manuscript *Ricercari per violoncello solo* by Domenico Gabrielli (1690).

In Austria and Germany the severe manner of Frescobaldi was continued by Froberger, whose 14 ricercares are monothematic and employ the variation principle. The works in C♯ minor and F♯ minor exhibit the growing tendency towards tonal experimentation (both the severity and the tonal adventurousness are reflected in the fugues of J.C.F. Fischer's *Ariadne musica*). Other German composers of ricercares include Johann Krieger and Pachelbel; but the form did not undergo any rejuvenation until the time of Bach, who was probably thinking of its monothematic aspect when he revived the term in the *Musical Offering*. The king's subject, unsuited to stretto, is surrounded by a wealth of different counterpoints in the three-part work which begins the collection and in the massive six-part work which is its culmination. Though the latter exists in a two-staff version in Bach's own hand and was certainly intended primarily for the keyboard, he published it in open score and in so doing (as in the *Art of Fugue*, where the term 'contrapunctus' is chosen) revived an old Italian notation with all its implications of an idealized counterpoint irrespective of medium. The few modern composers who have used the term have generally implied by it a severe fugue with archaic mannerisms.

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JOHN CALDWELL

Rich, Alan (*b* Boston, MA, 17 June 1924). American music critic. After premedical studies at Harvard (BA 1945) he studied music at the University of California, Berkeley (MA 1956), with Kerman, Sessions and Bukofzer. His career in journalism began with a position as music critic of the *New York Times* (1961–3) and continued with the New York *Herald Tribune* (1963–7), and *New York* (1968–81) and *California* (1981–3) magazines; in 1983 he was appointed music editor of *Newsweek*. Rich has written for a variety of other publications as well, and has won the ASCAP-Deems Taylor Award four times. He has also been active in teaching (lecturer at the University of California, 1950–56 and at the California School of the

Arts, 1983–94) and in radio. Rich is one of the better-known American music critics, owing not only to his wide exposure in magazines but also to his provocative critical stances, often athwart received opinion and delivered in a pithy style; his chief value is as an unpredictable gadfly.

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PATRICK J. SMITH

Rich, Buddy [Bernard] (*b* New York, 30 Sept 1917; *d* Los Angeles, 2 April 1987). American jazz drummer and singer. He appeared on stage in his parents' vaudeville act before his second birthday, played drums and tap-danced on Broadway when he was four, and from the age of six toured the USA and Australia, leading his own stage band when he was 11. He joined Joe Marsala's band in 1937 and then played briefly with Bunny Berigan, Harry James, Artie Shaw and Benny Carter, and for somewhat longer with Tommy Dorsey (1939–42). After serving with the US Marines he worked again with Dorsey in 1944–5, then led his own band intermittently until 1951, while also playing with Norman Granz's Jazz at the Philharmonic, Les Brown, and Charlie Ventura's Big Four. A recording association with Lester Young produced the excellent *I found a new baby* (1946, Clef). From 1953 to 1966 Rich was with Harry James's group apart from spells with Dorsey (1954–5) and with his own small group (1957–61), when he also performed as a singer in a style resembling that of Frank Sinatra. In 1966 he organized a second big band, with which he achieved remarkable international success until its dissolution in 1974; among its recordings was the album *Swingin' New Big Band* (1966, PJ). Thereafter he played mainly in New York with a small group in his own club, Buddy's Place. In the 1980s he began to tour again, with a big band of young musicians.

Rich's playing was characterized by phenomenal speed and dexterity. He was an extrovert performer who produced complex patterns with metronomic clarity and simpler lines with an exquisite precision. Although he was a product of the 1930s Swing Era, Rich easily adapted to later jazz styles. In 1950 he participated in a recording session with bebop pioneers Dizzy Gillespie, Thelonious Monk and Charlie Parker. He was also among the first jazz musicians of an earlier period to include rock elements in his playing and band arrangements. He recorded Lennon and McCartney's *Norwegian Wood* in early 1967 and, to achieve an authentic jazz rock sound, used an electric rather than acoustic bass in his later bands.

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JOSÉ HOSIASSON

Rich, John ['Lun'] (*b* London, bap. 19 May 1692; *d* London, 26 Nov 1761). English theatre manager and dancer. He was the son of Christopher Rich (*d* 1714), the manager of the company that staged Purcell's later dramatic operas and the early English-Italian operas. In 1714 John opened the new theatre at Lincoln's Inn Fields, which his father had built. He kept a full repertory of plays, but his real preferences were music, dance and spectacle. These elements were combined in his famous pantomime afterpieces, most of which had music by Galliard. Under the name of Lun, Rich danced Harlequin in them for many years, and he was highly praised for his artistry in mime and movement. Pepusch wrote music for him at Lincoln's Inn Fields, and it was here that *The Beggar's Opera* (1728) made 'Gay rich, and Rich gay'. He built the first Covent Garden theatre and continued to produce ballad operas, pantomimes and burlesques there from 1732. Handel worked in association with Rich at Covent Garden for his opera seasons between 1734 and 1737 and hired Lincoln's Inn Fields, 1739–41; his Lent oratorio seasons were at Covent Garden in 1743, 1744 and yearly from 1747. In his will Handel left Rich his 'Great Organ' that was installed at Covent Garden. After Rich's death the theatre was managed by his son-in-law, the tenor John Beard.

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OLIVE BALDWIN, THELMA WILSON

Richafort [Richauffort, Rycefort, Ricartsvorde], **Jean** (*b c*1480; *d* ?Bruges, after 1547). Franco-Flemish composer. An inference that he was born in Hainaut has been derived from the conflation of two documents. A Flemish translation published in 1698 of Lodovico Guicciardini's *Descrittione di tutti i Paesi Bassi* lists Richafort among distinguished Netherlanders (and states that he was dead by 1556) whereas the 16th-century Swiss humanist Aegidius Tschudi described the composer as 'Gallus' in his musical commonplace-book (*CH-SGs* 463). If both sources are accurate, Richafort was a French-speaking Netherlander and hence might have been a native of Hainaut. However, he is identified in a benefice request of 1512 as 'clericus Leodiensis', indicating that he had taken clerical orders in the diocese of Liège, so he may have been born further to the east. The earliest records concerning his career come from the collegiate church of St Rombout, Mechelen, where he served as *maître du*

chant from at the latest December 1507 to May 1509, at a time when Marguerite of Austria was just beginning her residence in the city as regent of the Netherlands. During these years his choir included two of his brothers, Guillaume and François. On 21 August 1509 he was succeeded by Noel Bauldeweyn.

In the decade following his departure from St Rombaud Richafort seems to have established ties with the French royal court, although the absence of his name from extant court payment records suggests that he was not employed for any great length of time in the king's household or chapel. Evidence linking him with the court is provided by his motet *Consolator captivorum*, which begs St Louis to intercede and strengthen the rule of Louis XII (it cannot therefore have been composed for the king's funeral in 1515). That he enjoyed the patronage of Louis' queen, Anne of Brittany, is suggested by papal supplications from 10 November 1512 requesting benefices in the Breton diocese of Nantes for Richafort and two other musicians known to have been in the queen's service, Gilles Charpentier and Jean Nolin. He eventually obtained the requested benefice, to judge from a dispensation drawn up in Bologna for Pope Leo X on 30 January 1516 that identifies him as 'rector of the parish church of Touches in the diocese of Nantes' and as a singer in the chapel of Louis' successor François I. When Leo met with François in late 1515 and early 1516 to devise the Concordat of Bologna, the pope demonstrated his graciousness by rewarding several members of the king's entourage. He granted the position of apostolic notary to both the royal *maître de chapelle* Antoine de Longueval and the court's chief composer Jean Mouton. He also granted dispensations to Richafort and four other royal chapel singers (Claudin de Sermisy, Guillaume Cousin, Noel Galoys and Johannes Durand *dit* Le Fourbisseur) that allowed them to hold incompatible benefices. Later in the century Vincenzo Galilei reported that many musicians including Richafort came to Rome from France and Flanders at the time Leo was elected (*I-Fn* Anteriori Galilei, vol.I, f.138*v*). His statement has been challenged on the grounds that some of the men that he mentioned cannot possibly have been in Rome in 1513, but insofar as it applies to Richafort it contains at least a grain of truth: Richafort was in Bologna in 1516, shortly after the pope's election, albeit as a member of the French royal chapel, and Leo was evidently impressed with his ability.

Nothing is known of Richafort's whereabouts from 1516 to 1542. His name does not appear on a list of 34 royal chapel singers in 1517–18 or in any later records of the French royal court. Moreover, a reappraisal of documents from the court of Queen Mary of Hungary, the widow of Louis II of Hungary and Marguerite of Austria's successor as regent of the Netherlands, leaves little doubt that it was not Jean but Joachim Richafort who served the queen as singer and priest from 1532 to 1543, after which he obtained a prebend at St Donatien, Bruges. In July 1542 Jean Richafort succeeded Jean Claes as *maître de chapelle* of St Gilles in Bruges, a position he held through 1547. Since Jean Bart was appointed to take his place in 1548 and nothing more about Richafort is found in archives, he is presumed to have died about that time, probably in Bruges.

The only volume of music devoted exclusively to Richafort is one containing 19 motets, *Joannis Richafort modulorum quatuor quinque & sex vocum, liber primus*, published posthumously in 1556 by the Parisian firm Le Roy & Ballard. The remainder of his music was widely disseminated throughout the 16th century in more than 70 printed and 170 manuscript anthologies of music. His compositions span the range of styles cultivated at the French royal court during the first two decades of the 16th century, and reveal him as a worthy contemporary of his more prolific colleague in the French royal chapel, Jean Mouton.

In the dedication to *Livre des meslanges* (Paris, 1560), Pierre de Ronsard listed Richafort among the numerous 'pupils' of Josquin des Prez. Although there is no reason to take Ronsard's rhetorical remark as literal truth, the style of Richafort's music clearly identifies him as one of those gifted younger disciples of Josquin, eager to explore the ground broken by the master. Direct reflections of Josquin's music appear in Richafort's motet *Misereatur mei*, which emulates the tenor ostinato around which Josquin constructed his gigantic psalm setting *Miserere mei*, and his Requiem mass, which uses as its structural scaffolding a canon on the Sarum chant *Circumdederunt me* originally devised by Josquin for his six-voice chanson *Nymphes nappés*.

Richafort's chansons exhibit a wide variety of styles. Among his chansons for three voices can be found student works (e.g. *Je fus l'autrier*), 'three-part arrangements' (e.g. *Qui est celuy*), and pieces incorporating elements of the so-called 'Parisian chanson' (a majority of the chansons published posthumously). A similar range of styles may be found in his chansons for four voices. Three of Richafort's four chansons for five voices employ a style that seemingly was popular at the French royal court during the second decade of the 16th century: predominantly imitative counterpoint with a clearly audible borrowed melody in the topmost voice. The style of *Ne vous chaille*, however, a work for low voices that is texturally opaque and buries in an inner voice a tune drawn from a chansonnier of Marguerite of Austria (*B-Br* 11239), suggests that the piece was written while Richafort was still at St Rombout (Bernstein).

Richafort's pre-eminence, affirmed by Glarean and others, is revealed most clearly in his motets, which exhibit all those features one might expect from a fervent admirer of Josquin. They include works based on sequences, responsories (some, free of borrowed material, in the new *aBcB* form), antiphons and psalms, as well as newly composed occasional and devotional texts. Almost half of his motets incorporate a sectional repetition of some sort. As structural devices, Richafort employed cantus firmi, ostinatos, canons, paraphrase technique or simply points of imitation without any pre-existing material. A master contrapuntist following Josquin's lead, Richafort was among those who attempted to deepen and enhance the relationship between words and music. One of his most widely disseminated motets was *Quem dicunt homines*, a model of formal clarity, which served as model for parody masses by Divitis, Mouton, Lupus or Pierkin de Raedt, Pseudo-Josquin, Charles d'Argentille, Morales, Vincenzo Ruffo and Palestrina. The two earliest of these masses, by Divitis and Mouton, may have been composed in competition and possibly for performance before François I and Leo X at Bologna in 1516. In any case they are among the earliest masses using the full-fledged parody technique of the 16th century, a fact that suggests the French royal chapel as the cradle of the technique.

Richafort's own masses (except for the Requiem) are also parodies built on his own motets. One of his two secular Latin pieces, *Vinum bonum et suave*, sets an 11th-century goliard poem, a parody of the famous sequence *Verbum bonum et suave*.

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MASSES

Missa 'O genitrix', 4vv, E i (on Compère's motet; entitled Missa 'O gloriosa' *F-CA* 3)
Missa 'Veni sponsa Christi', 4vv, E i (on his own motet)
Requiem mass, 6vv, E i

MAGNIFICAT SETTINGS

Magnificat sexti toni, 4vv, E iii
Magnificat octavi toni, 4vv, E iii
'Fecit potentiam' and 'Sicut locutus est', 2vv, E iii (from an unknown Magnificat octavi toni)

MOTETS

Modulorum quatuor quinque & sex vocum, liber primus (Paris, 1556) [1556]

Ave Maria, 5vv, E ii; Ave virgo gloriosa, 4vv (inc.), 1556, E ii; Christe totius dominator, 4vv, E ii; Christus resurgens, 4vv, E ii (also attrib. Baston, Mouton; 5-v version in 1555[9]); Cognoscimus Domine , 4vv, E ii (attrib. C. Rupsch in *D-Rp* B220–22); Consolatur captivorum, 4vv (inc.), 1556, E ii; Domine quis habitabit, *B-LVu* 163 (lost); Ego sum qui sum, 5vv, E ii (also attrib. Hesdin, Mouton); Emendemus in melius, 4vv, E ii; Exaudiat te Dominus, 4vv

Gloria, laus et honor, E ii; Gloriosi principes terrae, 4vv, E ii; Hac clara die, 4vv, E ii; Hoc signum crucis, 5vv (inc.), E ii; Homo quidam, 4vv, E ii; Jam non dicam vos servos, 5vv, E ii (also attrib. Hellinck); Jerusalem luge, 5vv, E ii (also attrib. Hellinck, Caen, Verdelot); Laetamini in Domino, 5vv, E ii; Laus tua non tua fraus, 2vv, E iii; Misereatur mei/Miserere mei Deus, 5vv, E ii; Miseremini mei, 4vv, E ii (also attrib. Josquin, Mouton); Non turbetur cor vestrum, 5vv, E ii

O beata infantia, 6vv, 1556, E ii (also attrib. Willaert); O praesul egregie, 4vv, E ii; O quam dulcis et beata, 4vv, E ii; Pater noster, 5vv, E ii (Ct I–II in canon); Peccata mea Domine, 4vv, E ii; Philomena praevia, 4vv, E ii (attrib. 'Glandin' in *P-Cug* 48); Quem dicunt homines, 4vv, E ii; Salve regina, 3vv (inc.), E ii; Salve regina, 5vv, E ii; Sancta Maria, succurre miseris, 4vv (inc.), E ii; Saulus adhuc spirans, 5vv (inc.), E ii; Sufficiebat nobis/Mon souvenir, 4vv, E ii (T of Hayne van Ghizeghem's chanson in Sup; cf Jacquet's setting); Veni electa mea, 6vv, E ii; Veni sponsa Christi, 5vv, E ii; Vinum bonum et suave, 5vv, E iii

CHANSONS

Cuidez vous que Dieu nous faille, 5vv, E iii (? on monophonic chanson); D'Amours je suis desheritée, 5vv, E iii (?monophonic chanson in Sup); De mon triste et desplaisir, 4vv, E iii (?monophonic chanson in Sup); En revenant du bois, 3vv, E iii (?monophonic chanson in Sup II); Gentilz gallans, 3vv, E iii (monophonic chanson in T); Hors de plaisir, 4vv, E iii; Il n'est sy doulce vie, 4vv, E iii (?monophonic chanson in T); J'ay veu que souloye, 3vv, E iii (?monophonic chanson in T); Je fus l'autrier, 3vv, E iii (monophonic chanson in T); Je veulx laysser melancolie, 4vv (arr. vihuela only; ed. in MME, iii, 1945)

L'amour de moy, 3vv, E iii (monophonic chanson in Sup I/II); Le temps qui court, 4vv, E iii; N'avez point veu mal assenée, 3vv, E iii (also attrib. Josquin); Ne vous chaille, mon cueur, 5vv, E iii (also attrib. Werrecore; ?monophonic chanson in Quintus); Qui est celuy, 3vv, E iii (?monophonic chanson in T); Sur tous regretz, 4vv, E iii; Sy je m'y plain, 5vv, E iii (?monophonic chanson in T); Tru tru trut avant, 3vv, E iii (?monophonic chanson in T)

DOUBTFUL AND MISATTRIBUTED WORKS

Magnificat quinti toni, 4vv, ed. in RRMR, xciv (1993) (attrib. Richafort in 19th-century score *D-MÜs* 2784; by Divitis; 1910 description of MS falsely gives Richafort attrib. to all 10 Magnificat settings, but others, by Palestrina and Mouton, are all anon.)

Ad te levavi oculos meos, 5vv, ed. in CMM, vi/10 (1975) (attrib. Richafort in *D-Kl* 24; by Gombert)
Beata Dei genitrix, 5vv, ed. in CMM, xxxii/5 (1973) (falsely attrib. Richafort in *EitnerS*; by Layolle)
Congratulamini mihi omnes, 4vv, E ii (attrib. Richafort in *I-Bc* Q19; probably by Le Brung; also attrib. Josquin)
Gaudent in caelis, 8vv, ed. in CMM, xxviii/3 (1979) (attrib. Richafort in 1564[1], *D-Rp* A.R.786; by Verdelot; also attrib. Phinot)
In illo tempore: Dixit Jesus discipulis, 5vv (attrib. Richafort in *D-Mu* 4° Art.401; by Brumen)
Levavi oculos meos, 4vv, ed. in CMM, vi/5 (1961) (attrib. Richafort in *D-Bga* XX.HA StUB Königsberg 7; by Gombert)
O genitrix gloriosa, 4vv, ed. in CMM, xv/4 (1961) (attrib. Richafort in *DK-Kk* Ny kong.saml.1848 2°; by Compère)
Si bona suscepimus, 5vv, ed. in CMM, xxviii/2 (1973) (attrib. Richafort in *D-Mu* 8° 327; by Verdelot)

La rousée du moys de may, 3vv, ed. in Bernstein (attrib. Richafort in 1553[22], 1578[15]; by Willaert)
N'as tu point veu la viscontine, 3vv, ed. in Bernstein (attrib. Richafort in index of 1536[1]; by Willaert)
N'as tu point veu la viscontine, 4vv, *F-Pn* n.a.fr.4599 (inc.), *I-Fn* Magl.XIX.117 (anon.) (texture untypical of Richafort's 4-v chansons; see Bernstein, but cf D. Fallows, review of E, *EMc*, xxvii, 1999, pp.489–90)
Or, vray Dieu, qu'il est enuye, 3vv, E iii (attrib. Richafort in 1569[11], 1574[3]; probably by Crecquillon)

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HOWARD MAYER BROWN/JOHN T. BROBECK

Richard I, Coeur-de-lion. *See* RICHARD THE LIONHEART.

Richard, André (*b* Berne, 18 April 1944). Swiss composer and conductor. He first trained in Berne as a chef, but began studying singing in Geneva in 1965. He took his diploma in music theory in 1972. He was professor of solfège (1972–5), and studied composition with Marescotti. He continued his studies in composition in 1975–8, in Freiburg, with Huber and Ferneyhough. After taking his singing diploma he taught theory. He became director of the Freiburg Institute for New Music in 1980, and organized the institute's Horizonte concert series until 1989. With A. Tamayo, he founded the Freiburger Solistenchor in 1983 for the first German performance of Nono's *Das atmende Klarsein*. This choir took part in the premières of all Nono's new choral works after *Prometeo* in 1984. In 1989 Richard succeeded Haller as director of the experimental studio of the Heinrich Strobel Foundation of SWF in Freiburg.

As a composer, Richard very soon freed himself from the conservative Genevan school of Marescotti through his studies with Huber and Ferneyhough, and adopted the principles of serialism. His few works are based on 'philosophical ideas', which he transforms into instrumental music. These ideas determine the experimental nature

of his compositions in their smallest structural details, but unlike his teacher Huber, he does not make them an obvious 'message' in his complex works. Building on Hailer's work, Richard has made the Freiburg experimental studio a leading centre of international research into live electronic music. His cooperation, with the studio, has been particularly important for the performances of Nono's late works. He has also worked as a conductor.

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JÜRG STENZL

Richard, Balthazar (*b* Mons, *c*1600; *d* after 1660). Flemish composer and cornettist. He served the royal chapel at Brussels as cornettist and composer apparently from 1620 onwards: in a document of 1660 he referred to his 40 years of service as a musician there. In a list of chapel musicians dated 1641 he is recorded as receiving a salary as high as those of the assistant director of music and the organist. He was involved in a legal action between 1657 and 1660. In 1657 a protégé of his, Jean Corbisier, was named *maître de chant* at Notre-Dame du Sablon on his recommendation and with his guarantee that he would be fully capable of holding the position within a year. Corbisier's incompetence rapidly became evident, however; the matter was taken to court (see *vander StraetenMPB*, ii, 71ff), and Richard's reputation suffered in the process. Except for an instrumental piece attributed to him in the Rost Codex (*F-Pn*), none of the considerable quantity of music that he appears to have written seems to survive. It included *Litaniae beatissimae Mariae Virginis Lauretanae V. VI. VII. VIII. IX. et XII. tam vocibus, quam instrumentis modulatae, quibus missa octonis vocibus adjuncta est* (Antwerp, 1631). There were works by him in the library of King Juan IV of Portugal that was destroyed in the Lisbon earthquake of 1755, and there seem at one time to have been two or three by him in Rome (*I-Rvat*). An inventory of works belonging in 1666 to Jean Tichon, *maître de musique* of the Brussels royal chapel, includes a mass for 17 voices and 20 other pieces by 'Baltazar Ritchart' (*B-Ba*), and an eight-part canzona for violins and cornetts in the same list may have been by him too. An inventory compiled in 1677 at the Jacobskerk, Antwerp (now in *B-Aa*), includes the reference 'Richard, Balthasar, 18 boecken'.

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MARY ARMSTRONG FERRARD

Richard, Sir **Cliff** [Webb, Harry Rodger] (*b* Lucknow, India, 14 Oct 1940). British pop singer. He came to prominence as Britain's equivalent to Elvis Presley, recording some creditable rock and roll performances such as *Move It* and Lionel Bart's *Livin' Doll*. By the early 1960s he settled into a more comfortable beat ballad style, achieving numerous hits with melodic numbers like *Theme for a Dream*, *Gee Whiz it's You*, *Bachelor Boy*, *The Young Ones* and *Summer Holiday*. The last two were theme songs from films aimed at the youth market in which Richard starred. On most of these records he was accompanied by the Shadows. Although he no longer dominated the British popular music scene after the early 1960s, he continued to give concerts and to release new recordings with occasional hits such as *Congratulations*, *We Don't Talk Anymore* (composed and produced in 1979 by Alan Tarney) and the Christmas song *Mistletoe and Wine* (1988). He has appeared in two West End musicals, *Time* (1986) and *Heathcliff* (1996). His mild sincerity, boyish good looks and mellow voice have sustained his career as an interpreter of popular songs for over 40 years, a unique achievement in British popular music. Although he has made few commercial recordings of religious or gospel songs, he is one of the most prominent evangelical Christians in the British entertainment profession. He was made an OBE in 1980 and was knighted in 1995. See also S. Turner: *Cliff Richard* (London 1994).

DAVE LAING

Richard, Etienne (*b* Paris, *c*1621; *d* Paris, ?May 1669). French composer and organist. He came from a family of organists who appear not to have been related to the family of musicians of the same name (to which François Richard belonged) who worked in Paris at the same period. From 1645 he was organist to Chancellor Séguier in Paris, a post that he shared with his brother Charles, whom, on his death in 1652, he succeeded as organist of St Jacques-de-la-Boucherie, Paris. He also succeeded his father, Pierre Richard (*d* 1652), as organist of two other Paris churches, St Nicolas-des-Champs (from 1651) and St Martin-des-Champs (from 1655). From 14 February 1657 until his death he was *maître-joueur d'épinette* to the king; he was also a viola player to the king's brother: he enjoyed considerable prestige at court. Several keyboard pieces – two organ preludes and a number of dance movements – are extant, primarily in the Bauyn manuscript (*F-Pn* Rés.Vm[7] 674–5) and in the Parville manuscript (*US-BEm*), though attributions are also made to Pierre and Charles Richard. His works are published in B. Gustafson, ed.: 'Etienne Richard: the Collected Works', *The Art of the Keyboard*, iii (New York, 1994).

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A. Curtis: 'Musique classique française à Berkeley', *RdM*, lvi (1970), 123–64

N. Dufourcq: *Le livre de l'orgue français*, iv (Paris, 1972)

B. Gustafson: *French Harpsichord Music of the Seventeenth Century* (Ann Arbor, 1979)

EDWARD HIGGINBOTTOM

Richard, François (*b* *c*1580; *d* Paris, bur. 22 Oct 1650). French composer and lutenist. He is first mentioned in 1601, and in 1614 is described as *ordinaire de la musique de la chambre et de la chapelle du roi*. Around 1619 he was appointed lute teacher to the choirboys of the royal chapel, a post he shared by semester with René Saman. In June 1625 he was one of nine French musicians who accompanied Queen Henrietta Maria (wife of Charles I) to England, together with his son, also called François and a lutenist (*b* *c*1604). There he joined his brother Louis, who had been in the service of Queen Anne (wife of James I) from at least 1612, and who later played an important role as master of the music of Henrietta Maria. Louis probably returned to France with the queen in February 1642, and died after 1657. François and his son returned to Paris in 1629, where he is described as *compositeur de la musique de la chambre du roi*, a post for which his son was nominated as successor in 1638. He was also lutenist to Queen Anne (wife of Louis XIII). After the sudden death of his son in November 1646 he sold off the succession to his various offices. There is no evidence of kinship between these lutenist Richards and the family of keyboard players.

Richard's importance is as a composer of *airs de cour*. They are more likely to be by the father since the use of his court title in the 1637 prints predates the son's nomination as successor. Other airs appear in collections published in the 1620s by Antoine Boesset (with whom he collaborated in several court ballets) and Pierre Ballard. The 1637 four-part airs provide early examples of the use of basso continuo in France. A number of the lute airs have dance, particularly sarabande, interludes for solo lute, and one provides a very early example of the dramatic dialogue, later to be an important genre for Michel Lambert and Jean-Baptiste Lully.

WORKS

Airs de cour à quatre parties (Paris, 1637)
Airs de cour avec la tablature de luth (Paris, 1637)
Airs in 1626^{12}, 1628^{9}, 1628^{11}; sacred contrafacta in 1629^{7}, 1632^{3}; 1 air, cont, *F-Pn* Rés.Vma.ms 854

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N. Dufourcq: 'Notes sur les Richard, musiciens français du XVIIe siècle', *RdM*, xxxvi (1954), 116–33
A. Verchaly: *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961)
I. Spink: 'The Musicians of Queen Henrietta-Maria: Some Notes and References in the English State Papers', *AcM*, xxxvi (1964), 177–82
Y. de Brossard: *Musiciens de Paris 1535–1792* (Paris, 1965)
M. Jurgens: *Documents du minutier central concernant l'histoire de la musique (1600-1650)* (Paris, 1967–74)
C. Massip: *La vie des musiciens de Paris au temps de Mazarin* (Paris, 1976)
G. Durosoir: *L'air de cour en France 1571–1655* (Liège, 1991)

DAVID LEDBETTER

Richard de Bellengues. *See* CARDOT.

Richardinus, Robertus (*fl* *c*1530). Scottish priest. He was an Augustinian canon of Cambuskenneth near Stirling, and after 1522 was sent to study in Paris. He has been tentatively identified with a Robert Richardson who was sent to Scotland in 1543 to preach against the pope.

In his commentary on the Rule of St Augustine, *Exegesis in canonem diui Augustini recens aedita* (Paris, 1530; ed. G.G. Coulton, Edinburgh, 1935), he advocated Gregorian chant, or settings where 'litera una intelligitur cum nota' (a phrase perhaps implying comprehensibility of the text to the listener), as replacements for the florid polyphony normally used in England and Scotland and the organ music used on feast days; he described liturgical practices at Notre Dame Cathedral in Paris and at Sens and upheld them, together with the (now lost) masses of Alexander Paterson of the Chapel Royal at Stirling, as models. He also interpreted St Augustine's term 'jubilus', in a sense almost opposite to its original meaning signifying the subordination of rational words to music, as singing with rational understanding, so that the heart and mind act in unison.

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H.G. Farmer: *A History of Music in Scotland* (London, 1947/*R*), 100–01

GEOFFREY CHEW

Richards, (Henry) Brinley (*b* Carmarthen, 13 Nov 1817; *d* London, 1 May 1885). Welsh pianist. The son of Henry Richards, organist of St Peter's, Carmarthen, who also kept a music shop, he was encouraged to abandon plans for a medical career when he won a composition prize at the Gwent and Morgannwg Eisteddfod in 1834. Gaining the patronage of the Duke of Newcastle he entered the RAM, where he was twice awarded the King's Scholarship (1835 and 1837). He went briefly to Paris for further study, becoming acquainted with Chopin, and on his return was appointed a teacher of the piano at the RAM, and later a director. He instigated the RAM's regional examination system and became superintendent of examinations for Wales and Scotland. He was said to be the finest pianist in Britain in the mid-19th century and also enjoyed a good reputation as a teacher. He was a prolific composer especially of vocal and piano music, almost all of which is now largely forgotten; some of his salon pieces, such as *Warblings at Eve*, enjoyed the favour of amateur pianists. Other compositions include an overture in F minor (Paris, 1840) and some additional numbers for the production at Drury Lane in 1846 of Auber's *Les diamants de la couronne*. A few pieces were published under the pseudonym 'Carl Luini'. He kept his connections with Wales and was prominent as an adjudicator at the competitive eisteddfods, took an interest in Welsh triple harp playing and was a leading member of the Cymmrodorion. His *Songs of Wales* (London, 1873), published in response to the success of Caradog's Choir at Crystal Palace in 1872, was widely sold, but his only lasting composition is *God Bless the Prince of Wales*.

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A.F.L. Thomas: '"God Bless the Prince of Wales": a Textual Point', *Welsh Music*, iv/4 (1969), 12–15

OWAIN EDWARDS/A.F. LEIGHTON THOMAS

Richards, Kathleen. *See* DALE, KATHLEEN.

Richards, Lewis (Loomis) (*b* St Johns, MI, 11 April 1881; *d* East Lansing, MI, 15 Feb 1940). American harpsichordist. He studied the piano before attending the Brussels Conservatory, where he became interested in the harpsichord; he was appointed harpsichordist of the Société des Instruments Anciens, Paris. He made his American orchestral début with the Minneapolis SO in 1923 as soloist in Haydn's Concerto in D, preceding Wanda Landowska's American début by two weeks; Richards was thus the first 20th-century harpsichordist to play with a major orchestra in the USA. Through a friendship with Herbert Hoover, Richards was also the first harpsichordist to play at the White House, in 1927. Using a Pleyel harpsichord, Richards made several recordings of short pieces by Rameau, Mozart and Handel; royalty statements show that these sold very well in the late 1920s. In 1927 he was appointed director of the newly created Michigan State Institute for Music and the Allied Arts in Lansing; through pressure of administrative duties he gradually withdrew from his performing career. (L. Palmer: *Harpsichord in America: a Twentieth-Century Revival*, Bloomington, IN, 1989/*R*)

LARRY PALMER

Richardson, Alan (*b* Edinburgh, 29 Feb 1904; *d* London, 29 Nov 1978). Scottish composer and pianist. After practical experience with the BBC in Edinburgh he moved to London where he became a pupil of Harold Craxton and studied at the RAM (1929–30). In 1931 he toured Australia and New Zealand, and he was accompanist to Flesch from 1936 to 1939. He wrote a large amount of piano music, including two sonatinas (the earlier of which was given its première by the composer at the 1949 Edinburgh Festival), a *Sonata elegiaca* and numerous shorter pieces. The picturesque titles of many of these (*The Dreaming Spires*, *Adventures in Space*, *Silver Night*, *Over the Moors*) give a good idea of their character, though some of the names were apparently added as afterthoughts. Richardson was married to the oboist Janet Craxton, who (like Leon Goossens) inspired him to compose several works for that instrument. In later years, indeed, the oboe had an increasingly important role in his music, though his interest in it dates back as far as 1946, when he wrote his French Suite, a euphonious, melodious work in five movements, paying graceful tribute to the early French masters. Here, as in many other works, he wrote with brevity, civility and polish. In addition to his compositions he produced viola transcriptions of pieces by Purcell, Bach, Handel and other composers, in collaboration with Watson Forbes. In 1960 he was appointed professor of piano at the RAM.

WORKS
(*selective list*)

Orch: Junior Conc., pf, orch, 1960

Chbr: French Suite, ob, pf, 1946; Sonata, vn, pf, 1948; Sonata, ob, pf, 1950; Sonata, va, pf, 1954; Sonatina, ob, pf, 1965; Suite 'In the Lowlands', tuba, pf, 1968; Sonata, bn, pf, 1968; Sonatina, fl, pf, 1968; Suite, fl, ob, pf, 1969; 3 Inventions, fl, ob, 1970; 2 books of ob solos, 1971, 1972, collab. J. Craxton; Trio, ob d'amore, a fl, b cl, 1972; Trio, va, b cl, pf, 1973; Duo, ob, vc, 1973; Ov., Coronach and Capricietto, b cl, pf, 1973

Pf: Suite, D, op.38, 1955; Sonata, op.26, 1956; 3 Pieces, op.35, 1957; Rhapsody, op.37, 1958; Sonatina, F, op.27, 1960; Sonata elegiaca, 1960; Kaleidoscope, 10 tone sketches, 1967

Principal publishers: Associated Board, Augener, Chester, Oxford University Press, Weinberger

CONRAD WILSON

Richardson, Arnold (*b* Ely, 6 Jan 1914; *d* London, 26 June 1973). English organist and composer. He studied with G.D. Cunningham and Benjamin Dale at the RAM, where he later became a Fellow and teacher. His first post (1934) was at St Alban's, Holborn, to which he invited Messiaen in 1938 to give the first complete English performance of *La nativité du Seigneur*. Richardson became borough organist of Wolverhampton in 1938 and succeeded Percy Rideout as organist of the West London Synagogue in 1955. He specialized in the interpretation of French music and played frequently at the Promenade Concerts, giving the first performance of Herbert Murrill's *Carillon*, a piece dedicated to him, in 1949. He was one of four British organists chosen to give the opening recital at the Royal Festival Hall in March 1954; he appeared there regularly afterwards. As conductor of the Wolverhampton Civic Choir from 1949 to 1972 he directed major choral works with the City of Birmingham Orchestra. He was made an honorary FRCO in 1971. His own compositions include a Mass in A (1935), a *Pastorale* for organ (1936) and a three-part Mass for men's voices (1939).

STANLEY WEBB

Richardson, Ferdinand [Heyborne (Heaburn), Sir Ferdinando] (*b c*1558; *d* Tottenham, Middlesex, 4 June 1618). English composer. He was a pupil of Tallis (to judge from his prefatory poem to the Tallis-Byrd *Cantiones sacrae*), became a groom of the Privy Chamber in 1587, and was pensioned in 1611. He wrote two pavan-galliard pairs, each with a 'Variatio', which survive in the Fitzwilliam Virginal Book. One of these pairs, without its 'Variatio', is in *GB-Lbl* Add.30485; this manuscript also includes another pavan–galliard pair and an 'Alman', and an anonymous setting of Dowland's *Lachrimae* pavan that may well be Richardson's work (all ed. in MB, lv, 1989). He arranged a pavan and galliard by Thomas Morley (*GB-Cfm* Mus.782, 'set by Mr. Heyborne'), printed in EKM, xiii (2/1964).

Richardson appears as the dedicatee of Farnaby's *Canzonets*, published in 1598 by Peter Short. His brother, Christopher Heyborn(e), was in some way associated with Morley's printing monopoly, granted in 1598.

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L. Hulse: 'Sir Michael Hickes (1543–1612): a Study in Musical Patronage', *ML*, lxvi (1985), 220—27

JOHN CALDWELL/ALAN BROWN

Richardson, Vaughan (*b* ?London, *c*1670; *d* Winchester, June 1729). English organist and composer. From 1678 he was a chorister in the Chapel Royal, where he was a pupil of John Blow; his voice broke in 1688. It has been suggested that he may have been related to a Thomas Richardson, Gentleman of the Chapel Royal from 1664 to 1712, or a William Richardson who was his fellow chorister (and who published harpsichord music in 1708 and psalm tunes in 1729). He was temporary organist at Worcester Cathedral from 1686, and from June 1688 until his death organist at Winchester Cathedral. Among his students at Winchester was James Kent, who later became organist there.

Richardson's few extant compositions are of little importance. He was a typical English composer and organist of the transition period between the Restoration and Georgian eras.

WORKS

Service in C, composed upon the Peace of Utrecht, 1713, *GB-Lbl*, and in autograph MS formerly in the possession of J.S. Bumpus
O how amiable, anthem, 4vv, ed. J. Page, *Harmonia sacra* (London, 1800)
O Lord, God of my salvation, anthem, *Lbl* [also attrib. J. Clarke (i)]
To God on high, anthem, *Lsp*
4 anthems, *Lbl* [?autograph]
21 anthems, listed in Foster; 14 anthems, mentioned in Bumpus; other works in various cathedral libraries

A Collection of New Songs, 1–3vv, insts (London, 1701)
Fly those fond inviting eyes, song, 2vv (London, n.d.)
Cecilian ode, *Lcm*
An Entertainment of New Musick, composed on the Peace [of Ryswick], York Buildings, London, 1697
A Song for the King, 1697; A Song for St Cecilia's Day, Winchester, 1700; 6 sonatas for strings: ?lost, mentioned in Bumpus

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M.B. Foster: *Anthems and Anthem Composers* (London, 1901/*R*)
J.S. Bumpus: *A History of English Cathedral Music, 1549–1889* (London, 1908/*R*)
B. Matthews: 'Winchester Cathedral and its Music: the First 900 Years', *MT*, cxx (1979), 333–4

CHARLES CUDWORTH

Richard the Lionheart [Coeur-de-lion] [Richard I], King of England (*b* Oxford, Sept 1157; ruled 1189–99; *d* Limoges, 11 April 1199). English ruler, poet and musician. Though born in England, he never learnt English and spent most of his time in Aquitaine. He was the son of Henry II of England and Eleanor of Aquitaine, whose grandfather, Guillaume IX, Duke of Aquitaine and Count of Poitiers (whose titles Richard inherited in 1171 and 1169 respectively), was the earliest troubadour. Richard's reputation as a poet and singer has been much enhanced and exaggerated by the wholly fictitious story of his rescue from prison in Austria by Blondel de Nesle in 1194 (Broughton, 70, 126); the story is nevertheless accurate in claiming that he was a poet and singer.

Two poems by Richard are extant, of which only *Ja nus hons pris* survives with music. Both poems are topical, or 'political' – Richard was concerned to pursue his political goals even as a poet. In *Dalfin, je'us voill deresnier* (R.1274a, PC 420.1) he chided Robert, the Dauphin of Auvergne, for not coming to his aid against King Philip II Augustus of France. *Ja nus hons pris ne dira sa raison* (R.1891, PC 420.2; ed. in Gennrich, who calls it a rotrouenge; also ed. in CMM, cvii, 1997, vol.xii, no.1079) is a complaint about his fate as a prisoner in Austria and was apparently written during his period of captivity (1192–4). Both poems survive in trouvère as well as in troubadour sources, and *Dalfin* appears in the latter in Provençal. Though a minor artistic figure, he was nevertheless an important political personage who belonged to the earliest generation of trouvères.

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B. Broughton: *The Legends of King Richard I, Coeur de Lion* (The Hague, 1966)
J. Gillingham: *Richard the Lionheart* (London, 1978)
For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK

Richard Wagner-Verband. *See* WAGNER SOCIETIES.

Richart de Berbezill. *See* RIGAUT DE BERBEZILH.

Richart de Fournival (*b* 1201; *d* 1260). French trouvère. He is often given the title *maistre* in sources and was the son of Rogiers de Fournival, personal physician to King Philippe Auguste of France. In 1240 he was recorded as 'Magister Richardus de Fournival, Canonicus' of the chapter of Notre Dame in Amiens, and by 1246 was chancellor. Like his father, he was a surgeon, and continued in that profession throughout his life. In addition to the 22 lyric poems ascribed to him in a substantial number of sources, he wrote a Latin *Biblionomia* and a *Bestiaire d'amour*.

Even without the large number of monophonic songs attributed to him, Richart would be of interest to the music historian because of his association with the early motet. Although none of his motets may be traced directly to a clausula as its source, one, *Chascuns qui de bien amer*, is based on a tenor from the Notre Dame repertory. Two of the motets are found in a collection (*D-W* 1206) that contains the earliest layer of French motet composition; thus, Richart may be regarded as one of the earliest poet-composers associated with the genre. (Neither the tenor nor the music for *Renvoisiement i vois a mon ami* is extant, and indeed it is uncertain whether this is a motet at all.)

Richart's 18 monophonic songs are remarkable for the variety of their structure matched by equally varied and subtle musical treatment. One song, *Mere au roi omnipotent*, is a Marian contrafactum of a song by Richart's contemporary, Moniot d'Arras, while another, *Oiés, seigneur, pereceus, par oiseuses*, is based on a celebrated crusader's song which was composed in the year 1188. Richart's contrafactum employs one of four melodies surviving with the model.

WORKS

Editions: *L'oeuvre lyrique de Richard de Fournival*, ed. Y. Lepage (Ottawa, 1981) [complete edn except for motets]
Trouvère Lyrics with Melodies: Complete Comparative Edition, ed. H. Tischler, CMM, cvii (1997) [T]

CHANSONS

Adés m'estoie a ce tenus, R.2130, T xiii, no.1221
Ains ne vi grant hardement, R.685, T v, no.406
Gente m'est la saisons d'esté, R.443, T iv, no.257
Joie d'amours ne puet nus esprisier, R.1278, T viii, no.725
L'amour de ma douce enfance, R.218, T ii, no.126
L'autrier avint en cel autre pais, R.1574 (conflicting attribs.; two melodies survive), T x, no.909
Lonc tens me sui escondis, R.1541, T x, no.885
Mere au roi omnipotent, R.713, T v, no.432/2 [modelled on: Moniot d'Arras, 'Ne me dones pas talent', R.739]
Oiés, seigneur, pereceus, par oiseuses, R.1020a, T vii, no.647/2 [modelled on: Conon de Béthune or Chastelain de Couci, 'Ahi, Amours, con dure departie', R.1125]
Par mainte fois pensé ai, R.53, T i, no.37
Puis qu'il m'estuet de ma doulour chanter, R.805, T vi, no.471
Quant chante oisiaus tant seri, R.1080, T vii, no.623
Quant chiet la fueille en l'arbroie, R.1689, T xi, no.976
Quant ie voi, R.1677a, T xi, no.972
Quant la justice est saisie, R.1206, T viii, no.683
Se je pooie aussi mon cuer doner, R.847, T vi, no.506
Talent avoie d'amer, R.760, T v, no.445; also ed. in Karp
Tels s'entrement de garder, R.858, T vi, no.511

JEUX-PARTIS
with Gautier de Dargies

Amis Richart, j'eusse bien mestier, R.1290 (no melody)
A vous mesire Gautier, R.1282, T viii, no.728

MOTETS

Chascuns qui de bien amer, 2vv, R.759, T v, no.444
Onques n'amai tant con je fui amee, 2vv, R.498, T iv, no.288
Renvoisiement i vois a mon ami, 2vv, R.1143a, T xii, no.1052 (no music; ?motet)

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S.N. Rosenberg and H.Tischler: *'Chanter m'estuet': Songs of the Trouvères* (Bloomington, IN, 1981), 372

G.P. Johnson: *Aspects of Late Medieval Music at the Cathedral of Amiens* (diss., Yale U., 1991), 282–383

ROBERT FALCK/JOHN D. HAINES

Richart de Semilli (*fl* late 12th or early 13th century). French trouvère. Mention of Paris in three chansons seems to indicate that Richart was a native of that city. Ten works are ascribed to him in *F-Pa* 5198 and a few related sources, and *L'une est la chastelaine*, which is anonymous, may also be his. The re-use of the same poetic structure and melody in *Chancon ferai* and *Je chevauchai*, and in *De chanter* and *Quant la sesons*, is unusual within the work of one poet but not without parallel in the repertory. Richart's musical structures stand apart from the mainstream of trouvère music in their heavy reliance on repetition. *J'ain la plus sade* is constructed of one phrase and a variant, while *L'autrier chevauchoie* uses three phrases and their variants for 11 lines of text. *L'autrier chevauchoie*, *Molt ai chanté* and *Nous venions* each present the last melodic material three times in varied form. *Chancon ferai* and *L'autrier tous seus* are examples of rotrouenge form. Most melodies are quite simple, *Molt ai chanté* being somewhat more ornate. The patterns of *De chanter* suggest that the 2nd mode may be suitable, although no melodies survive in mensural notation. The authentic D mode and plagal F mode are favoured, although *L'autrier chevauchoie* concludes the main body of a strophe based on *d* with a refrain ending on *c*, while *Molt ai chanté* concludes the main body of a strophe emphasizing *g*, with a refrain preparation and refrain ending on *f*. *Je chevauchai*, *L'autrier chevauchoie*, *L'autrier tous seus* and *Nous venions* provided the models for other chansons. *Par amors* employs the same structure and melody as two other chansons, the question of priority being uncertain.

WORKS

Editions : *The Lyrics of Richart de Semilli: a Critical Edition and Musical Transcription*, ed. S.M. Johnson (Binghampton, NY, 1992)

Trouvère Lyrics with Melodies: Complete Comparative Edition, ed. H. Tischler, CMM, cvii (1997)

(V) indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem

Chancon ferai plein d'ire et de pensee, R.538 [contrafactum: Je chevauchai; model for: Anon., 'Chanter vous vueil de la vierge Marie', R.1182] (V)

De chanter m'est pris courage, R.22 [contrafactum: Quant la sesons renouvele] (V)

J'ain la plus sade riens qui soit de mere nee, R.533

Je chevauchai l'autrier la matinee, R.527 [contrafactum: chancon ferai; model for: Anon., 'Chanter vous vueil de la vierge Marie', R.1182] (V)

L'autrier chevauchoie delés Paris, R.1583 [model for: Anon., 'L'autrier m'en aloie', R.1680] (V)

L'autrier tout seus chevauchoie mon chemin, R.1362 [model for: Anon., 'De la tres douce Marie vueil chanter', R.835] (V)

Molt ai chanté, riens ne m'i puet valoir, R.1820 (V)

Nous venions l'autrier de joer, R.868 [model for: Anon., 'On doit la mere Dieu honorer', R.822]

Par amors ferai chanson, R.1860 [contrafacta: Moniot de Paris, 'Qui veut amours maintenir', R.1424; Moine de St Denis, 'D'Amour me doit souvenir', R.1468] (V)

Quant la sesons renouvele, R.614 [contrafactum: De chanter] (V)

L'une est la chastelaine, devers Mont le Heri, R.1044a (most of first strophe and music missing) (doubtful)

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THEODORE KARP

Richault. French firm of music publishers. It was founded in Paris by Jean-Charles-Simon Richault (*b* Angerville, Essonne, 5 May 1780; *d* Paris, 20 Feb 1866). After an apprenticeship with the publisher J.J. de Momigny, Richault set up on his own in 1816 at 7 rue Grange-Batelière, occasionally also publishing jointly with Momigny for up to 20 years afterwards. His firm, normally styled 'Simon Richault', moved to 16 boulevard Poissonnière some time between November 1823 and July 1825; between 14 and 28 November 1841 it moved (or the house was renumbered) to no.26; and on 19 October 1862 it had just moved to 4 boulevard des Italiens. Meanwhile, in November 1839, Richault purchased the business of J.-J. Frey, many of whose publications he subsequently reissued. On his death, Jean-Charles-Simon was succeeded by his son Guillaume-Simon (*b* Chartres, 2 Nov 1805; *d* Paris, 7 Feb 1877) and the firm became known as Richault & Cie. Guillaume-Simon was in turn succeeded by his widow, Marie (*b* Naples, 30 Oct 1813; *d* after 1898) in partnership with their son Léon (*b* Paris, 6 Aug 1839; *d* Paris, 10 April 1895), who traded as Richault & Cie or Richault Fils & Cie. After León's death the firm was directed by his mother until in June 1898 it was acquired by Costallat & Cie (still in existence).

Particularly under the management of Jean-Charles-Simon, Richault was one of the most important music publishers in Paris during the 19th century, issuing a total of some 20,000 publications. Its catalogue included orchestral, chamber and vocal music, especially the works of important non-Italian contemporary composers, such as Beethoven, Czerny, Fesca, Liszt, Mendelssohn, Schumann, Spohr, Weber and notably Schubert. Among the French composers it encouraged were Alkan, Massé, Reber, Thomas and Berlioz; Richault was the first to publish Berlioz's *La damnation de Faust*, *L'enfance du Christ*, *Lélio*, four of the overtures and several vocal works, as well as a collection of his *mélodies* with piano accompaniment. Rather less attention was paid to opera, but full scores or orchestral parts or both were published of works by Adam, Monpou, Onslow and Thomas, as well as the handsome critical edition of Gluck operas edited by F. Pelletan and others (issued in association with Breitkopf & Härtel, in 1873–96). Vocal scores of at least 30 operas were published. According to Pougin (*FétisBS*) the firm acquired and reissued many editions previously published by Naderman, Sieber, Pleyel, Erard and others and, after Pacini's death in 1866, at least part of his stock, including his operatic publications. Richault's plate numbers were applied chronologically and are

generally reliable for dating purposes (although various series ran concurrently).

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RICHARD MACNUTT

Riche, Anthoine le. *See* DIVITIS, ANTONIUS.

Richée, Philipp Franz le Sage de. *See* LE SAGE DE RICHÉE, PHILIPP FRANZ.

Richer. French family of musicians. André [François-Joseph] Richer (*b* Paris, 1712; *d* Versailles, 7 Sept 1757), a singer and composer, studied with Delalande and Bernier when he was a page in the *Musique du roi*. In 1729 he became *ordinaire de la Musique du roi*, in 1747 *chantre de la Chambre* and in 1757 *chantre de la Chapelle*. At the same time he was *surintendant* of the music of the duke of Orléans and the duke of Chartres from 1741. He composed cantatas and motets, some of which were performed at the Concert Spirituel. His marriage to Elisabeth Leroy produced three children who all had musical careers.

Antoine François Richer (*b* Versailles, 18 June 1739; *d* Montlandon, 17 March 1818), a singer and violinist, was particularly active at the court of Parma. Louis Augustin (*b* Versailles, 26 July 1740; *d* Paris, 29 April 1819), a singer, followed in his father's footsteps. After being a page in the royal chapel from 1748 to 1756 he became *maître de musique* to dukes of Chartres and Bourbon in 1757. In 1780 he acquired the reversion of the post of *maître de musique* to the Enfants de France in succession to La Garde. His talents as a singer were noted at an early age, and when the Conservatoire was founded he carried out the duties of professor of singing there. His first appearance at the Concert Spirituel in 1752 was very well received, and he continued to perform at the concerts of that organization until 1780. He composed cantatillas and *romances*. Angélique Henriette Elisabeth Richer (*b* Versailles, 15 Sept 1741; *d* Paris, 15 Sept 1809), a harpsichordist and singer, married F.-A. D. Philidor, her mother's first cousin, in 1760.

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PHILIPPE VENDRIX

Richie, Lionel (*b* Tuskegee, AL, 20 June 1949). American soul singer and songwriter. He achieved success as the lead singer of the funk sextet the Commodores before becoming the most popular African American balladeer of the late 1970s and 80s. While the Commodores had a few minor hits with songs in their heavy funk style (e.g. *Slippery When Wet*, 1975), the band's popularity soared with Richie's ballads, *Easy* (1977), *Three Times a Lady* (1978), *Sail On* and *Still* (both 1979). These fused aspects of country music instrumentation and melody with rhythm and blues phrasing and grooves. Richie's collaborations with Kenny Rogers (*Lady*, 1980) and Diana Ross (*Endless Love*, 1981) signalled the end of his association with the Commodores. His solo career continued with unabated success; the albums *Lionel Richie* (1982) and *Can't Slow Down* (1983) both sold over two million copies. His first number one single as a solo artist, *All Night Long* (1983), departed from his ballad style in its syncretic Afro-Caribbean rhythms and lyrics. His many successful songs as a solo artist include the number one hits *Hello* (1984), *Say You, Say Me* (1985) and *We are the World* (1985), co-written with Michael Jackson and recorded for the benefit project USA for Africa.

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DAVID BRACKETT

Richmann, Jacob. *See* RIEHMAN, JACOB.

Richnovinus, Georgius [Rychnovský, Jiří] (*b* Rychnov, east Bohemia, *c*1545; *d* Chrudim, east Bohemia, 1616). Bohemian composer. From 1570 he was an organist in Chrudim, where he was commissioned by the town's literary fraternities to compose liturgical music. His work survives in manuscripts from Chrudim, from several other towns in Bohemia and from Bardejov, Slovakia. The quantity of extant music attests his reputation as a composer. His compositions (in *CZ-HKm* and *Pu*) include four mass Ordinary settings, two mass Proper cycles and two motets. The Ordinary settings – *Missa 'Maria Magdalena'*, *Missa 'Quem vidistis pastores'*, *Missa 'Et valde mane'* (ed. in Cw, cxviii, 1972) and *Missa 'Dum complerentur'* – are all for five voices and are parody masses; the Proper cycles – *Proprium in dominica Pentecostes* (ed. J. Černý, *Hudba české renesance* [Music of the Czech Renaissance], Prague, 1982) and *Proprium in dedicatione ecclesiae* – are based on chant; and the motets – *Znamenaj křesťan věrný* [Take note, faithful Christian] (partial ed. in DČHP) and *Decantabat populus* (ed. J. Snížková, *Česká polyfonní tvorba*, Prague, 1958) – are for five and four voices respectively. Many other works, including 19 motets that set Latin and Czech texts, have survived in fragmentary form; many are transmitted in collections of partbooks, individual volumes of which are lost.

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JANA VOZKOVÁ

Richter, Anton Karl. Austrian composer and organist, son of FERDINAND TOBIAS RICHTER.

Richter, Ernst Friedrich (Eduard) (*b* Grossschönau, nr Varnsdorf, 24 Oct 1808; *d* Leipzig, 9 April 1879). German theorist, teacher and composer. From about 1818 he attended the Gymnasium at Zittau. In 1831 he went to Leipzig, where he began to study theology at the university but soon turned to music. On the founding of the Leipzig Conservatory in 1843, he was appointed teacher of harmony and counterpoint, with Hauptmann. From 1843 to 1847 he conducted the Leipzig Singakademie and after 1850 was organist at several churches. In 1868 he succeeded Hauptmann as Kantor of the Thomasschule and was named professor at the Conservatory.

As a composer, Richter was a classicist whose large choral works were influenced by Mendelssohn and Friedrich Schneider. His best-known compositions were the oratorio *Christus der Erlöser* (1849) and the cantata *Dithyrambe* op.48 (1859). He also wrote songs, sacred choral works, an overture, string quartets, organ works, violin and keyboard sonatas, and a cello sonata.

Richter's theoretical writing proved immensely popular during the second half of the 19th century and first half of the 20th. His successful approach is presented in his earliest treatise, *Die Grundzüge der musikalischen Formen und ihre Analyse* (1851). In its preface, Richter stated his intention to follow the 'practical way to the goal'. Contrary to the extended treatment found in the 'newer composition manuals' (such as those by Gottfried Weber, A.B. Marx and J.C. Lobe), his method treats the subject 'in its most general, most important features and in the shortest, clearest possible demonstration'. Richter's *Lehrbuch der Harmonie* (1853), adopted as the official textbook at the Leipzig Conservatory, had appeared in 36 editions by 1953 and was translated into nine languages. Each of Richter's basic texts – *Lehrbuch der Harmonie, Lehrbuch der Fuge* (1859) and *Lehrbuch des einfachen und doppelten Kontrapunkts* (1872) – presents its material in a single, slim volume that proved suitable for beginners.

Although Kirnberger's fundamental bass concept (as modernized by Friedrich Schneider) influenced Richter, his harmonic theories are most indebted to those of GOTTFRIED WEBER, which he adapted to recent harmonic practice. Weber indicated scale-degree function and chord quality through upper-case roman numerals for major chords, lower-case for minor and a superscripted circle for diminished. He categorized chords into three basic triad types (major, minor, diminished) and four basic 7th-chord types (dominant, minor, major, half-diminished). All chord formations were considered to be one of these types or a transformation thereof. Richter adopted Weber's system, adding two chords to Weber's repertory of fundamental types: the augmented triad, indicated by an apostrophe, and the diminished 7th chord, which Weber had considered an incomplete dominant 9th.

For Richter (like Weber), a key was formed from its tonic, dominant and subdominant triads, which create the scale. Thus, he considered the harmonic minor as standard and, because of his recognition of augmented chords as basic, was able to recognize a chord on every degree of the scale. The treatise also includes a substantial discussion of non-harmonic notes, including passing chords.

The premise of Richter's *Grundzüge der musikalischen Formen* is that 'each musical idea appears in a unique form'. His detailed discussion of sonata form displays a bipartite conception.

The counterpoint text distinguishes between the 'old' teaching method of Fux and the newer, harmonically orientated method, developed by Beethoven. Richter's method uses chorale settings, Fux's first, second and third species, and techniques from Albrechtsberger, Cherubini and others. He used note-against-note counterpoint to build a harmonic foundation, listing suitable chords: triads (excepting augmented) and strictly prepared and resolved 7th chords (with inversions). He restricted modulations to the rare use of closely related keys.

WRITINGS

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JANNA SASLAW

Richter, Ferdinand Tobias (*b* Würzburg, 22 July 1651; *d* Vienna, 3 Nov 1711). Austrian composer and organist of German birth. It seems reasonable to assume that he received his musical training from his father, Tobias (*d* 1682) – vice-Kapellmeister at the court of the Elector of Mainz from before 1651 and later Kapellmeister there – as well as from his godfather, P.F. Buchner. On 25 August 1675 he was appointed organist of the Cistercian monastery of Heiligenkreuz, Lower Austria, and from June 1676 he was also prefect of the choirboys; he remained there until 31 August 1679. It is not known why he left or where he spent the next four years, but on 1 July 1683 he was appointed court and chamber organist at the court of the Emperor Leopold I in Vienna (the retrospective decree is dated 1 January 1684). In 1690 he was promoted to first organist at the court chapel, a position he held until his death. During his tenure he was entrusted with the musical education of, among others, several of Leopold I's children, including the future emperors Joseph I and Karl VI. A number of south German organists visited Vienna to study with him, and Pachelbel too recognized his significance when he dedicated his *Hexachordum Apollinis* (Nuremberg, 1699) jointly to him, as a representative of the south German school of organists, and to Buxtehude, representing the north.

Richter's fame during his lifetime and immediately after his death rested on his accomplishments and reputation as an organist and as a composer of keyboard music. Most of this music consists of suites, which begin with a prelude and fugue and continue with a succession of dance movements. Although clearly influenced by Froberger and Poglietti, these works also adumbrate the stylistic changes that were soon to come to fruition in the music of composers such as Fux. They show a feeling for the dramatic that is not unexpected in a composer who

wrote a fair amount of stage music. For, together with J.B. Staudt, Richter was one of the leading composers of music for the Latin school plays produced by the Society of Jesus. These works were among the most important and effective agencies of the Counter-Reformation in Austria, and they enjoyed immense popularity and prestige in the 17th century. They depart from the Jesuit tradition in that the use of music is no longer confined to the prologue, epilogue and conclusions of individual acts, but frequently permeates the texts of the remainder of the drama, with arias, ensembles, choruses, ballets, instrumental interludes and dances. In style the music follows late 17th-century operatic practice, but Richter shows a remarkable sense of musical drama that elevates his work above much of the frequently mass-produced dramatic music of his Viennese contemporaries.

Richter's eldest son, Anton Karl (*b* Vienna, 1690; *d* Vienna, 11 Nov 1763), was accepted into the Vienna court chapel as a pupil of his father in 1699. He did not, however, enjoy the success expected of him, and when he was appointed sixth and last organist at court in 1718 it was mainly because of his father's long and meritorious service. With the reorganization of the court music in 1741 he was promoted to the position of second organist, from which he retired in 1751. As a composer he is known by a suite and two character-pieces (in *A-Wn*), all for keyboard and all of poor quality.

WORKS

MUSIC FOR JESUIT SCHOOL PLAYS
in A-Wn unless otherwise stated

Passio Christi, armatura fortium, Linz, 1 April 1684; lost, lib *A-Wn*
Altera Bethlehem, sive domus panis, Linz, 9 June 1684
Invicta christiani herois fortitudo, Vienna, 3 Dec 1688
Humilitas arcanum gloriae in Clodoveo, Vienna, 25 Feb 1691
Themistocles, Atheniensium dux (J.B. Adolph), Vienna, 1 Jan 1696
Otto magnus Romanorum imperator, Vienna, 1696; lost, lib *Wn*
Hymenaei de marte triumphus (J. Sellenitsch), Vienna, 26 Feb 1699
Amor in Aenea pro Livinia, Vienna, 3 Dec 1706
Laureatus fidei et amoris, Vienna, 3 Dec 1708; lost, lib *Wn*
Sacer hymenaeus de profano amore victor, Vienna, 31 July 1710
Mala livoris perfidiosi, Krems, 1710; lost, lib *GÖ*

OPERAS

L'istro ossequioso (serenata, 1), Vienna, 21 May 1694, *A-Wn*
Le promesse degli dei (serenata, 1, N. Minato), Vienna, 9 June 1697, *Wn*

ORATORIOS

Santo Ermenegildo (D. Cupeda), Vienna, 1694, *A-Wn*
La caduta di Gerico, Vienna, 1695; lost, lib *Wn*
L'incoronazione di Salomone (S. Amerighi), Vienna, 1696; lost, lib *Wn*
S Teresa (P.A. Bernardoni), Vienna, 1706, *Wn* [only final chorus by Richter]

OTHER SACRED
in A-GÖ unless otherwise stated

Requiem, 4vv, insts
Vesperae de BVM, 5vv, insts
Tenebrae, 5vv, insts
Magnificat, 5vv, insts, formerly *D-DS*, now lost
Miserere, 4vv, insts

INSTRUMENTAL

Sonata, a 7; Balletti, a 4, 5: dated 1685, *A-Wn*
Sonate, a 4, 6–8, dated 1685, *Wgm*
Balletti, *CZ-KRa*
5 Suites, kbd, *A-Wm*; 3 ed. in DTÖ, xxvii, Jg.xiii/2 (1906/*R*1959)
Toccata, d, with 10 versetti, kbd, *Wm*; ed. in DTÖ, xxvii, Jg.xiii/2 (1906/*R*1959)
Capriccio, Toccata, d, kbd, *D-Bsb*
Ricercare, kbd, *A-Wn* (copy)
Versetti, kbd, *Wm*

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RUDOLF SCHNITZLER

Richter, Franz Xaver (*b* ?Holleschau [now Holešov], 1 Dec 1709; *d* Strasbourg, 12 Sept 1789). German composer of Moravian descent. Holleschau in Moravia is traditionally regarded as his native town, but there is no entry in the Holleschau church records to confirm this. The archives do, however, show that his father Matthias served in this town as a soldier. Richter could therefore at least have spent his childhood there, and his name does appear with the attribute 'Holleschoviensis' ('of Holleschau') in the registers of the Jesuit seminary at Ungarisch Hradisch (now Uherské Hradiště), where he was a pupil (1722–7). In Richter's death certificate the remark 'ex Kratz' ('of Hradiště') may therefore be the result of a confusion between the towns of his birth and his schooling, as is also the case in Marpurg's description 'aus Ungarn' ('from Hungary').

Between 1727 and 1736 Richter probably spent some time in Vienna: this is implied by his intensive study of Fux's *Gradus ad Parnassum* (1725) and his numerous arrangements of Caldara's church music, though Richter himself confirms merely a period in Italy (*Harmonische Belehrungen*, p.35). In 1736 Richter was taken on as a bass singer in the Stuttgart Hofkapelle; in 1737, after a short period in Schlitz near Fulda, he moved to the Benedictine Ritterakademie in Ettal as director of music. In 1740 he entered the service of Prince-Abbot Anselm von Reichlin-Meldegg in Kempten, Allgäu, as vice-Kapellmeister, later becoming Kapellmeister; he was married there to Maria Anna Josepha Moz in 1743. In 1741–2 he composed his early *Te Deum*, one of the most distinguished Baroque settings, and 12 of his string symphonies were published in Paris in 1744.

In 1746 Richter joined the Hofkapelle of the Elector Palatine Carl Theodor in Mannheim as a bass. He appeared in operatic productions there in 1748 (C.P. Grua's *La clemenza di Tito*) and 1749 (Galuppi's *L'Olimpiade*), but thereafter apparently sang mainly church music. Marpurg mentions Richter as second voilinist in the court orchestra, but there are no other references to him as an instrumentalist. During the 1750s Richter travelled to France, England and the Netherlands, and in 1760 he spent some time in Bonn, where he applied for the post of Hofkapellmeister; he was denied promotion in Mannheim. Between 1760 and 1767 he wrote his treatise *Harmonische Belehrungen*. Dedicated to the Elector Carl Theodor, this is in fact a course in counterpoint on the models of Fux and Meinrad Spiess,

but it refers to modern genres such as the solo concerto and the symphony.

As a composer Richter was most prominent at Mannheim in the instrumental field. Notable among his chamber works are the String Quartets op.5, published in 1768 but perhaps originating as early as 1757; Kirkendale comments that the motivic work in these was not equalled before Haydn. Although composing church music was not among Richter's duties as *Musicien et compositeur de la chambre de S.A.S. electorale*, some religious works date from his Mannheim years; his psalm setting *Super flumina Babylonis*, written in 1767–8 for the Concert Spirituel in Paris, received an excellent notice in the *Mercure de France*.

On 24 April 1769 Richter became *maître de chapelle* at Strasbourg Cathedral (for illustration see CONDUCTING, fig.3). As a composer he now devoted himself to church music, though his duties included also the supervision of secular music at the prince-bishop's court and the direction of the Strasbourg municipal orchestra. Ignace Pleyel was appointed his assistant in 1783 and succeeded him on his death in 1789.

Several authors have insisted that Richter was an active teacher, but the only pupil whom he definitely taught at Mannheim was F.X. Pokorny, who was visiting from the Oettingen-Wallerstein court; Ferdinand Fränzl, although trained at Mannheim, was one of Richter's pupils in Strasbourg.

Richter's compositional idiom changed from a late Baroque sound to a tonal language which reached the threshold of the Classical style. However, progressive Neapolitan elements were present throughout his output alongside more conservative Viennese features. In Mannheim he was strongly influenced by the new pre-Classical stylistic developments, and he adapted the Mannheim symphonic style with his own differentiated dynamics and instrumentation; in this regard he was no less innovative than his colleagues Johann Stamitz and Holzbauer. His works from this period nevertheless include such conservative traits as fugal techniques, Baroque sequences and the frequent use of minor tonality. However, Riemann's characterization of Richter as 'senior of the Mannheim School' essentially still holds good. Richter's Strasbourg works show a renewed interest in older techniques, especially those of Caldara's church music. Here he succeeded, at least to some extent, in blending traditional and contemporary stylistic features in a new kind of synthesis.

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CHAMBER

6 Sonatas, hpd, vn/fl, vc (London, 1759); 6 sonates, 2 vn, bc, op.3 (Amsterdam, 1760); 6 sonates, 2 fl/vn (Paris, 1763); A Second Set of 6 Sonatas, hpd, vn/fl, vc (London, *c*1763), 1 ed. H. Riemann, Collegium musicum, xviii (Leipzig, 1904), 1 ed. in DTB, xxviii, Jg.xvi (1915); 6 solos, fl/vn, bc (London, 1764)

A Second Set of 6 Sonatas, 2 vn, vc, hpd, op.4 (London, *c*1765); 6 Quartetto's, 2 vn, va, vc (London, 1768), ed. in DTB, xxvii, Jg.xv (1914), as op.5 (Paris, *c*1772); Divertimento, hpd, fl, vc, *B-Bc*; works for kbd, *D-HR*, *DO*; 8 trios cited in catalogues

VOCAL

Orats: Oratorium in duas partes divisum: Hic sta peccatrix [(Ettaler oratorium)] (?J. Graf Gondola), Kempten or Ettal, *c*1740, *D-OB* (score), *A-ST* (pts); La deposizione dalla croce (C. Pasquini), Mannheim, 12 April 1748, *D-MEIr**, lib *MHrm*, *HEu*; lost: Ovis misere perdita (Gondola), Ettal, 21 March 1738, lib *HR*; Jus coronae caelitus (F. Rosner), Ettal, 2 Sept 1738, lib *HR*; Amoris crucifixi . . . triumphus (Gondola), 21 March 1739, lib *HR*; Misericors Dominus et Justus, Kempten, 6 Sept 1740, lib *A-SEI*; Anacletus tradoedia, Kempten, Sept 1741, lib *D-OB*

Other vocal: 34 masses, most in *F-Sgs*, others *A-LA*; *CH-ZGm*; *CZ-LIT*; *D-Bsb*, *KPs*, *Mbs*, *OB*; *F-Pn*; *GB-Ob*; *I-Fc*; Requiem, *F-Sgs*, *Pn*; Mag a 4 (Paris, *c*1790); Dixit Dominus, 4vv, chorus, orch/org (Paris, n.d.); 6 Dixit et Mag, 17 other pss, 2 TeD, over 60 motets, cants. and smaller sacred works, most in *Sgs*, others *B-Bc*; *CH-E*; *CZ-LIT*; *D-DO*, *OB*, *WEY*; *F-Pn*, *Ssp*; *I-Mc*, for details see Mathias (1909), *EitnerQ*, Reutter (1993); 1 song in De vier muzykale jaargetyden: winter (Amsterdam, 1757–8); 1 aria in The Summer's Tale (London, 1765); arrs. of sacred works by Fux, Jommelli, Hoffmann, Caldara, 'Bordier', most *F-Sgs*

THEORETICAL WORKS

Harmonische Belehrungen oder gründliche Anweisung zu der musikalischen Ton-Kunst oder regulairen Composition (MS, *B-Br*); ed. and trans. C. Kalkbrenner as *Traité d'harmonie et de composition* (Paris, 1804)

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J.N. Forkel: *Musikalischer Almanach für Deutschland . . . 1784* (Leipzig, 1783/*R*)

H. Riemann: Introduction to *Symphonien der pfaelzbayerischen Schule* (*Mannheimer Symphoniker*), DTB, iv, Jg.iii/1 (1902), ix–xxx

H. Riemann: *Grosse Kompositionslehre* (Berlin and Stuttgart, 1902–13)

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R. Pečman: *Franz Xaver Richter und seine 'Harmonische Belehrungen'*, ed. E. Thom (Blankenburg, Harz, 1990)

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J. Sehnal: 'Vztah Františka Xavera Richtera k Holešovu' [F.X. Richter's relation to Holešov], *HV*, xxviii (1991), 242–4 [with Ger. summary]; (1992), 79 only

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JOCHEN REUTTER

Richter, Hans [Johann] (**Baptist Isidor**) (*b* Raab [now Győr], 4 April 1843; *d* Bayreuth, 5 Dec 1916). Austro-Hungarian conductor. He was the son of Anton Richter (1802–54), an organist and choirmaster, and Josefine Czasensky (1822–92), an opera singer and singing teacher. On the death of his father, Richter was sent to Vienna as a choirboy in the Hofkapelle, after which he studied at the conservatory of the Gesellschaft der Musikfreunde. He graduated in 1862, joined the Kärntnertortheater as a horn player, and in 1866 was sent to the exiled Wagner at Tribschen to copy the score of *Die Meistersinger* as it was being orchestrated. In 1868 Richter assisted at the opera's première; such was his musical versatility that he replaced an indisposed singer at one performance. For a year he conducted in Munich, but in August 1869 he was sacked by King Ludwig for refusing to conduct the royal command première of Wagner's *Das Rheingold* (he considered the staging inadequate). Instead he went to Brussels to conduct the première there of *Lohengrin*, returning to Tribschen to copy *Siegfried* and to play the trumpet and second viola in the surprise performance of the new *Siegfried Idyll* for Cosima Wagner on Christmas Day 1870. In 1871 Wagner and Liszt secured him the post of music director at the National Theatre in Pest, to which he brought a new musical discipline and where he raised standards. He remained there until 1875 when he joined the Vienna Hofoper. In January 1875 he married Mariska von Szitanyi, a singing pupil, and by 1882 they had six children.

Meanwhile Wagner's plans for a festival theatre at Bayreuth and the first staging of the *Ring* cycle were well advanced and Richter's involvement considerable. He travelled throughout Germany hearing singers and assembling an orchestra for stage rehearsals in 1875 and for the festival itself in 1876, both of which he conducted under the composer's supervision. In an effort to recoup the festival's financial losses Wagner's London supporters organized a festival in May 1877 and Richter had to take over most of the concerts from Wagner, whose conducting of his own music proved incomprehensible to the orchestra. Richter returned to London in 1879 for an annual series, called the Richter Concerts, which lasted for 23 years. From 1875 to 1900 he dominated the musical life of Vienna as music director of the Vienna PO (until 1898), first Kapellmeister at the Hofoper, vice-Kapellmeister at the Hofkapelle (full Kapellmeister from 1893) and conductor of the Gesellschaft der Musikfreunde from 1884. His influence there was enormous, his interpretations of the Beethoven symphonies revered. He conducted the first performances of Brahms's Second and Third symphonies and *Tragic Overture*, Bruckner's *Te Deum* and the revised Fourth and new Eighth symphonies, and Tchaikovsky's Violin Concerto. He also promoted the career of Dvořák, who dedicated his Sixth Symphony to him. In London he gave first performances of works by Parry, Stanford, Mackenzie, Cowen and Elgar, whose *Enigma* variations he introduced in June 1899. From 1885 to 1909 he conducted the Birmingham Triennial Festival including, in 1900, the première of Elgar's *The Dream of Gerontius*. In 1904 he mounted a London Elgar Festival – an unprecedented tribute to a living composer, who, in 1908, returned the compliment by dedicating his First Symphony to this 'true artist and true friend'. After the Richter Concerts came to an end in 1902 he conducted the first concert of the new London Symphony Orchestra (9 June 1904), with which he worked regularly until his last orchestral concert (Eastbourne, 22 April 1911). The universities of Oxford and Manchester conferred honorary DMus degrees on him and, in 1907, he was made an honorary CVO.



Hans Richter

Richter's first love was the music of Wagner: he conducted Wagner's operas from *Rienzi* to the *Ring* (but never *Parsifal*) in Vienna and London, and either *Die Meistersinger* or the *Ring* at every Bayreuth Festival from 1888 to 1912. From 1903 he appeared regularly at Covent Garden in the annual German Opera season, and in 1908 and 1909 conducted the *Ring* in English there. He deeply regretted that an English National Opera did not develop as a result. After Sir Charles Hallé's death in 1895 he was invited to take over the orchestra bearing its founder's name, but it was 1899 before he exchanged his Vienna Hofoper post for Manchester, where he included new works by Strauss, Sibelius, Bartók, Debussy and Glazunov in his programmes; he toured extensively with the orchestra throughout the British Isles. He retired to Bayreuth in 1911. In a career lasting 44 years he gave 2263 opera performances (899 of these Wagner operas) and 2088 concerts. 19th-century conductors were generally also composers or performers, but Richter, with his prodigious memory, and his ability to play every musical instrument except the harp and to make his players give of their best, concentrated solely on conducting and, although he left no recordings, built for himself an enduring international reputation.

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CHRISTOPHER FIFIELD

Richter, Johann Christoph (*b* Dresden, 15 July 1700; *d* Dresden, 19 Feb 1785). German organist and composer. He lived in his native city throughout his career, becoming court organist in 1727 and remaining in that position for over 50 years. In 1750 his duties were expanded to include the direction of the Protestant court services, and in 1760 he was named Kapellmeister. Nothing is known about Richter's education beyond the fact that the Dresden aristocracy sent him to Italy in 1716 in order to enrich his musical education. In 1726 Augustus I (the Strong), Elector of Saxony and King of Poland, ordered him to learn to play Pantaleon Hebenstreit's invention, the pantaleon, a musical instrument resembling a large, tonally impressive dulcimer, which was a great favourite at the Dresden court. After 1734 Richter replaced Hebenstreit as court pantaleonist. He also became the principal performer on another instrumental novelty created by Hebenstreit, a porcelain glockenspiel.

Richter became widely known as an organist and he also wrote instrumental music and operas for court performances. His extant works include two operas (both in *D-Dl*): *Il re pastore* (Metastasio) and *Opera drammatica per festeggiare il gloriosissimo giorno natalizio della real altezza principesse, imp. di Sassonia*, given in Dresden in 1764. The second, for Maria Antonia's birthday, may be a setting of Metastasio's azione teatrale *Il natal di Giove*. Also extant are a *Concerto con echo* in 15 parts (*Dl*), a trio for two harpsichords and bass (*Bsb*), and a group of dances (*Bsb*). This composer is sometimes confused with the Dresden oboist Johann Christian Richter (1689–1744).

GEORGE J. BUELOW

Richter, Johann Paul Friedrich. *See* JEAN PAUL.

Richter, Karl (*b* Plauen, 15 Oct 1926; *d* Munich, 15 Feb 1981). German organist, harpsichordist and conductor. After studying in Leipzig with Rudolf Mauersberger, Karl Straube and Günther Ramin, he became choirmaster of the Christuskirche, Leipzig, in 1946 and a year later was appointed organist of the Thomaskirche. In 1951 he began to teach at the Musikhochschule in Munich (where he was organist of the Markuskirche), and he was appointed professor there in 1956. As an organist and harpsichordist, as choirmaster of the Munich Bach Choir and as conductor of the Munich Bach Orchestra, of which he was the founder, his musical activity extended far beyond the city of Munich. Highpoints of his numerous concert tours included the performances in Moscow and Leningrad, in 1968, of Bach's *St John Passion* and Mass in B minor. Although he also conducted Classical and Romantic orchestral works, his primary interest was the music of J.S. Bach. Richter's interpretations of Bach's vocal works, many recorded between 1958 and 1980, were especially admired for their discipline, rhythmic tautness and expressive intensity. As player and conductor he made few concessions towards the growing interest in 'historical' performances. Partly because of declining health in the 1970s, he was unable to defend this position with his previous vigour and conviction. From among his many recordings, the earlier of his two versions of the *St Matthew Passion* (1958) and his survey of Bach's sacred cantatas over three decades deserve special mention.

HANS CHRISTOPH WORBS/NICHOLAS ANDERSON

Richter, (Hermann) Lukas (*b* Bärenstein, 22 Feb 1923). German musicologist. He studied church music in Leipzig (1941–2) and musicology under Meyer, Vetter and Dräger at the Humboldt University of Berlin (1949–52), taking the doctorate there in 1957 with a dissertation on Plato's and Aristotle's teachings on music. He completed the *Habilitation* at Berlin in 1966 with a study of Berlin street songs (*Gassenhauer*). In 1963 he became research fellow at the Institut für Altertumskunde of the Akademie der Wissenschaften; he was appointed director of research in 1966. He was made honorary lecturer (1987) and subsequently honorary professor (1994) at Humboldt University, where he has taught since 1959. He was granted emeritus status in 1988. His chief interests are ancient music (both its sources and its sociological aspects), medieval monophonic song, Schütz, German folksong and urban song.

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Das deutsche Volkslied des 17. Jahrhunderts (forthcoming)

HORST SEEGER/CHRISTIAN KADEN

Richter, Marga (*b* Reedsburg, nr Madison, WI, 21 Oct 1926). American composer. At the Juilliard School she studied the piano with Tureck and composition with Bergsma and Persichetti (BS, MS 1951). As an undergraduate she had three compositions performed in New York

at a Composer's Forum series. Her Sonata for piano (1954), written for and recorded by Menahem Pressler, is one of four works commissioned by MGM Records; two commissions by the Harkness Ballet resulted in scores for *Abyss* (1964) and *Bird of Yearning* (1967–8). Inspired by two Georgia O'Keeffe paintings, her piano concerto (1968–74) makes effective use of an Indian rāga; it is the first of a series of works, entitled *Landscapes of the Mind*, that share thematic material and were composed between 1968 and 1979. Her compositions have been performed by major orchestras and she has received grants, awards and commissions from the NEA, the Martha Baird Rockefeller Fund, the National Federation of Music Clubs and Meet the Composer. In her compositions she uses multi-textural structures in a modern idiom, creating works that are easily accessible and which have been enthusiastically received. Evidence of the continued expansion and enrichment of her musical expression is to be found in such works as *Out of Shadows and Solitude* (1985) and *Qhanri*, subtitled 'Tibetan Variations' (1988).

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(*selective list*)

Dramatic: Abyss (Ballet), 1964; Bird of Yearning (1967–8); Riders to the Sea (op, 1, J.M. Synge), 1995–7

Orch: Lament, str, 1956; Landscapes of the Mind I, pf conc., 1968–74; Blackberry Vines and Winter Fruit, 1976; Spectral Chimes/Enshrouded Hills, 3 qnts, orch, 1980; Düsseldorf Conc., fl, va, hp, perc, str, 1981; Out of Shadows and Solitude, 1985; Quantum Quirks of a Quick Quaint Quark [no.1], 1991; '… beside the still waters', conc., pf, vn, vc, orch, 1992

Chbr and solo inst: Pf Sonata, 1954; Melodrama, 2 pf, 1958; Str Qt no.2, 1958; Darkening of the Light, va, 1962, arr. vc, 1976; Soundings, hpd, 1965; Landscapes of the Mind II, vn, pf, 1971; Requiem, pf, 1978; Landscapes of the Mind III, pf trio, 1979; Sonora, 2 cl, pf, 1981; Seacliff Variations, pf qt, 1984; Qhanri (Tibetan Variations), vc, pf, 1988; Quantum Quirks of a Quick Quaint Quark [nos.2–3]; [2] org, 1992, [3] pf, 1993

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JUDITH ROSEN

Richter, Paul (*b* Braşov, 28 Aug 1875; *d* Cristian, nr Braşov, 16 April 1950). Romanian composer, conductor and pianist of German descent. He began lessons on the piano, the organ and harmony at an early age. At his parents' behest Richter studied medicine in Graz then went to Leipzig to study philosophy before transferring to the Conservatory there, where he studied with Jadassohn, Nikisch and Reinicke (1897–1902). During this period he conducted the Weltliche Oratorien-Verein choir. Richter became an important figure in the musical life of Braşov on his return there. A concert pianist and chamber musician, his commitments in Braşov also included the conductorships of the Kronstädter Männergesangverein (1902–19), the Municipal Orchestra (1917–35) and the Philharmonic Society Orchestra, and a teaching post at the 'Astra' Conservatory (1928–35); he also taught at the Musikverein in Sibiu. As a conductor he took part in numerous foreign tours and worked with musicians including Bartók, Enescu, Edwin Fischer, Huberman, Sauer, Strauss and Weingarter. Marked by sensitivity and discipline, Richter's works display his mastery of counterpoint in an affirmation of the Transylvanian Saxon cultural tradition. Strauss had particular praise for *Serenada* (1910). Late Romantic in style, his work also shows the influence of the diverse traditions of the Carpathian region. Further details are given in H.P. Türk: *Paul Richter* (Bucharest, 1975).

WORKS
(*selective list*)

Orch: Sym no.1, e, 1905, rev. 1917; Sym. no.2, g, 1907; Serenada, D, 1910; Pf Conc., b, 1918–20; Gegen Philister und Lästerzungen, sym. poem, 1923; Suita Carpatică, F, 1923; Sym. no.3, g, 1926; 3 fantezii pe melodii populare săseşti [3 Fantasias on Popular Saxon Melodies], 1926–31; Uvertură festivă, 1928; 3 fantezii româneşti, 1931–2; Rapsodie Română, a, 1933; Sym. no.4, a, 1933; Sym. no.5, D, 1936; Vc Conc., a, 1937; Uvertură festivă, 1939; Org Conc., 1940; Variaţiuni simfonice, a, pf, orch, 1943; Sym. no.6, G, 1946–9

Other works: Der 'Totenvogel' (H.H. Deppner), ballad, Bar, orch, 1922; choral works, songs, 4 str qts, many inst pieces

OCTAVIAN COSMA

Richter [Rikhter], **Sviatoslav (Teofilovich)** (*b* Zhytomyr, Ukraine, 20 March 1915; *d* Moscow, 1 Aug 1997). Russian pianist. His father was a German pianist and composer who studied in Vienna and taught at the Odessa Conservatory. His mother, from a landowning family of mixed national background, had been a pupil of his father. Richter grew up speaking both Russian and German. His first love was painting, which he learnt from his aunt, with whom he spent three years between the ages of four and seven, cut off from his parents by the Civil War.

On his return to Odessa in 1922, Richter began to learn the piano and to compose, being largely self-taught in both areas. As a child he also wrote plays. His earliest musical passion was for opera. He enjoyed sight-reading from vocal scores at home, and for a while he had ambitions to become a conductor. From 1930 to 1932 he worked as accompanist at the House of Sailors in Odessa in order to supplement the family income, and then at the Odessa Philharmonic. He made his solo début playing Chopin at the age of 19, and in the following year became an accompanist at the Odessa Academic Opera and Ballet Theatre.

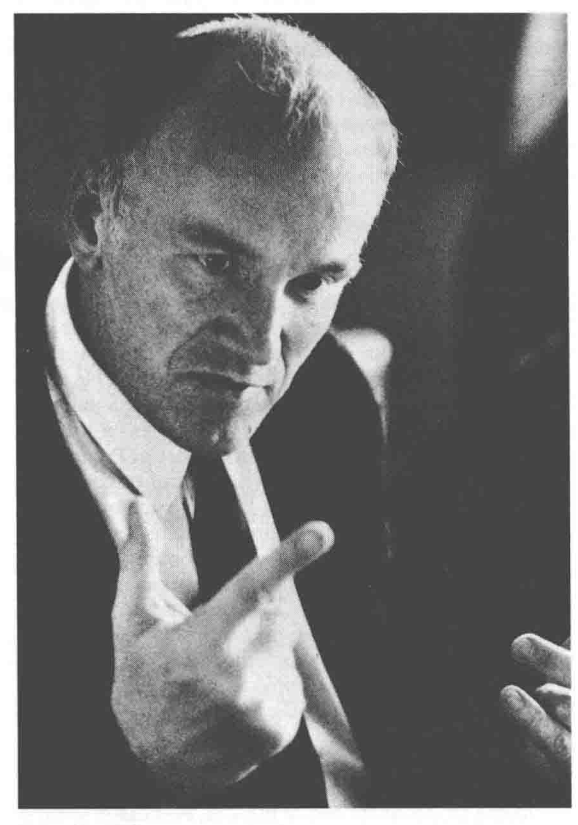
In 1937 Richter entered the Moscow Conservatory to study with Heinrich Neuhaus, living in his teacher's house during his third year. He refused to study other subjects or to take examinations and was expelled on three occasions but reinstated at Neuhaus's insistence. He made his official début on 26 November 1940, in the Small Hall of the Moscow Conservatory, playing works by Russian composers, including the first performance of Prokofiev's Sixth Sonata. His association with Prokofiev continued with performances of the Fifth Piano Concerto and the Seventh Sonata, the latter being another première; in gratitude Prokofiev dedicated his Ninth Sonata to Richter. In 1952, at a time when Richter had broken a finger, he made his only appearance as a conductor, with the Moscow Youth Orchestra in the first performance of the revised version of Prokofiev's Cello Concerto (the work later to be known as the Sinfonia Concertante).

World War II separated the family again, and while Richter was studying in Moscow his father was arrested, along with others of German stock in Odessa, and executed. His mother left the city together with the occupying troops at the end of the war, eventually settling near Stuttgart. Richter was reunited with her in August

1961, having believed her dead since 1942. After the war Richter's fame spread rapidly in Russia and the Eastern bloc countries, but for many years he was not allowed to travel to the West. The reasons remain a matter for speculation, but it cannot have helped that he always placed art above politics, maintaining his friendship with Pasternak at all costs, for instance; nor can it have helped that he was homosexual, despite his marriage in 1946 to Nina Dorliak. His New York and London début performances in 1960 caused a sensation and were followed by a series of recordings which have had classic status ever since (including Schumann's *Fantasie*, Skryabin's Fifth Sonata, Liszt's concertos and Prokofiev's Eighth Sonata). His repertory was extensive, covering Bach to Prokofiev and including many less frequently heard works, but shunning complete cycles with the exception of Bach's *Das wohltemperirte Clavier*.

From 1960 to 1989 Richter made an average of 70 concert appearances per year. He toured extensively in Europe and Japan, preferring to play in small venues on the way and travelling by train and car rather than by air. He avoided long-term recording contracts, but many of his live appearances were recorded and his discography is probably the largest of any pianist.

In 1964 he founded a festival at Tours, housed in a converted barn. Here and elsewhere he developed associations with favoured chamber music partners, including his wife (the singer Nina Dorliak), the violinist Oleg Kagan, the cellist Mstislav Rostropovich and Benjamin Britten. His association with Britten led him to produce the latter's opera *The Turn of the Screw* for the Moscow December Nights Festival in 1984.



Sviatoslav Richter

In Richter's later years health and nervous problems led to many cancellations of concerts. Increasingly he preferred to play from the printed score in a hall lit by a single standard lamp, using Yamaha instruments whose neutral colourings did not impose ready-made beautiful sound on the music. Although he professed to love Wagner, Chopin and Debussy above all other composers, Richter's most memorable performances were in Beethoven, Schumann, Liszt and Prokofiev. The hallmarks of his finest playing are intense concentration over long timespans, often with unusually spacious tempos (notably in Schubert). At times this resulted in no more than plainness; but at his best his playing achieved an unequalled sense of inevitability and timelessness.

By his own admission he never took an interest in political questions and until the late 1980s he chose to make his Moscow apartment his home base. Unusually for Russians of his generation, he never taught. Painting remained an important means of expression, and in 1978 he gave an exhibition at the Pushkin Museum in Moscow. A Society of Friends of Sviatoslav Richter was formed in 1987, with a dual base in England and Germany, and has dedicated itself to assembling comprehensive details of the artist's life and works.

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'On Prokofiev', *Sergei Prokofiev: Materials, Articles, Interviews*, ed. V. Blok (Moscow, 1978)
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V. Chemberdzhi: 'V moyey poyezdke net nichego udivitel'nogo . . .' [In my tour there was nothing surprising], *SovM* (1987), no.4, pp.51–63; no.5, pp.67–76; no.6, pp.66–76; French trans., 1990, as *Sviatoslav Richter: chronique d'un voyage en Sibérie*; Ger. trans., 1992, as *Swjatoslaw Richter: eine Reise durch Sibirien*
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T. Janczukowicz: 'Moments musicaux', *Fono Forum* (1993), no.2, pp.22–6 [interview with Richter]
A. Tubeuf: 'Sviatoslav Richter: la diagonale du genie', *Diapason* (Jan 1993)
J. Meyer-Josten: 'More important, was the audience satisfied with me?', *International Piano Quarterly*, no.1 (1997), 8–19 [interview with Richter]

DAVID FANNING

Richter de Vroe, Nicolaus (*b* Halle, 1 Feb 1955). German composer and violinist. After training as a composer in Dresden (1968–73), he studied the violin at the

Tchaikovsky Conservatory, Moscow (1973–8). In 1980 he joined the Berlin Staatskapelle and resumed composition studies as a pupil of Goldmann at the Berlin Akademie der Künste (1980–83). In addition to participating in experimental ensembles, he attended Katzer's seminars on electronic music. In 1988 he became a member of the Bavarian RSO and in 1990 helped to found the XSEMBLE Munich.

An opponent of subjectivism, but interested in the Buddhist culture of attentiveness, Richter de Vroe places a close analysis of instrumental sound at the heart of his compositions. He deliberately suspends intentionality in his works by allowing random operations to contribute to the compositional process. While loose-knit event-fields eventually merge into definitive forms, he avoids creating an unambiguous musical syntax. Instead fields of interpretation emerge, filled with the enigmatic life of musical sound, noise and silence. Graphic and textural impressions, such as Japanese calligraphy, the tachystic gestures of Hans Hartung's work and the constructive minimalism of Sol Le Witt, often serve as inspirations for his music.

WORKS
(*selective list*)

Orch: Isole de Rumore (Durchlässige Zonen II), 1988; Naiss'orchestr'ance, 1991–2; Shibuya Movts, 1991–2; éraflures, vn conc., 1997

Chbr: Tetra ДЪ I–III, various qts, 1984–91; Durchlässige Zonen I, 13 insts, 1985; Lum'q'uart'inance, str qt, 1986; Zu Fuss nach Island, musical graphic, 2 players/ens, 1986; Frag. (Seismogramm in memoriam Luigi Nono), b fl, va, gui, glock, timp, 1990; Dezemberheft, a fl, gui, vc, perc, 1990; Entfernt: Tänze, ens, 1993; air't'rance, ens, 1997

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H. Rohm: 'Skizze, Reduktion, Inventur: zu Nicolaus Richter de Vroes Stücken "Dezemberheft" und "Auflösung des Dezemberhefts"', *Positionen*, no.16 (1993), 19–21

HELMUT ROHM

Richter-Haaser, Hans (*b* Dresden, 6 Jan 1912; *d* Bielefeld, 16 Dec 1980). German pianist, composer, conductor and teacher. After early tuition within the family, he began his serious musical studies at a Dresden music school before attending the Dresden Hochschule für Musik, where he studied the piano with Hans Schneider, in addition to the violin, percussion and conducting. He made his début in Dresden at the age of 16, performing Schubert's 'Wanderer' Fantasy as part of a centenary concert. Having begun to establish himself as a pianist, as well as being a conductor and composer, the war interrupted his career – his first appearance in front of an American audience was in a French prison camp. After the war he served as conductor of the Detmold SO, and in 1947 he taught the piano at the Nordwestdeutsche Musikakademie, where from 1955 to 1963 he was professor and director of a masterclass. Richter-Haaser's major international reputation was established after a concert in the Netherlands in 1953 conducted by Paul van Kempen, after which he began to tour extensively, especially in North and South America (he made his US début in 1959), as well as in Australia (1964). Although his repertory was broadly based, encompassing the Liszt Sonata, Musorgsky's *Pictures at an Exhibition* and many works of Chopin, including the *Allegro de Concert*, it was as an exponent of the core German literature – Mozart, Schubert, Schumann, Brahms and, in particular, Beethoven – that he was most highly regarded. From 1963 he devoted his attentions entirely to his concert activities and his complete cycles of Beethoven sonatas and concertos met with critical approval. Richter-Haaser belonged to a tradition that dated back to Gieseking and Backhaus and, while less physically propulsive than Schnabel, the natural directness and lack of selfconsciousness in his approach, combined with the cleaner lines he drew, could often prove revealing on their own terms. His compositions, which include piano pieces, orchestral works, chamber and vocal music, display the same unpretentious craftsmanship that characterized his piano playing, while in his D minor piano concerto op.28, for example, the Brahms-Reger tradition into which he had been born is clearly evident.

CHARLES HOPKINS

Richter Herf, Franz (*b* Vienna, 17 Dec 1920; *d* Salzburg, 4 July 1989). Austrian composer. He began formal studies in the piano and music theory at the Academy of Music, Vienna. He went on to study composition at the Mozarteum, Salzburg, where his teachers included Johann Nepomuk David, Egon Kornauth and Bernhard Paumgartner. He also studied conducting privately with Clemens Krauss. After completing his studies (1948), he began a career as a conductor. In 1949 he accepted a position as accompanist at the Mozarteum and was later promoted to lecturer and professor of music theory (1966). He also served as rector of the Mozarteum from 1979 to 1983.

Between the years of 1950 and 1970, Richter Herf composed over 50 works in a neo-classical style. He later studied Croatian folk music; fascinated with the music's unique tuning system, he constructed an organ capable of sounding 72 pitches within each octave. He called his harmonic and melodic experiments in this expanded musical language 'ekmelic music', borrowing the term from ancient Greek music theory. Using the idiom as the basis for vocal and instrumental compositions, he published a series of 26 ekmelic works numbered from opus one.

WORKS
(*selective list*)

Ops: Der Rattenfänger, 1957; … und der Papagei Lacht, 1960; Odysseus (after Homer), op.12, 1979; Agamemnon (after Aischylos), op.26, 1988, frag.

Orch: Symphonische Szenen, pf, orch, 1953; Db Conc., 1959; Conc., cl, hn, bn, orch, 1967; Ekmelie no.1, op.3, 1974; Hypatia (Vision in Ekmelic Music), op.11, 1985; Ekmelie no.4, op.23, 1986

Vocal: Aus einer Sturmnacht (R.M. Rilke), op.1, solo vv, chorus, orch, 1971; Welle der Nacht (G. Benn), op.2, S, 2 ob, str qt, hp, 1973; Kallisteia (Sappho frags.), op.21, S, hp, 1985; Vom Leben das Beste (P. Grogger), op.24, 1v, gui, 1986

Chbr: Ekmelischer Gesang, op.5, vn, 1975; Die Stunde des Pan, op.7, fl, str sextet, 1975; Alapa, op.9, ekmelic org, 1976; Ekmelischer Satz, op.13, str qt, 1976; Initiale no.1, op.6, ekmelic org, 1976; Parakusis, op.14, cl, vn, b cl, gui, 1977; Initiale no.2, op.6, ekmelic org, 1978 [arr. (2 cl, vn, gui)/str qt]; Dhrupad, op.9, ekmelic org, 1980 [arr. (cl, gui)/2 va, 2 vc, tablas]

Principal publishers: Leuckart, Helbling

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with R. Maedel: *Ekmelische Musik* (Munich, 1977)

ed.: 'Komposition und Aufführungspraxis ekmelischer Musik', *Mikrotöne I: Salzburg 1985* (Innsbruck, 1986), 227–31

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HORST-PETER HESSE

Ricieri [Riccieri], **Giovanni Antonio** (*b* Venice, 12 May 1679; *d* Bologna, 15 May 1746). Italian composer and singer. His name also appears (incorrectly) as Rizzieri and Rizieri. Son of Francesco Ricieri and Chiara Stella Bettanini, he was baptized on 23 May 1679 in S Silvestro near the Rialto bridge. Two months later the family moved to Bologna; seven years later to Imola, and then to Faenza, where Giovanni began his musical studies with Count Fabio Naldi. In about 1688, frightened by an earthquake, the family moved back to Venice; after a brief sojourn there they settled in Vicenza. There Ricieri continued studying music, first with Giovanni Castelfranco, then with Pietro 'tedesco di Baviera', as well as Matteo Zanoli. He later studied counterpoint with Domenico Freschi, *maestro di cappella* at Vicenza, and Francesco Alghisi. In 1700, after his father's death, Ricieri went to Ferrara where he sang soprano during the carnival opera season at the Teatro Bonacossi, as well as some concerts at the Accademia di Spirito Santo. In July of the same year he moved to Bologna, recommended by G.B. Bassani to his Bolognese colleague G.A. Perti, *maestro di cappella* at S Petronio. Ricieri was admitted to this *cappella musicale* on 1 March 1701 as a soprano.

In the same year he became a member of the Accademia Filarmonica as a singer; he was promoted to the rank of composer on 17 May 1704. However, because of his inclination to offer frank criticism of his contemporaries and to violent outbursts of temper (it is recounted that, in fury over a singer's error in a church service he was directing, he snatched his wig off and threw it into the congregation), he was banished from the Accademia Filarmonica on 2 July 1716. In 1722 he went to Poland in the service of the field marshal Count Stanisław Rzewuski. According to his own eccentric account (*Istorica narratione della casa Ricieri*) he organized a small theatre in Luboml, the winter residence of Rzewuski, and composed two operas entitled *L'inganno punito* and *L'imeneo preteso*. After four years he returned to Bologna, and in 1728 he was asked by his former patron to compose an opera. This he evidently did (the libretto of *L'Armidoro* exists in manuscript in *I-Bc*), but by the time it arrived in Poland Count Rzewuski had died, and it was probably never produced.

Four years later Ricieri decided to enter the Franciscan Order. However, after only three months of novitiate, he returned to his more mundane life as a musician. In 1733 he left Bologna for Venice and Padua, and, becoming acquainted with F.A. Vallotti there, discussed Vallotti's harmonic theories with him. By 1738 he had returned to Bologna, where he disputed with his pupil, G.B. Martini, in 1740: he accused Martini of not being able to answer a fugue theme given to him; Martini, in self-defence, sent him 12 answers to the same theme. Martini's judgment of Ricieri was that 'although he was a mediocre soprano singer, he became a skilful composer'.

His works demonstrate a mastery of counterpoint as well as concertato style. Martini praised his ability to combine the older church modes with the newer tonal ideas of his time. Among his pupils, besides Martini, were Angelo Caroli, Antonio Bernacchi and G.M. Nelvi.

WORKS

OPERAS

L'inganno punito, ?1722, lost
L'imeneo preteso, ?1722, lost
L'Armidoro, 1728, *I-Bc* [lib only]

ORATORIOS

all lost

Il difensor della fede (U.M. Nini), Bologna, Congregazione di S Gabriele, 19 March 1713
La nascitá di Gesù Bambino, Bologna, Congregazione di S Gabriele, Christmas 1713
La tentazione d'incredulità, Bologna, Congregazione di S Gabriele, 11 March 1714
Il core umano (G.B. Neri), Bologna, Congregazione di S Gabriele, Lent 1716
Il sacrificio d'Isacco, Castel S Pietro, Arciconfraternita di S Caterina, Pentecost 1738

OTHER WORKS

1 canzona in La ricreazione spirituale (Bologna, 1730)
1 ps, Domine, inc., in G.B. Martini, 1774
Concerted masses, motets, psalms, antiphons, litanies, madrigals, canons, *A-Wn, D-Dl, Mbs, I-Ac, Baf, Bc, Bsp, Pca, PL-SA*
Letters, *I-Bc*

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Controversia occorsa fra il P. Martini ed il Sig. G.A. Riccieri per un soggetto di fuga (MS, *Bc* HH/6)
G.B. Martini: *12 risposte diverse a un soggetto di fuga dato dal Ricieri* (MS, *Bc* HH/72)
G.B. Martini: *Esemplare ossia saggio fondamentale pratico di contrappunto sopra il canto fermo*, i (Bologna, 1774/*R*), 71–2; ii (1776/*R*), 156ff
G.B. Martini: *Carteggio inedito del P. Giambattista Martini coi più celebri musicisti del suo tempo*, ed. F. Parisini (Bologna, 1888/*R*), 30, 34, 52, 81
L. Busi: *Il Padre G.B. Martini* (Bologna, 1891/*R*)
G. Mantese: *Storia musicale vicentina* (Vicenza, 1956), 75–6
M. Perz: 'Materiały do dziejów muzyki i opery na dworze Stanisława Mateusza Rzewuskiego' [Material for the history of music and opera at the court of Rzewuski], *Opera w dawnej Polsce na dworze Władysława IV*, ed. J. Lewański (Wrocław, 1973), 61ff
A. Żórawska-Witkowska: 'Giovanni Antonio Ricieri w Polsce', *Recepcja wzorów włoskich w polskiej kulturze muzycznej: Czasy saskie* [The reception of Italian patterns in Polish musical culture: the Saxon period] (Warsaw, 1991), 7–20

ANNE SCHNOEBELEN

Rickenbacher, Karl Anton (*b* Basle, 20 May 1940). Swiss conductor. He studied under Herbert Ahlendorf at the Berlin Conservatory and at conducting courses with Karajan and Boulez. He spent his early career as a répétiteur and staff conductor at Zürich (1966–9) and Freiburg (1969–75), and has subsequently devoted himself to concert work. He was Generalmusikdirektor of the Westphalian SO in Recklinghausen (1976–85), principal conductor of the BBC Scottish SO in Glasgow (1978–80) and has appeared frequently as a guest conductor in Europe, the USA and Japan. In 1987 he was appointed principal guest conductor of the Orchestre Philharmonique du BRT in Brussels. Rickenbacher has made numerous recordings, notably of little-known works by Beethoven, Spohr, Liszt, Richard Strauss, Humperdinck, Schreker and others.

ANDREW CLARK

Rickenbacker. The brand name of a range of guitars manufactured in California. Adolph Rickenbacker (*b* Basle, April 1886; *d* CA, March 1976), a tool and die maker, George Beauchamp, a guitarist and designer, and Paul Barth, all of whom had worked for the National

String Instrument Corp. (maker of the 'ampliphonic resonator' guitar; *see* RESONATOR GUITAR), founded the firm Ro-Pat-In in 1931; the name was changed to Electro String Instrument Corp. in 1934. In 1932 the firm introduced two models of electric steel guitar, the Rickenbacker A22 and A25, designed to be played across the knees; they were nicknamed 'frying pans' because of their round bodies and long necks. Probably designed by Beauchamp in collaboration with Barth, these guitars were the world's first commercially produced solid-bodied electric guitars with electro-magnetic pickups. The company also produced one of the first electric Spanish-style guitars, the Electro Spanish, in about 1935. During the 1930s and 40s they made mainly lap electric steel guitars (including instruments with a double neck) and free-standing electric Hawaiian guitars.

Rickenbacker sold the Electro company in 1954 to the Californian businessman F.C. Hall, who founded the sales company Rickenbacker Inc. in 1965. From the late 1950s the Rickenbacker name came to be associated with solid-bodied electric guitars and a more successful range of semi-acoustic electric and electric bass guitars. These instruments are visually very distinctive, having angled headstocks and often the scimitar-shaped f-holes that are unique to Rickenbacker guitars; some of the designs were created for Rickenbacker by the luthier Roger Rossmiesl, who later worked for the Fender company.

In 1956 Rickenbacker brought out one of the first neck-through-body guitars, the Combo 400. The following year they produced their first solid-bodied electric bass guitar, the Model 4000. One of their most original-sounding instruments is the electric 12-string guitar, introduced in 1963 and popularized by its use, soon afterwards, by Roger McGuinn on the recording by The Byrds of *Mr Tambourine Man*. The company continues to produce a series of acoustic, electric and electric bass guitars. In 1984 the firm's name changed again to Rickenbacker International Corp.

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TONY BACON

Ricketts, Frederic Joseph. *See* ALFORD, KENNETH J.

Ricochet (Fr.). In string playing, a bowstoke that bounces off the string. *See* BOW, §II, 3(ix).

Ricordi. Italian firm of publishers.

1. HISTORY. The firm of Ricordi was founded in Milan in 1808 by Giovanni Ricordi (*b* Milan, 1785; *d* Milan, 15 March 1853); it was directed from 1853 to 1888 by his son Tito (i) (*b* Milan, 29 Oct 1811; *d* Milan, 7 Sept 1888), from 1888 to 1912 by Tito's son Giulio (*b* Milan, 19 Dec 1840; *d* Milan, 6 June 1912) and from 1912 to 1919 by Giulio's son Tito (ii) (*b* Milan, 17 May 1865; *d* Milan, 13 March 1933). The firm was managed from 1919 to 1940 jointly by Renzo Valcarenghi and Carlo Clausetti, from 1940 to 1944 by Valcarenghi and Alfredo Colombo and from 1944 to 1952 by Colombo, Eugenio Clausetti and Camillo Ricordi. In 1952 it became a limited company, under the presidency first of Colombo, then of Guido Valcarenghi (from 1961), Carlo Origoni (from 1976), Gianni Babini (from 1982) and Guido Rignano (from 1988 to 1995). In June 1995 the company merged with BMG Ariola forming a new company BMG Ricordi S.p.a., of which Casa Ricordi is a division managed by Mimma Guastoni.

Giovanni Ricordi, a violinist, was leader of the orchestra of a small Milanese theatre, the Fiando. Probably in 1803 he had started a *copisteria*(copying establishment) beneath the portico of the Palazzo della Ragione. From 1804 to 1807 he was under contract as official copyist and prompter to the Teatro Carcano and in 1807 to the Teatro Lentasio. In 1807 he spent several months in Leipzig studying the techniques of Breitkopf & Härtel and, after returning to Milan, on 16 January 1808 he formed a publishing partnership with Felice Festa, an engraver and music seller. Their first, and probably only, joint publication was a duet from Farinelli's *Calliroe*, which they issued as the first in a series entitled *Giornale di musica vocale italiana*; the imprint gave Ricordi's address as Contrada di S Margherita (not mentioning the house number, 1108) and Festa's as Pantano no.4705. The partnership was terminated on 26 June 1808, and at about the same time Ricordi took a shop at 4068 Contrada di Pescaria Vecchia, from which address his plate number 1 (Antonio Nava's *Le quattro stagioni*) was issued. In 1811 he was appointed publisher to the Milan Conservatory. In the following year, probably in August, he moved to 1065 Contrada di S Margherita, and in the winter of 1815–16 to no.1118 of the same street. About 1824 the shop, which he used as his publishing address, transferred to Ferdinando Artaria's former premises, favourably located opposite La Scala (Dirimpetto all'I. R. Teatro alla Scala no.1148) and in 1828 he moved his printing works from 1118 Contrada di S Margherita to 1635 via Ciovasso. From 1838 Ricordi's imprints read '1720 Contrada degli Omenoni', but after about 1860 the firm's address was normally omitted from its publications. In 1844 a new shop was opened at the side of La Scala, 'di fianco alla Scala', and soon became known as the Casino Ricordi. By 1867 the main offices, and probably the works too, were at 1 via Omenoni; from 1875 at the latest there was a shop at the Galleria Vittorio Emmanuele; in 1884 new printing works were erected at 21 viale Porta Vittoria; and in January 1889 a shop was opened at 9 via S Margherita. In 1910 the works were moved to 42 viale Campania and the offices to 2 via Berchet. Both these premises were bombed in 1943, with the loss of machinery and the stock of unsold copies, hire material and almost all the non-autograph manuscripts. The reconstructed via Berchet premises were reopened in February 1950. The most valuable of Ricordi's rich archives survived the war and are still in the possession of the firm; they include some 4000 music manuscripts (chiefly autograph), a large quantity of correspondence, and approximately 25,000 printed editions; details of much of the collection are listed at the Ufficio Ricerca Fondi Musicali (the Italian RISM centre) in Milan.

During his first decade in business Giovanni Ricordi issued an average of 30 publications a year; in his second the yearly average was about 300. This expansion was largely the result of a succession of contracts starting from December 1814, which he won as prompter and exclusive copyist to La Scala, giving him the right to publish the

music performed there; in 1825 he purchased their entire musical archives. In 1816 he had a similar contract as copyist to the Teatro Re, and in the 1830s and 1840s concluded highly favourable agreements with the opera houses of Venice and Naples. By the end of 1837 he had not only purchased the stock and plates of Ferdinando Artaria but was able to boast more than 10,000 publications, the exclusive rights to operas written for Milan and Naples, an archive of 1800 autograph manuscripts and a branch in Florence. The latter, Ricordi Grua & Co., was opened towards the end of 1824; its name was changed to Ricordi Pozzi & Co. (1827), to G. Ricordi & Co. (1828) and to G. Ricordi & S. Jouhaud (*c*1840). In 1860 the association with Jouhaud terminated, and in 1865 Tito (i) opened an independent branch in Florence. A London branch, Grua Ricordi & Co., had been opened (1824), but it was closed four years later. In December 1840 Ricordi purchased the small business of Gaetano Longo (of Este). Expansion within the firm continued at such a rate that by his death in 1853 Giovanni had issued 25,000 publications.

Tito (i), a good pianist, had worked in the firm since 1825. Under his management, new printing methods were introduced, branches in Naples (1860), Rome (1871), London (1875), Palermo and Paris (both 1888) were opened, and the substantial businesses of Clausetti (1864), Del Monaco and Guidi (both 1887) and finally Lucca (30 May 1888) were taken over. The acquisition of Lucca, which had been Ricordi's chief rival from the 1840s and had itself between 1847 and 1886 absorbed five firms (including Canti), brought to the Ricordi catalogue some 40,000 editions as well as the Italian rights to Wagner's operas.

Shortly before his death, Tito (i) gave over the management of the firm to his son Giulio, a highly cultured man and the best musician in the family. Usually under the pseudonym J. Burgmein (or sometimes Grubmeni), he composed many piano pieces and songs as well as some orchestral music and stage works, culminating in a comic opera *La secchia rapita*, performed at Turin in 1910. He worked for his father for a short time from 1856 and permanently from 1863. It was he who regularly dealt with Verdi on the firm's behalf (from *c*1875) and who played a central role in Puccini's artistic development. Under his management, branches at Leipzig (1901) and New York (1911) were opened, part of the stock of Escudier, Ricordi's former Paris agent, was acquired (1889), and the firms of Pigna and Schmidl (both 1902) and Carelli (1905) were taken over. His son Tito (ii), who succeeded him, appears to have lacked both charm and judgment. He and Puccini disliked each other, and Puccini had *La rondine* published by Ricordi's rival Sonzogno. When Tito (ii) retired in 1919, the management of the firm passed out of the hands of the Ricordi family. Business expansion continued, however, and in South America the publishers Breyer-Hermanos (1924, Buenos Aires; Breyer had been representing Ricordi since 1885), Canulli (1925), Harrods (1928), Oerthmann (1935), Balerio y Bonini (1940) and Romero y Fernandez (1947) were all taken over; the Walter Mocchi musical archives were acquired in 1929, and the Naples firm of Pasquariello absorbed in 1946. Further branches were set up in São Paolo (1927), Basle (1949), Genoa (1953), Toronto (1954), Sydney (1956) and Mexico City (1958). Currently there are foreign branches bearing the Ricordi name in Buenos Aires, São Paolo, Feldkirchen (Germany) and Colonia Narvarte (Mexico). By 1996 Ricordi had published more than 137,000 editions; gramophone records, light music and plays are now in its catalogue.

2. Publications. The firm's earliest editions were printed from engraved plates, but in 1822–3 several publications were printed by lithography. About 1824 Ricordi took over Ferdinando Artaria's lithographic department, and a year or so later Tito (i) was sent to Germany to study the process. Nevertheless the firm only rarely used lithography, and printing direct from engraved plates remained the normal practice until the 1870s, when chromolithographic and offset processes were introduced. In their publications of vocal music Ricordi invariably used, until about 1844, the soprano and tenor clefs in addition to the treble and bass, and it was a further 20 years before the former were finally dropped. In 1877 the firm devised a new modification of the treble clef to indicate a line sung an octave lower, by a tenor. Ricordi's plate numbers are in general reliably chronological (but certain caveats are sounded by Gossett and Hopkinson). The sudden leap in 1890 from about 55,000 to about 94,000 is explained by the application in that year of Ricordi numbers to their recently acquired Lucca stock. Another useful Ricordi practice was the blind-stamping of dates on most of their publications issued between about 1860 and 1932; in all probability these stamps related not to the date of printing but rather to that of the binding or wrappering of a particular batch of copies. In the Ricordi archives there is a further valuable source of precise chronological information – a series of manuscript notebooks giving the dates on which many works to be published by the firm were sent, apparently, for engraving or printing.

Ricordi's first catalogue (1814) lists his first 176 publications. These were mainly piano arrangements of and variations on operatic tunes, pieces for one and two guitars (including several by Antonio Nava), and the operatic numbers that formed part of his *Giornale di musica vocale italiana*(which did not run beyond its fourth volume). The most notable single items from these early years were Asioli's *Trattato d'armonia* and Pollini's *Metodo per forte-piano o clavicembalo*, both published for the Milan Conservatory, and Ricordi's first complete vocal score, Mayr's *Adelasia ed Aleramo*, issued in association with the firm of G.C. Martorelli. Several supplementary catalogues were printed during the next few years, and then, in 1825, appeared a major catalogue of Ricordi's total production (more than 2300 items) to the end of 1824. By this time the firm was offering a range of instrumental music by international composers, methods and theoretical works for students, a large selection of Italian operatic numbers for piano solo and piano and voice (including many pieces by Rossini), and dance and ballet music for piano solo. Especially noteworthy are the first appearances of Paganini's works in print (opp.1–5), many pieces for violin by Rolla and for guitar by Nava and Giuliani, and vocal scores of five complete operas. The catalogue lists in full score about 60 operatic excerpts but only two complete works: Weigl's cantata *Il ritorno d'Astrea* and Beethoven's *Christus am Ölberge*. Much of the music in the catalogue first appeared in the series *Biblioteca di Musica Moderna*, a periodical collection offered by subscription in four (1820) and six (1821–30)

categories, three consisting of piano music and one each of vocal, violin and flute music.

The next general catalogue appeared in 1838 and advertised the firm's 10,000 publications to the end of 1837. During this period Ricordi had, through his connections with opera houses, established both an extremely powerful position for himself in the operatic world and a highly profitable business. Rossini had effectively retired and Bellini was dead; but Ricordi had published vocal scores and was in a position to hire out performing material of 19 operas by Rossini and eight by Bellini. Donizetti was still flourishing, and Ricordi either already had published, or was about to publish, all but a handful of his works composed after 1830. Also on Ricordi's books were the best of the other Italian opera composers – Mercadante, Vaccai, Pacini and Luigi and Federico Ricci – as well as Meyerbeer, whose *Il crociato in Egitto* had been published by the firm in 1824 and whose French operas were now achieving widespread success. In 1839, by publishing Verdi's first opera, *Oberto, conte di S Bonifacio*, Ricordi took the most significant single step in the entire history of the firm. Except for *Attila*, *I masnadieri* and *Il corsaro*, published by Lucca between 1846 and 1848, Ricordi published all Verdi's remaining operas (for illustration *see* PRINTING AND PUBLISHING OF MUSIC, fig.23), the Requiem and, after 1848, almost all his smaller works.

Shortly afterwards Italy's first regular musicological and critical journal, the *Gazzetta musicale di Milano*, was founded by Ricordi. From 2 January 1842 it was weekly, with monthly musical supplements that were reissued annually, until 1848, in a series entitled *Antologia classica*. For a short time in 1848 it appeared as the *Gazzetta musicale di Milano ed Eco delle notizie politiche*, the greater part being given over to political comment, but, after a break in publication, it reverted in 1850 to exclusively musical content. Apart from occasional breaks, it survived until 25 December 1902, after which it merged with Ricordi's *Musica e musicisti*, which had been started in June 1902. This was renamed *Ars et labor – Musica e musicisti* from 1906 until December 1912, when it merged with *Il secolo XX*. From 1865 to 1883 the firm had published a second periodical, the *Rivista minima*, a fortnightly review of politics, literature, art and theatre; it was edited until 1874 by Verdi's librettist Antonio Ghislanzoni, then by Ghislanzoni and Salvatore Farina, and from 1878 by Farina alone. In 1919 *Musica d'oggi* was launched, quarterly for its first year and thereafter monthly, until 1942, when it lapsed temporarily. From 1951 to 1957 it reappeared as *Ricordiana* and in 1958 reverted to *Musica d'oggi*; it ceased publication in December 1965.

The Italian passion for operatic and vocal music coupled with the paucity of original instrumental works composed in Italy during the 19th century was, not unnaturally, reflected in Ricordi's catalogues, and during the second and third quarters of the century a large proportion of the immense quantity of instrumental music, especially for piano, put out by the firm consisted of operatic arrangements. Especially large contributions were made by Czerny, Liszt, Döhler, Henri Herz, the Strauss family, Golinelli, Prudent, Truzzi, Adolfo Fumigalli, Ascher, Bonamici and Martucci; the firm also published numerous methods and exercises for all instruments. The Ricordi catalogue of 1875 advertised the *Biblioteca di musica popolare*, which came to be known as the *Edizioni economiche*. Designed to be produced inexpensively, this at first consisted only of vocal and piano scores of opera, printed in a new smaller format (subsequently used for all Ricordi's vocal scores); later, publications in all genres were added to the series. This catalogue shows that in the second half of the century the firm was maintaining its operatic tradition. Pedrotti and Boito had already been taken on, and from the 1870s operas by Ponchielli and Catalani were published. In 1884 Ricordi published Puccini's first opera, *Le villi*, after it had been turned down by Sonzogno; and, apart from *La rondine*, the firm went on to publish all Puccini's operas. After Verdi, Puccini has been Ricordi's most valuable asset by far. Sonzogno, however, proved to be their strongest rival since Lucca; the firm was the main publisher of Puccini's most successful contemporaries, Mascagni and Leoncavallo, leaving Ricordi the less profitable Alfano, Franchetti, Montemezzi and Zandonai.

After World War I the character of Ricordi's catalogue altered: much more emphasis was now given to new editions of earlier composers, both Italian and foreign. These undertakings included editions of Domenico Scarlatti, Beethoven and Chopin, and an anthology of early music; in 1947 an important collected edition of Vivaldi's instrumental works was launched. At the same time Ricordi continued to publish, though with far more competition and perhaps rather less energy and inspiration than in the 19th century, the works of contemporary Italian composers, including operas and other music by Pizzetti, Malipiero, Respighi, Wolf-Ferrari, Rocca, Tosatti, Rossellini, Bettinelli, Rota and Testi, and non-operatic works by Arrigo, Bussotti, Casella, Castelnuovo-Tedesco, Gentilucci, Ghedini, Maderna, Mannino, Nono, Petrassi, Turchi, Veretti and Zafred. A department dealing in American popular music was set up in Italy after World War II, while the New York branch, under the directorship of Franco Colombo, operated as a publishing house rather than an agency for the parent firm, and issued the music of such composers as Creston, Dello Joio, Hoiby, Kubik, Menotti, Thomson and Varèse. The Buenos Aires branch, as a continuation of the Breyer firm, similarly issued popular and serious music for the local market. Ricordi's output of literature has generally been small but has expanded in the 1980s and 90s; the more substantial items include Franco Abbiati's useful biography *Giuseppe Verdi* (1959) and the *Enciclopedia della musica*, edited by Claudio Sartori (1963–4).

Between 1700 and 1770 Italian music publishing was in eclipse. Marescalchi and Zatta brought about a temporary revival, but both had retired before Giovanni Ricordi opened his business in 1808. At this time Italian music normally circulated in manuscript copies; it needed a man of Ricordi's training, taste, energy and ambition to realize, after himself spending four years as a copyist, that through publication music could be circulated much more accurately, widely, swiftly and cheaply, as well as far more profitably, to everybody's advantage. His rise to power in his first 20 years seems to have been achieved with a simplicity and orderliness that are hard to believe; it is interesting to speculate what sort of opposition, if any, he encountered in clinching the useful appointment to the conservatory and his vital contracts with La Scala and other theatres. The fact is, however, that he brushed

aside, and continued to brush aside, almost all competition, just as his son and grandson were to do after him. All three had the happy knack of recognizing quality when they saw it; they also had the tact, the persistence and the influence to patronize and market it. In the entire history of music publishing there has been no other firm that through its own efforts, astuteness, initiative and flair has achieved a position of dominance such as Ricordi enjoyed in Italy in the 19th century, nor of power such as it has been able to maintain (on account of its rights on Verdi's and Puccini's operas) in the 20th.

It must be noted, however, that Ricordi has been criticized for allowing considerations of art to take second place to those of commerce. Verdi himself complained bitterly about the elder Tito's sanctioning, for financial gain, mutilated performances of his works. There is a clear moral obligation for the publisher owning the rights and autograph manuscripts of almost every one of Verdi's and Puccini's operas to make those works available, and in correct texts; but Ricordi was extremely slow in fulfilling that obligation. The firm's 1975 catalogue advertised the full scores of only seven Verdi operas; the others had never been put on sale and were available only for hire. Further, there was a widely held view that the existing scores of these composers' operas, whether on sale or for hire, contained inaccurate texts. From 1958 to 1963 there raged a battle almost as fierce as the Querelle de Bouffons between, on the one hand, Denis Vaughan and his supporters, who maintained that the scores were riddled with actual errors (Vaughan claimed to have counted 27,000 in *Falstaff*) and, on the other, Ricordi and its defenders, who held that the alleged divergences between autograph and printed texts were authorized modifications that had gradually evolved over successive contemporary performances and productions. This dispute could be resolved only by Ricordi's allowing unfettered access to their Verdi and Puccini archives and publishing a critical edition of the works of both composers. Happily, a critical edition of Verdi's works is now in progress under the general editorship of Philip Gossett: five operas and the Requiem are already issued (1997). Ricordi has also launched a Rossini edition, again under Gossett, of which eleven operas and five other works are in print, and a Donizetti edition, under Gabriele Dotto and Roger Parker, of which the first volume appeared in 1991. All three editions are published jointly with the University of Chicago Press. Puccini has been less favourably treated: Ricordi publish full scores of all but his first two operas, but no critical edition has been announced.

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(*selective list*)

all published in Milan

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Secondo catalogo delle opere pubblicate (1848, suppls. 1–32, 1848–55)
Catalogo delle opere pubblicate (1855–64)
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Catalogo generale delle edizione economiche e popolare (1919)
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RICHARD MACNUTT

Ridderbusch, Karl (*b* Recklinghausen, 29 May 1932; *d* Wels, nr Linz, 21 June 1997). German bass. He made his début at the Städtisches Theater, Münster, in 1961. He was a member of the Essen Opera before moving to Düsseldorf in 1965, where he made the Deutsche Oper am Rhein his artistic base. In 1967 he made his débuts at Bayreuth and the Metropolitan in Wagner, and at Covent Garden in 1971 where he sang Fasolt, Hunding and Hagen. He sang regularly at the Vienna Staatsoper, his first appearance there in 1968, and was a notable Hans Sachs in Karajan's production of *Die Meistersinger* at the 1974 and 1975 Salzburg Easter festivals. Ridderbusch's voice was firm, clear, sonorous and rich in timbre; his style was direct, his stage presence imposing. He appeared successfully in Verdi, and in *buffo* roles including Ochs and Mozart's Bartolo, but he was at his best in the serious, dramatically demanding repertory, for example the Commendatore, Rocco, Hunding, Hagen, Hans Sachs and Caspar (*Der Freischütz*). His recordings, which include Hans Sachs, his *Ring* roles and Rocco, demonstrate the warmth and conviction of his interpretations.

GERHARD BRUNNER/R

Riddle, Frederick (Craig) (*b* Liverpool, 20 April 1912; *d* Newport, Isle of Wight, 5 Feb 1995). English viola player. Born into a musical family, at five he began violin lessons with Elsie Dudding. He then studied at the RCM with her teacher, Maurice Sons, a pupil of Vieuxtemps, taking the viola as second study with Ernest Tomlinson. In 1932 he joined the LSO as a viola player and in 1934 became principal, also holding that position in the Glyndebourne and Queen's Hall orchestras and then from 1938, with time out for war service, the LPO. In 1953 he moved to the RPO, retiring in 1977. He was a member of the Catterall and Philharmonia Quartets and the Philharmonic Trio (with whom he made a sparkling recording of Francaix's String Trio). He then had a trio with Jean Pougnet and Anthony Pini which made many records; their Hindemith First Trio ranks among the finest performances by British string players. As a soloist, Riddle played not only the key works for viola and orchestra by Mozart, Berlioz, Walton, Bartók and Hindemith but such contemporary pieces as Ghedini's *Musica da concerto* and works by Bax, Fricker and Rubbra. Concertos were written for him by Elisabeth Lutyens, Alan Hoddinott, Martin Dalby and Justin Connolly and sonatas by Rawsthorne and Arnold. He was an elegant, sensitive player with a supple tone of rare beauty, second only to William Primrose among British viola players of his generation. In 1937, with the composer conducting, he made the first recording of the Walton concerto, a performance still regarded as the benchmark. He also recorded Berlioz's *Harold en Italie* with Scherchen and Beecham. He taught at the RCM and the RMCM from 1948, numbering many leading players among his pupils, and was awarded the OBE in 1980. He played on violas by the Grancino brothers and Paolo Antonio Testore.

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TULLY POTTER

Riddle, Nelson (Smock) (*b* Oradell, NJ, 1 June 1921; *d* Los Angeles, 6 Oct 1985). American popular arranger, composer and conductor. During the 1940s he played the trombone and arranged for a number of big bands, including those of Jerry Wald, Tommy Dorsey, Bob Crosby and Charlie Spivak. After a short period in the army, following which he gave up professional playing, he studied orchestration and composition with Castelnuovo-Tedesco, subsequently joining NBC Radio as a staff arranger and conductor. Both at NBC and Capitol Records, which he joined in 1951, he worked with many prominent popular singers, among them Peggy Lee, Judy Garland, Nat 'King' Cole and Ella Fitzgerald. Riddle was also the arranger for many of Frank Sinatra's film musicals including *Guys and Dolls* (1955), *High Society* (1956) and *Pal Joey* (1957), and the success of Sinatra in the late 1950s owed much to Riddle's alternately introspective and swinging arrangements.

In the 1960s and 1970s Riddle was most active in film and television, having left Capitol Records in 1962 to pursue a freelance career, and worked as the musical director on several transfers of Broadway shows to film, including *How to Succeed in Business Without Really Trying* (1966) and *Paint Your Wagon* (1969). Apart from these arrangements his own film scores include *A Hole in the Head* (1959) and *The Great Gatsby* (1975), which won an Academy Award. He provided music for such television series as 'The Smothers Brothers Comedy Hour' and 'Rowan and Martin's Laugh-In', and the themes to 'The Untouchables' and 'Batman' among others. Riddle took charge of the music for the inauguration ceremonies of President John F. Kennedy in 1961 and President Ronald Reagan in 1985. Among his last work was a collaboration with the singer Linda Ronstadt, which resulted in three albums of popular songs from the 1920s and 1930s: *What's New*, *Lush Life* and *For Sentimental Reasons*.

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MARK TUCKER/R

RIdIM. *See* RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE.

Řídký, Jaroslav (*b* Liberec, 25 Aug 1897; *d* Poděbrady, 14 Aug 1956). Czech composer and teacher. At the Prague Conservatory he studied with Jirák, Foerster and Křička (1919–23), continuing his training in Foerster's masterclasses in 1926. He worked as harpist of the Czech PO (1924–38) and conductor of the Czech Philharmonic Choir (1925–30), but his most important activity was in teaching composition at the Prague Conservatory and Academy of Music (1929–56), where he was appointed professor in 1955; in the previous year he had received the K. Gottwald State Prize. Řídký's music is in the tradition of Dvořák: lyrical, folklike in its melody and finely crafted.

WORKS
(*selective list*)

7 syms.: op.3, 1924, op.4, 1925, op.8, 1927, op.10, 1928, op.17, 1931, op.35, 1938, op.47, 1956

Other: Vn Conc., op.7, 1926; 2 vc concs., op.14, 1930, op.36, 1940; Pf Conc., op.46, 1952; 2 nonets, 5 str qts, wind qnt, pf trio, etc.

Light music incl. polkas, marches, folksong arrs.

Principal publishers: Panton, Supraphon

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MILAN KUNA

Ridler, Philipp Jakob. *See* RITTLER, PHILIPP JAKOB.

Ridout, Alan (John) (*b* West Wickham, Kent, 9 Dec 1934; *d* Caen, 19 March 1996). English composer and teacher. A gifted composer as a youth, he entered the GSM at the age of 15, and from 1951 studied at the RCM, where his teachers included Jacob and Howells; he later studied privately with Fricker and Tippett. In 1957–8, on a Dutch government scholarship, he studied with Badings for whom he wrote his *Psalm for Sine Wave Generators*, one of the earliest electronic works by a British composer; he also experimented with microtonal scales. On his return to Britain he undertook research with Thurston Dart, and from 1960 to 1984 was professor of theory and composition at the RCM. He became well known for his broadcast talks 'Background to Music'. While holding lectureships at Birmingham, Cambridge (1963–75) and Oxford (1987–90), from the mid-1960s Ridout was resident in Canterbury where he was known as an inspiring teacher at the cathedral choir school and at King's School. In 1964 a commission from the cathedral organist Allan Wicks began a creative partnership that resulted in a plethora of choral works, including seven canticle settings, versions of the Matthew and John Passions and several choirboys' operas. From 1993 Ridout lived in France.

His prolific output (over 900 works) is notable for its contribution to children's opera and ballet and educational works. He had a special affinity for wind instruments. His trenchant, taut style displays an eclectic choice of idiom, from medieval polyphony to 12-note serialism; many of his finest works affirm a rare lyrical sensibility.

WORKS
(*selective list*)

Ops: The Rescue (chbr op, 1, D. Holbrook), 1963; The Pardoner's Tale (1, N. Platt, after G. Chaucer), 1971; Creation (7 scenes, P. Dickinson), 1973; Phaeton (radio op, Dickinson), 1975; Wenceslas (2, Dickinson), 1977; The White Doe (2, A. Wicks, after W. Wordsworth), 1987; 6 children's ops

Ballets: Pedro the Parrot (1983); Fisherboy (1984); The Maid of the March (1989); Theseus (1992)

Vocal: The Quarrel (cant., P. Dickinson), vv, chorus, brass, perc, 2 pf, 1970; Christmas Orat., solo vv, chorus, orch, 1971; C.3.3. (cant., O. Wilde, J.W. von Goethe), Ct, chorus, wind, 1973; George-Lieder (S. George), high v, pf, 1985; Requiem, chorus, hp, str, org, 1987; Stronger than the Storm (cant.), SATB, 1993; Salve Regina, 4 choruses, org, 1995; 12 melodramas; 8 song cycles; other cants.; see Syms. [no.5]

Syms: no.1, 1958; no.2, 1964; no.3, wind, perc, 1965; no.4, wind, perc, 1967; no.5 'Sinfonia da chiesa', female vv, orch, 1969; no.6, wind, 1981; no.7 'Christmas Sym.', 1983; no.8, str, 1984

Other orch: Fl Conc., 1973; Db Conc., 1974; 13 concertinos: pic, dbn, fl, ob, eng hn, cl, b cl, sax, bn, hn, tpt, trbn, tuba, all with str, 1975–9; Tr Rec Conc., 1979; Double Conc., fl, hp, orch, 1979; Flugelhorn Conc., 1988; Sinfonietta, str, 1989; Summer Serenade, vn, chbr orch, 1989; Concerto no.3 'The Prisoner', solo vc, 8 vc, 1995; La soupe aux choux, ov., str, 1995

Chbr and solo inst: The Seven Last Words, org, 1965; Dance Suite, org, 1969; Resurrection Dances, after a picture by S. Spencer, org, 1969; Sinfonia, org, 1970; 6 Studies, org, 1976; 14 Stations of the Cross, org, 1978; The Ages of Man, wind qnt, pf, 1988; Sonata, fl, hp, 1988; Pf Qnt, 1991; Str Qnt, 1991; Sonata, pf, 1996; other pf pieces, chbr works

MSS in *GB-AM*

Principal publishers: Associated Board, Chappell, Cramer, Emerson, Encore, Meyhew, OUP, Schott, Stainer and Bell, Thames

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R. Scott, ed.: *Alan Ridout: the Complete Catalogue* (York, 1997) [incl. biography, list of works and writings, bibliography, discography, sources]

HUGO COLE/MALCOLM MILLER

Ridout, Godfrey (*b* Toronto, 6 May 1918; *d* Toronto, 24 Nov 1984). Canadian composer. He studied with Ettore Mazzoleni, Charles Peaker and Healey Willan at the Toronto Conservatory, where in 1940 he began teaching theory and history. His first major work, the Ballade for viola and string orchestra (1938), was widely performed in Canada and the USA by William Primrose, and in Britain under Boult. During the 1940s Ridout gained valuable experience writing and conducting film scores for the newly created National Film Board, arranging popular music for symphony orchestra for 'big band' shows and providing over 200 background scores for CBC radio dramas. In 1948 he was appointed to the Faculty of Music, University of Toronto, where he became a senior professor.

Ridout was proud of his status as the eccentric traditionalist among Canadian composers. He acknowledged the particular influence, conveyed to him by his English-trained teachers, of such Victorian and Edwardian composers as Sullivan, Elgar and Holst. But his music is

much more widely informed, even taking occasional forays into serialism – without, however, following the stylistic implications of that technique. His preferred medium is the full orchestra, augmented where possible by solo voice or choir. His chosen texts are likely to be scriptural, or of romantic impulse. Of the works without text, some of the most engaging are programmatic or ceremonial. His melodies are often tonal and his bold harmonies, syncopated rhythms and brilliant orchestration have a contemporary, North American character. Rhythmic ostinatos can be sustained over a whole movement with almost Baroque consistency. His forms tend to be sectional, closed and symmetrical. His work is characterized by a striving for mastery rather than innovation, which perhaps partly explains his historical reconstruction of the orchestral score of Quesnel's Canadian opera *Colas et Colinette* (1790) from an extant second violin part.

WORKS
(*selective list*)

Orch: Ballade, va, str, 1938; 2 Etudes, str, 1946, rev. 1951; Music for a Young Prince, 1959; Fall Fair, 1961: Colas et Colinette, ov. for op by Quesnel, 1964; La prima ballerina (ballet), 1966, 2 suites, 1967; Partita accademica, band, 1969; Frivolités canadiennes [after melodies by Vézina], 1973; Jubilee, 1973; Conc. grosso, pf, str, 1974; George III his Lament, 1975; Tafelmusik, wind ens, 1976; Ballade no.2, va, str, 1980; Conc. grosso no.2, brass qnt, orch, 1980; No Mean City: Scenes from Childhood, 1983

Choral: Esther (H. Voaden), dramatic sym., S, Bar, vv, orch, 1952; Coronation Ode (Voaden), vv, orch, 1953; The Dance (Carmina burana cxxxvii, trans J.A. Symonds), vv, orch, 1960; Pange lingua (T. Aquinas), vv, orch, 1960; 4 Sonnets (J.E. Ward), vv, orch, 1964; When age and youth unite (C. Bissell), vv, orch, 1966; Cantiones mysticae no.3 'Dream of the Rood', Bar/T, vv, orch, 1972; many smaller pieces

Solo vocal: Cantiones mysticae (J. Donne), S, orch, 1953; The Ascension (Cantiones mysticae no.2) (V. Fortunatus), S, tpt, str, 1962; In memoriam Anne Frank, S, orch, 1965; 4 songs of Eastern Canada, S, orch, 1967; many songs and folksong arrs.

Other works: chbr pieces, inst music, arrs.

Principal publishers: Chappell, Harris, Novello, Thompson, Waterloo

HARVEY OLNICK

Rieck, Karl [Carl] **Friedrich** (*d* Berlin, 14 July 1704). German composer, violinist and harpsichordist. Besser reported that Rieck soon mastered to the highest degree both the keyboard and the violin. According to Mattheson, he became director of music to Counts Fug and Räder in Silesia. From 20 January 1683 he worked for the electoral Brandenburg court at Berlin, in the first place as chamber musician. On 14 September 1698 he became director of the elector's chamber music and in 1701 Oberkapellmeister of what had become the royal Kapelle. About 1700 several servants of the Berlin court bore the name Rieck, but the relationship between them is as yet unknown; Karl Friedrich was sometimes known as 'the younger Rieck'. He is known to have composed for court festivities a vocal ballet and three cantatas; all but the ballet are now lost. The ballet was *La festa del Hymeneo* (*D-Bsb*, to a text by Ortensio Mauro), composed jointly with Attilio Ariosti for the wedding of Princess Louise Dorothea Sophie; for the same occasion at Oranienburg, Rieck wrote a dramatic cantata, *Peleus und Thetis, oder Das Glück der Liebe* (to a text by Besser). He wrote his cantata *Der Streit des alten und neuen Saeculi* (with words by Benjamin Neukirch) for the birthday of King Friedrich I on 12 July 1701. His other cantata was called *Triumph der Liebe*.

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C.M. Pluemicke: *Entwurf einer Theatergeschichte von Berlin* (Berlin, 1781/*R*)
L. Schneider: *Geschichte der Oper und des Königlichen Opernhauses in Berlin*, with appx: *Geschichte der kurfürstlich Brandenburgischen und Königlich Preussischen Kapelle* (Berlin, 1852)
K. Freiherrn von Ledebur: *König Friedrich I. von Preussen* (Leipzig, 1878–84)
A. Ebert: *Attilio Ariosti in Berlin (1697–1703)* (Leipzig, 1905)

THOMAS-M. LANGNER

Ried, Aquinas (*b* Bavaria, *c*1810; *d* Valparaíso, Chile, 17 May 1869). Chilean composer of German origin. After receiving the doctorate in philosophy at Munich University in 1830, he emigrated, first to London and later to Australia, where he worked as a surgeon in a penal colony for seven years. On his return journey to Europe in 1844, he disembarked permanently at Valparaíso. In 1846 he composed a three-act opera in Spanish, *Telésfora*, the first lyric drama to be attempted in Chile; it was dedicated to the country's grandeur, but only one chorus was ever performed. All his works are lost, but in addition to *Telésfora* he is known to have completed three other operas (*Il granatiere*, 1860, to an Italian libretto, *Ismenilda* and *Ondega*) and to have left four incomplete (*Walhala*, 1863, to a German libretto, *Diana*, *Atacama* and *Idoona*).

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E. Pereira: *Los orígenes del arte musical en Chile* (Santiago, 1941)
R. Stevenson: 'Chilean Music in the Santa Cruz Epoch', *Inter-American Music Bulletin*, lxvii (1968), 1–17
M. Cánepa: *La ópera en Chile (1839–1930)* (Santiago, 1976)

SAMUEL CLARO-VALDÉS

Riedel, Carl (*b* Kronenberg, nr Wuppertal, 6 Oct 1827; *d* Leipzig, 3 June 1888). German chorus master and composer. He received his main musical education at the Leipzig Conservatory (with Hauptmann, C.F. Becker and others) from 1849 to 1852. In 1854 he founded a choral society (the Riedel-Whistling Verein) which in the following year became known as the Riedel'scher Verein and gave its first public concert. The choir performed sacred music of all periods, but Riedel gave special emphasis to Protestant works by J.S. Bach, Johannes Eccard, J.W. Franck and Schütz, as well as Liszt, Raff, Draeseke and other composers of the 'new German school', whom he supported as president (from 1868 until his death) of the Allgemeiner Deutscher Musikverein. He arranged and published the *Sieben Worte* and a compilation of selected pieces from the four Passions by Schütz (including the *St Mark Passion* later discovered as spurious) in the early 1870s. These rather free adaptations and his successful performances of them became very famous and stimulated further interest in Schütz among musicians and musicologists, including Chrysander, and Philipp and Friedrich Spitta.

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F. Spitta: *Die Passionen nach den vier Evangelisten von Heinrich Schütz: ein Beitrag zur Feier des 300 jährigen Schütz-Jubiläums* (Leipzig, 1886), 54–8
H. Ehrlich: *Aus allen Tonarten* (Berlin, 1888), 137–43

P. Simon: 'Zur Erinnerung an Prof. Dr. Carl Riedel, ehemaligen Vorsitzenden des Allgemeinen deutschen Musikvereins', *NZM*, lxxxv (1889), 297–301
S. Kümmerle: *Encyklopädie der evangelischen Kirchenmusik*, iii (Gütersloh, 1894/*R*)
A. Göhler: *Der Riedel-Verein zu Leipzig: eine Denkschrift zur Feier seines fünfzigjährigen Bestehens* (Leipzig, 1904)
F. Spitta: 'Die Passionen von Heinrich Schütz und ihre Wiederbelebung', *JbMP 1906*, 15–28
La Mara [M. Lipsius]: *Durch Musik und Leben im Dienste des Ideals* (Leipzig, 1917, 2/1925)
M. Elste: 'Riedel, Carl', *Rheinische Musiker*, ed. D. Kämper, viii (Cologne, 1984), 122–6

MARTIN ELSTE

Riedel, Friedrich W(ilhelm) (*b* Cuxhaven, 24 Oct 1929). German musicologist. He studied church music in Lübeck (1949–50), and musicology under Blume and Albrecht at Kiel University (from 1951) with history and theology as auxiliary subjects. He took a doctorate at Kiel in 1957 with a dissertation on source writings on keyboard music in the second half of the 17th century. He directed the central office of RISM in Kassel (1960–67) and was an assistant lecturer at Mainz University (1968–71), where he completed his *Habilitation* in 1970 with a work on church music at the court of Charles VI. He has been a professor at Mainz since 1972. He is editor of *Ars organa* and has written a number of monographs and edited congress reports for the series Studien zur Landes und Sozialgeschichte; he is also co-editor of the *Kirchenmusikalisches Jahrbuch*, consultant on organ preservation for the government of Rheinland-Pfalz and president of the Joseph Martin Kraus Gesellschaft (1982–). In addition to his extensive studies of source materials and regional music, he specializes in the history of church and keyboard music, Baroque music in Austria and J.M. Kraus. He was awarded the Pro Musicae Austriaca prize in 1996.

WRITINGS

Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts (diss., U. of Kiel, 1957; Kassel, 1960, 2/1990)
'Aloys Fuchs als Sammler Bachscher Werke', *BJb 1960*, 83–99; see also *Mf*, xv (1962), 374–9; xvi (1963), 270–75
'Der "Reichsstil" in der deutschen Musikgeschichte des 18. Jahrhunderts', *GfMKB: Kassel 1962*, 34–6
Das Musikarchiv im Minoritenkonvent zu Wien (Katalog des älteren Bestandes vor 1784), CaM, i (1963)
'Zur Geschichte der musikalischen Quellenüberlieferung und Quellenkunde', *AcM*, xxxviii (1966), 3–27
'Ein Skizzenbuch von Alessandro Poglietti', *Essays in Musicology: a Birthday Offering for Willi Apel*, ed. H. Tischler (Bloomington, IN, 1968), 145–52
Kirchenmusik am Hofe Karls VI. (1711–40) (Habilitationsschrift, U. of Mainz, 1970)
ed. J.M. Kraus: *Etwas von und über Musik fürs Jahr 1777* (Munich, 1977) [orig. pubd Frankfurt, 1778]
Kirchenmusik am Hofe Karls VI. (1711–1740): Untersuchungen zum Verhältnis von Zeremoniell und musikalischem Stil im Barockzeitalter (Munich, 1977)
ed.: *Der Göttweiger thematische Katalog von 1830*, i–ii (Munich, 1979)
Musikalische Schätze aus neun Jahrhunderten: Ausstellung des Musikarchivs, der Bibliothek und des graphischen Kabinetts des Stiftes Göttweig (Göttweig, 1979)
ed.: *Joseph Martin Kraus in seiner Zeit: Buchen 1980* [incl. 'Die Trauerkompositionen von Joseph Martin Kraus', 154–69]
'Zur deutschen Violinsonate mit Generalbass um 1680. Untersuchungen anhand des Kodex 726 im Musikarchiv des Wiener Minoritenkonventes', *Jakob Stainer und seine Zeit: Innsbruck 1983*, 123–33
ed.: *Joseph Martin Kraus und Italien: Buchen 1984* [incl. 'Italienische Musik im Spiegel von Reiseberichten der Goethezeit', 35–46]
ed.: *Geistliches Leben und geistliche Musik im fränkischen Raum am Ende des alten Reiches* (Munich, 1989)
Musik und Geschichte: gesammelte Aufsätze und Vorträge zur musikalischen Landeskunde (Munich, 1989)
'Mozarts Kirchenmusik: musikalische Tradition, liturgische Funktion, religiöse Aussage', *Mozarts Kirchenmusik: Freiburg 1991*, 11–36
Das Himmlische lebt in seinen Tönen: Joseph Martin Kraus, ein Meister der Klassik (Mannheim, 1992)
'Joseph Haydns "Applausus" und die Tradition des musikalischen Schultheaters in Österreich', *Joseph Haydn und die Oper seiner Zeit: Eisenstadt 1992*, 88–106
ed.: *Die Orgel als sakrales Kunstwerk*, i–iii (Mainz, 1992–5) [vol.i incl. 'Zur Geschichte und Ästhetik der Orgel', 13–32; 'Der kurrheinische Kreis als Orgellandschaft', 66–71; 'Der Orgelbau im Kurfürstentum Mainz', 72–87; 'Zur Problematik der Kathedralorgel: die Orgeln im Dom zu Mainz', 302–17]
ed., with A. Edler: *Johann Joseph Fux und seine Zeit: Kultur, Kunst und Musik im Spätbarock* (Laaber, 1996)
'Kirchenmusik als politische Repräsentation: zur Vertonung des "Te Deum laudamus" im 18. und 19. Jahrhundert', *Festschrift Winfried Kirsch zum 65. Geburtstag*, ed. P. Ackermann, U. Kienzle and A. Nowak (Tutzing, 1996), 117–29
ed.: *Aufführungs- und Bearbeitungspraxis der Werke Palestrinas vom 16. bis zum 20. Jahrhundert* (Sinzig, 1997)

EDITIONS

Johann Joseph Fux: Werke für Tasteninstrumente, Sämtliche Werke, vi/1 (Graz, 1964)

HANS HEINRICH EGGEBRECHT/WOLFGANG RUF

Riedel, Georg (*b* Sensburg [now Mrągowo], East Prussia, 6 June 1676; *d* Königsberg [now Kaliningrad], 5 Feb 1738). German composer. In 1694 he entered the University of Königsberg, where he studied theology and philosophy. He received his musical training from Georg Raddäus, director of the Königsberg court musical establishment, with which Riedel subsequently held a position as precentor for a time. One of his first occasional works was a serenade written for the Königsberg student community for the celebrations of the coronation of King Friedrich I in January 1701; later there followed arias, canons, cantatas and other works for weddings, birthdays and funerals (as well as for his own obsequies). On 24 May 1709 Riedel became Kantor at the Altstadt church, thereby obtaining one of Königsberg's leading musical posts, of whose reversion he had already been assured since 1706. He occupied this office for nearly 30 years, until his death. He was apparently a wilful and eccentric musician. His settings of the entire Gospel according to St Matthew, of the complete Psalter and of the whole of *Revelation*, partly written in his own artistic hand (he was also a calligrapher), are unique in the history of music.

Erroneous biographical particulars in Döring (and subsequently in Eitner) are partly based on a confusion with another Georg Riedel (*b* Neidenburg [now Nidzica], East Prussia, 12 Sept 1715; *d* Königsberg, 21 July 1791), who, having previously been a Kantor in Wehlau (now Znamensk) was Kantor in the Löbenicht church in Königsberg from 1749 to 1753 and at the cathedral there from 1753 to 1791.

WORKS

Evangelium Sanct Matthäi, solo vv, chorus, insts, completed 1721, ?*RUS-KA*
Psalmen Davids . . . auff alle Sonn- und Fest Tage, solo vv, chorus, insts, completed 1724, ?*RUS-KA*
Die geistreiche geheimte Offenbarung des heiligen und hocherleuchteten Evangelisten Johannis, solo vv, chorus, insts, completed 1734, ?*RUS-KA*
*c*140 occasional works, some of above average quality (Königsberg, 1702–19), see Güttler (1929)
Numerous lost works, incl.: Serenade for the Coronation of Frederick I, 1701; Der für die Erlösung des menschlichen Geschlechtes

gemarterte Jesus (Passion cant., J.V. Pietsch), 1719; Reformationskantate (J.C. Gottsched), 1723

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H. Güttler: 'Die Monumentaloratorien des Königsberger Kantors Georg Riedel (1676–1738)', *Musikwissenschaftlicher Kongress der Deutschen Musikgesellschaft: Leipzig 1925*, 373–8
H. Güttler: 'Die Gelegenheitskompositionen Georg Riedels', *Königsberger Beiträge: Festgabe zur vierhundertjährigen Jubelfeier der Staats- und Universitätsbibliothek zu Königsberg Pr.* (Königsberg, 1929), 181–95
J. Müller-Blattau: 'Die Musik im 18. Jahrhundert', *Deutsche Staatenbildung und deutsche Kultur im Preussenlande* (Königsberg, 1931), 339, 341–8
W. Reich: *Die deutschen gedruckten Leichenpredigten des 17. Jahrhunderts als musikalische Quelle* (diss., U. of Leipzig, 1963), 40, 94–6, music suppl., ex.23

GÜNTER THOMAS

Riedelbauch, Václav (*b* Dýšina, nr Plzeň, 1 April 1947). Czech composer. From a gifted musical family, he studied composition with Zdeněk Hůla and accordion with Josef Smetana at the Prague Conservatory (1962–8), then studied composition with Václav Dobiáš at the Prague Academy of Musical Arts, graduating in 1973. He completed his education with scholarships in Italy (Siena, 1972, with Franco Donatoni) and in Poland (Torun, 1974, with Lutosławski and Tomasz Sikorski). He taught composition at the Prague Academy, where he subsequently became Docent. He has also been the artistic director of the Prague National Theatre Opera (1987–9), programme manager of the Palace of Culture, Prague, (1990–93) and director of the publishing house Panton (1993–6). He has received several awards and prizes.

Reidelbauch's early interest in large forms was later replaced with an inclination towards chamber music. This better suited his intimate knowledge of the technical and expressive properties of wind instruments, organ and accordion. His admiration for Janáček, Hindemith and impressionism culminated in the late 1970s in a liking for classical forms and inner contrasts, fixed rhythmical structures and individualized melody and harmony.

WORKS
(*selective list*)

Dramatic: Macbeth (ballet), 1979–82

Orch: Rožmberská [Of Rožemberk], sonata, wind, perc, 1971; Sym., 1972; Sym. with Refrain, 1973; Koncert 'bitva pro varhany s orchestrem' [Conc. 'Battle for Org and Orch'], 1973; Smrtelná rondo pro orchestr [Deadly Rondo for Orch], 1975; Povídka [Vision], fantasy, 1984; Příhoda [Episode], story, chbr wind orch, 1988; Pokušení ačin [Temptation and Deed], a Macbeth parallel, grand orch, 1988; Kasandre [To Cassandra], 3 concert fantasies, fl, str, 1990

Chbr: Sonatina after Jacob, vn, pf, 1971; Katedrály [Cathedrals], toccata, org, 1972; Obraz 'Zátiší s myrtvým slavíkem [Painting 'Still-Life with Dead Nightingale], fl, pf, 1974; Báj [Saga], fl, vn, vc, pf, 1974; Balady [Callads], vn, pf, 1975' Allegri e pastorali, wind qnt, 1976; Vábení [Wooing], fl, pf, 1977; Defilé [Parade], org, 1978; Patorali e Trenodie, wind octet, 1978; Konjuncke [Conjunction], game, 2 orgs, other kbd insts, 1983; Vyjev [Scene], movt, bn, pf, 1986; Str Qt no.1 'To the Memory of Josef Čapek', 1987; Novoroční meditace [New Year meditation], fantasy with postcript, tpt, org, 1989; Pf Trio no.1, vn, vc, pf, 1991; Small Stone Dance [Pf Trio no.2], fl, vc, pf, 1995; Wind Qnt no.2 'Soukormé války' [Private Fights], 1995–9

Vocal: Touženec Pisní [Longing Songs] (R. Tagore), T, pf, 1975; Svatební zpívání [Wedding Songs] (Sappho), girl's vv/female vv/mixed chorus, 1978; Songs and Games on Words of Extracts from Shakespeare (W. Shakespeare), 6vv, 2 vn, ob, vc, 1979

Principal publishers ČHF, Panton, Triga

JIŘÍ MACEK

Riederer, Johann Bartholomäus (*b* Nuremberg, bap. 3 March 1720; *d* Altdorf, *c*5 Feb 1771). German theologian and writer on music. After studies at Altdorf and Halle he held posts at the Dominican church at Nuremberg and parish church at Rasch before becoming professor of theology and deacon (later archdeacon) at Altdorf in 1752. His principal work on music was his *Abhandlung von Einführung des teutschen Gesangs in die evangelischlutherische Kirche überhaupts und in die Nürnbergische besonders* (Nuremberg, 1759/*R*). Supplementary material appeared in the first, third and fourth volumes of his *Nachrichten zur Kirchen-gelehrten- und Bücher-Geschichte* (Altdorf, 1764–8). Though based on earlier studies and perpetuating many of their errors and omissions, Riederer's work remains useful for the study of the chorale and related texts.

HOWARD SERWER

Riedl, Josef Anton (*b* Munich, 11 June 1927/9). German composer. He studied with Orff and Scherchen. In 1950, he co-founded the German section of Jeunesses Musicales with Herbert Barth, Reiner Bredemeyer and Eckhart Rolfs, serving as its director until 1960. He was strongly influenced by Pierre Schaefer, whose Groupe de Recherche Musicale he joined in 1953. In 1955 he went to the electronic studio of NWDR in Cologne and in 1959 worked in Scherchen's experimental studio in Gravesano. From 1959 to 1966 he was artistic director of Siemens Studio, Munich, of which he was also a co-founder. He began organizing the Neue Musik München in 1960 and founded the group Musik/Film/Dia/Licht-Galerie in 1967. In 1974 he established the Kultur Forum, Bonn. He was the director of that organization until 1982.

Riedl's earliest compositions are rather traditional works often for organ and piano, but he soon left the settled terrain of traditional musical sound for the world of experimental sound-generation. He began systematically both to extend the range of available sounds and to explore new organizational possibilities for them. Percussion and Lautgedichte (sound poetry) supplied compositionally complementary experimental fields since they provided duration (percussion) on the one hand and tone colour (Lautgedichte) on the other as basic structural materials. His next step was to pursue sound research in the electronic studio. Here too Riedl investigated two complementary realms at once, working on the one hand with found and technologically imitated or elaborated sounds (musique concrète), and on the other with electronically generated sounds that were not notated or performed, existing only on tape. Finally in so-called 'optical Lautgedichte' Riedl extended his spectrum to include the visual dimension.

Riedl's compositions largely defy traditional forms of notation and do not lend themselves to description in terms of traditional categories. Instead, they spill over the boundaries of music into literature, theatre, film and visual art-forms, as his compositions with paper, glass tubes and light, such as *Klangleuchtlabyrinth* (Donaueschingen, 1976), demonstrate.

WORKS
(*selective list*)

Dramatic: Geschwindigkeit (film score, dir. E. Reiz), 1963; Leonce und Lena (incid music, G. Büchner, dir. F. Kortner), Munich, 1963; Unendliche Fahrt (film score, dir. Reitz, A. Kluge), 1965;

Der Sturm (incid music, W. Shakespeare, dir. F. Kortner), Berlin, 1968

El-ac: Studie I, II, musique concrète, 1951; Paper Music, 1961, rev. 1968, 1970, 1980; Komposition no.2, elec, 1965; Klangsynchronie II, synth, elec, [1] 1965, rev. 1981, [2] 1965, rev. 1985; Polygonum, 1v, insts, other sounds, 1968, rev. 1970; Epiphyt I, II, III, [1] 9 pfmrs, [2] 5 pfmrs, tape [9 pfmrs], [3] 2 pfmrs, tape [9 pfmrs], 1975, rev. 1977, 1981; Reaktionen auf Komposition no.2, 1978, rev. 1980

Other works: Claves II, perc, 1951; Klangleuchtlabyrinth, 1976; Akustische Lautgedichte, 1979; Für Trommeln II, perc, 1979, rev. 1981; Wu-tkar; ssla ztastal-tkarbu, audiovisual, 1995

Principal publisher: Ars Viva

WRITINGS

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with M. Lentz: 'Lautgedicht, Lautmusik: Joseph Anton Riedl im Gespräch', *MusikTexte*, no.61 (1995), 16–23

'Konzept: Paper Music', *Positionen*, xxviii (1996), 10–12

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M. Hirsch: 'Bemerkungen zu Josef Anton Riedls Lautgedichten', *Melos*, l/4 (1988), 45–59 [incl. work list, bibliography and discography]

R. Frisius: 'Diesseits und jenseits des (Musik-)Werkes: Anmerkungen zu Prozess und Werkcharakter bei Josef Anton Riedl und anderen', *Positionen*, xx (1994), 16–20

DÖRTE SCHMIDT

Riedt, Friedrich Wilhelm (*b* Berlin, 5 Jan 1710; *d* Berlin, 5 Jan 1783). German flautist, writer on music and composer. Like his father, he was a keeper of the silver (*Silberdiener*) in the service of Frederick the Great. He studied composition with Johann Gottlieb Graun and Christoph Schaffrath and was admitted into Frederick's Kapelle in 1741 as a flautist. He was also a founder of the Musikübende Gesellschaft becoming its director in 1749. Though he composed much chamber music for his own use and for the society, relatively little was published in his lifetime. Colleagues, like F.W. Marpurg, spoke favourably of his compositions, but later commentators like Charles Burney found them dry and mechanical.

Riedt's main theoretical work, the *Versuch über die musikalische Intervallen* (1753), was an attempt to calculate, systematize and evaluate all possible intervals used in composition. Like Rameau and others, Riedt engaged in considerable arithmetical manipulation to generate 21 pitches, 52 intervals, and various scales and chords. Of greater historical significance is his essay on ornamentation and variation in performance, *Betrachtungen über die willkührlichen Veränderungen der musikalischen Gedanken* (1756), which is notable for asserting that in a given melody only insignificant ideas may be varied by the performer. Riedt was explicitly critical of the contemporary practice of extensive improvisation and variation, and held that no changes should contradict the underlying harmony of the original idea, which must always remain recognizable. Riedt's position may be taken both as a reflection of the court's opposition to excessive improvisation and as a manifestation of the developing belief that the composer's written score must be rendered unchanged in performance. Riedt's suggestions for the application of his ideas tend however to be both pedantic and mechanical. He also published a few chamber works for flute, both singly and in Marpurg's *Musikalisches Allerley* (Berlin, 1761–3).

WRITINGS

Versuch über die musikalische Intervallen, in Ansehung ihrer wahren Anzahl, ihres eigentlichen Sitzes, und natürlichen Vorzugs in der Composition (Berlin, 1753) [tables repr. in F.W. Marpurg: *Historisch-kritische Beyträge*, ii (1756/*R*), 387–413]

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HOWARD SERWER

Riegel. *See* RIGEL family.

Riegel, Kenneth (*b* Womelsdorf, PA, 19 April 1938). American tenor. He studied in New York, making his début in 1965 at Santa Fe as an Alchemist in *König Hirsch*. Engaged at the New York City Opera (1969–74), he made his Metropolitan début in 1973 as Iopas (*Les Troyens*), later singing Tamino, Titus, David and Hoffmann. He has also sung at many other major houses in Europe and the USA. At the Paris Opéra he sang Alwa in the first performance of the three-act version of *Lulu* (1979) and created the Leper in Messiaen's *Saint François d'Assise* (1983). His repertory initially included Don Ottavio (which he sang in Losey's filmed version), Ferrando, Belmonte and Idomeneus, but in the 1980s his voice grew heavier and he sang such roles as Berlioz's Faust, Erik, Loge, Shuysky, Albert Gregor (*The Makropulos Affair*), Oedipus, Busoni's Mephistopheles, and Gustav von Aschenbach. A powerful and subtle actor, Riegel scored a huge success at Hamburg in 1981 as the Dwarf in Zemlinsky's *Der Zwerg*, which he later repeated at Edinburgh, Amsterdam and Covent Garden (1985) and recorded. He returned to Covent Garden as Loge (1991) and Herod (1992), which he repeated at Salzburg. In 1994 he sang his first Peter Grimes, in Munich. Riegel's other recordings include Berlioz's Faust, Shuysky, Herod and Alwa.

ELIZABETH FORBES

Rieger. Two firms of organ builders, one in Austria and one in the Czech Republic, founded by the Rieger family of German origin. Franz Rieger (*b* Zossen, 13 Dec 1812; *d* Jägerndorf [now Krnov], 29 Jan 1885) trained as an organ builder with Joseph Seyberth in Vienna, and set up a workshop at Jägerndorf in 1844. His sons, Otto (*b* 3 March 1847; *d* 12 Dec 1903) and Gustav (*b* 1 Aug 1848; *d* 1905), both trained in Vienna, Bamberg and Würzburg (with Balthasar Schlimbach), and took over the firm in

1873 under the name Franz Rieger & Söhne ('Gebr. Rieger' from 1879 onwards). Whereas Franz Rieger used slider chests, his sons began building organs with cone chests. They exhibited an organ with 12 stops, later installed in Sts Peter & Paul, Jaktař near Opava, at the international exhibition in Vienna, 1873. They also exhibited at the Paris Exposition of 1878. In 1890 a branch of the firm was set up in Budapest. By the end of 1903 the firm's opus-list (beginning in 1873) comprised 1072 instruments, including: St Paul, Christiania (now Oslo), 1877; Olomouc Cathedral, 1885; Stadtsaal, Innsbruck, 1891; Braga, Portugal, 1898; St Pölten Cathedral, 1902. Gustav Rieger made several significant innovations, including combined registers (using 'extension' to get two stops out of one rank) and free stop-combination based on a mechanical action (first realized in the concert organ at the Deutsches Haus, Brno, 1890).

After the death of Otto Rieger, his son, also called Otto (*b* 21 May 1880; *d* 28 March 1920), took over the management of the firm. During this period more than 1000 organs were built, including: London College of Music, 1906; Musikvereinssaal, Vienna, 1907; St Matyas, Budapest, 1908; Musikvereinssaal, Klagenfurt, 1911; Konzerthaus, Vienna, 1913; Mozarteum, Salzburg, 1914. The larger organs were provided with electric action. An *art nouveau* style was adopted for the cases, and Schweitzer's ideals (*see* ORGAN, §VII) soon became a guiding principle for the work of the firm.

Josef von Glatter-Götz (*b* 17 Nov 1880; *d* 23 Feb 1948), a trained engineer, bought the firm in 1924. In 1926 he opened a branch at Mocker, Germany. Important instruments from this period include: St Matthew's, Łódź, 1928; Cathedral, Viipuri (Finland; now Vybosg, Russia), 1929; St Jakob, Innsbruck, 1931; Rudolfinum, Prague, 1940. He took his two sons, Egon (*b* 24 June 1911; *d* 8 Sept 1940) and Josef (*b* 15 Dec 1914; *d* 1 May 1989), into partnership in 1936.

In 1945, after the end of World War II, the firm was nationalized by the Czech government and merged with the workshop of Josef Kloss. Under the name Rieger-Kloss the factory has built organs with pneumatic, electro-pneumatic and tracker action, e.g., Slovak Philharmonic Society, Bratislava, 1956; Congress Hall, Prague, 1981; St Egyd, Klagenfurt, 1992; Xinghai Concert Hall, Guangzhou, 1995; Trinity Lutheran Church, Rosell, Illinois, 1996; Concert Hall of the New Conservatory, Ostrava, 1996.

Meanwhile, Josef von Glatter-Götz and his surviving son were expelled from Czechoslovakia, and established a workshop at Schwarzach (Vorarlberg, Austria) under the name Rieger Orgelbau. After the death of the younger Josef the firm passed to his sons, Caspar (*b* 1 March 1945), Raimund (*b* 1 Jan 1948) and Christoph (*b* 9 Dec 1951). In 1993 Caspar left the family firm and took over the Orgelbau Egbert Pfaff at Owingen (Germany). Rieger Orgelbau has built organs and positives with slider chests and tracker action, selling mainly in Germany and the USA. Important examples are at: Neanderkirche, Düsseldorf, 1966; Presbyterian Church, Bryn Mawr, Pennsylvania, 1975; Augustinerkirche, Vienna, 1976; Ratzeburg Cathedral, 1977; Christ Church Cathedral, Oxford, 1979; Pacific Union College, Angwin, California, 1980; Hong Kong Cultural Centre, 1989; Stephansdom, Vienna, 1991; University of South Africa, Pretoria, 1995.

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ALFRED REICHLING

Rieger, Gottfried (*b* Opavice [Tropplowitz], 1 May 1764; *d* Brno, 13 Oct 1855). Moravian teacher and composer of Austrian descent. As a youth he was a member of the orchestra of Count Sedlnitzky, playing wind and string instruments. On the recommendation of Dittersdorf he studied music theory with Damasus Brosmann in Bílá Voda. In 1787 he left the service of Sedlnitzky and became music director of the Brno theatre, for which he composed several singspiels including *Das wütende Heer*, *Die Herde von Bethlehem* and *Die Totenglocke um Mitternacht*; he was also in demand as a teacher. From 1804 to 1808 he was Kapellmeister to Count Haugwitz in Náměšti nad Oslavou, where he wrote the dramatic cantata *Thirza und ihre sieben Söhne*. On returning to Brno he was active as a teacher and conducted oratorio and symphony concerts. In 1828 he founded a music institute where he taught string and wind instruments, singing and music theory; here he had about 200 pupils, among them Hynek Vojáček. Rieger was known as an excellent teacher of counterpoint, and his *Theoretisch-praktische Anleitung die Generalbass- und Harmonielehre in 6 Monaten gründlich und leicht zu erlernen* (Vienna, 1833) was reprinted several times in Vienna and Brno.

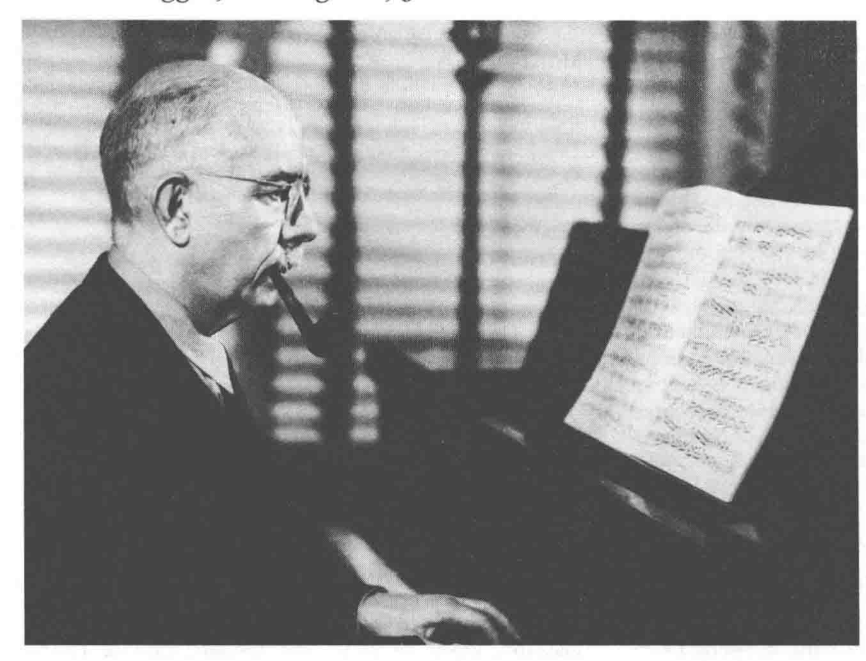
Besides singspiels, Rieger wrote much sacred music including 19 masses, offertories and graduals. His dramatic cantatas, including *Mährens Brüderbund* (1797) and *Deutschlands Triumph nach der Schacht bei Leipzig* (1814), were popular. Numerous piano fantasies, variations and potpourris, as well as sonatas, two piano concertos and three piano trios, were published in Germany, while a string quartet and quintet and two symphonies remained in manuscript. Rieger, who stopped composing around 1835, continued his activities in the cultural life of Brno until he was 82, and is remembered now more for his teaching than for his compositions.

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KAREL STEINMETZ

Riegger, Wallingford (Constantin) (*b* Albany, GA, 29 April 1885; *d* New York, 2 April 1961). American composer.



Wallingford Riegger

1. LIFE. Although born in Georgia, Riegger grew up in Indianapolis and New York. As a member of the first graduating class (1907) of the Institute of Musical Art, Riegger studied the cello with Alvin Schroeder and composition with Goetschius. Then came three years of advanced work at the Berlin Hochschule für Musik – the cello with Robert Haussman and Anton Hekking, composition with Edgar Stillman-Kelley – which culminated in his conducting début with the Blüthner Orchestra in 1910. After his marriage to Rose Schramm (1911), Riegger spent three years as principal cellist with the St Paul SO before returning to Germany in 1914 to become assistant conductor and voice coach at the Stadttheater of Würzburg. He took a similar post at Königsberg the following year and conducted the Blüthner Orchestra during its 1916–17 season before American entry into World War I forced him to return to the USA. Unable to establish himself as a conductor at home, he found himself isolated and his musical environment greatly restricted in a succession of teaching posts (at Drake University, Des Moines, 1919–22, the Institute of Musical Art, 1925–6, and Ithaca College, 1926–8), which he took to support himself and his family. (Henry Brant and Michael Colgrass were among his pupils.) It was at this time that he began to compose seriously. Although several of his early works won prizes (notably the Paderewski Prize in 1922 for his Piano Trio and the Coolidge Prize in 1924 for *La belle dame sans merci* – the first time the prize had been awarded to an American), the biting harshness of his first mature work, *Study in Sonority* (1927, for ten violins or any multiple thereof) provoked catcalls and derision at early performances.

In 1928 Riegger returned to New York and became acquainted with Cowell (and through him Ives and Ruggles), Varèse and Salzedo. Over the next few years he gained a reputation as one of the most articulate exponents of avant-garde modernism, and threw himself into the work of new music organizations such as the Pan American Association of Composers and Cowell's New Music Quarterly Recordings. At the same time he maintained relations with the League of Composers and in 1933 was invited to join the Central Music Committee of the Yaddo Festival. The most important performances of his music in these years were Stokowski's notorious rendering of *Study in Sonority* in Philadelphia and New York (1929), Erich Kleiber's première of the orchestral Rhapsody in New York (1931), and Slonimsky's first performance of *Dichotomy* in Berlin (1932).

Riegger's integration into the world of the avant garde introduced him to the art which absorbed much of his creative energy throughout the 1930s. These were the years during which modern dance became recognized as a major and indigenous American art form, and Riegger wrote for each of the great pioneers – Martha Graham, Doris Humphrey and Hanya Holm – as they began to build large-scale dances which not only represented a summation of abstract dance but moved in a fundamentally new direction, from concert to theatre dance. These developments were seen most clearly in the works for which Riegger produced his best dance scores, Humphrey's *New Dance* (1935) and *With my Red Fires* (1936). Both achieved lasting success, and the various arrangements that Riegger made of the finale from *New Dance* became his most popular pieces.

From 1938 Riegger turned again to absolute music and wrote the String Quartets nos.1 and 2, Symphony no.3, *Music for Brass Choir*, Piano Quintet, Woodwind Quintet, and Concerto for Piano and Woodwind Quintet, on which (together with the music of his early maturity) his reputation seems likely to rest. Wider recognition came to him than ever before, largely due to the Symphony no.3; commissioned by the Alice M. Ditson Fund of Columbia University, this work won the New York Music Critics' Circle Award in 1948 and a Naumburg Foundation Recording Award. It was also widely performed by Stokowski and others in Europe, where Riegger's special champion was the conductor Hermann Scherchen, and where, in dodecaphonic circles, Riegger was one of very few American composers to be taken seriously.

The last decade of Riegger's life saw a continual succession of commissions and frequent performances. Being summoned to testify before the House Un-American Activities Committee in 1957 for his communist sympathies hardly interrupted a series of honours and awards which showed the high regard in which he was held at the time of his death.

2. WORKS. An atonal or dodecaphonic harmonic idiom fueled by a forceful, aggressive rhythmic sense, ever threatening to break out of tight formal constraints, gives Riegger's most characteristic music its powerful impact. It is no accident that one of his most significant scores is entitled *Dichotomy*, or that he so rarely made use of the integration and resolution of sonata forms.

Riegger's progression from the well-crafted conventions of his Piano Trio op.1 was steady and autonomous. Each successive work showed a widening of his harmonic vocabulary and expressive range as he sought to reconcile the conflict he came to feel between 'the new and the old'. His first use of atonality came in the Rhapsody, which had a tortuous history of composition between 1924 and 1926, but within two years he was using it with complete security and personal authority in the Caprice for Ten Violins (renamed *Study in Sonority* at Stokowski's suggestion). It seems probable that Riegger first learned of 12-note technique through Weiss (Schoenberg's first American pupil), whom Riegger knew by the time of his first 12-note compositions (Three Canons for Woodwinds and *Dichotomy*). His rather literal, linear use of the technique, however (with its labelling of rows, retrogressions and inversions), suggests that he used it without any deep knowledge of the Second Viennese School; as late as 1948 he confessed to never having examined the scores of Berg's *Lyric Suite* or *Wozzeck*. Even at his strictest (in the String Quartet no.1, for example), Riegger took considerable liberties with the system, repeating notes within a series and varying the number of its tones. He also inserted dodecaphonic movements into otherwise freely atonal pieces (as in the Concerto for Piano and Woodwind Quintet) and vice versa. Riegger used pitch serialism to generate motifs that he then manipulated in traditional ways. He had absorbed counterpoint so thoroughly that it became an instinctive vehicle for his musical thought; canons, fugues, and passacaglias play an important structural role in his music, for the discipline they imposed not only stimulated his creativity but gave him a means of ordering the intensity of his harmonic and melodic material.

Once formed, Riegger's musical idiom remained consistent. The only major extension he then made to his musical language was the more systematic exploitation of tone clusters heard in his brass music. But there is a more relaxed, even playful mood about much of the music written during the 1950s, in which the quirky sense of humour that had always been one of Riegger's dominant personal characteristics finally found expression in the music of his old age.

Riegger composed slowly with extensive revision, and left a record of his "heartache ... also headache" in a substantial body of manuscripts and sketches. The definitive edition of his Symphony no.3 was published only in 1960 as the second revised version, and noteworthy changes he made in his own copies of published scores include the deletion of the first chord from *Music for Brass Choir* and extensive cuts in the Symphony no.4. Much of Riegger's music was written for specific occasions or performers, his craftsmanship thriving on technical challenge. The stark asperities of *Study in Sonority* and the monumental dissonances of *Music for Brass Choir* owe their textural homogeneity to the didactic imperatives of a summer school at Ithaca and Richard Franko Goldman's class at the Juilliard; the tonal choral works of the 1940s were written for Harold Aks's Interracial Chorus, an amateur choir open to all. But towards the end of his life Riegger felt that commissions interfered with the music he really wanted to write, and for some, therefore, he produced rather perfunctory tonal clichés (as in *Dance Rhythms*). Nevertheless, he was never financially in a position to refuse. Since leaving Ithaca in 1928 he had had no permanent employment and supported himself largely by editorial work and by arrangements made under his own name and a variety of pseudonyms.

In the early 1930s Riegger had been a highly selfconscious radical pioneer; this was still the case 25 years later, although he could no longer be considered avant-garde. He spoke regularly on attitudes towards innovation in music, but the contemporary explorations of total serialism, indeterminacy and electronics left him unmoved, even when undertaken by friends of long standing (Cage and Luening) or by pupils (Feldman). Even so, given the prevailing neo-classicism of most American music of the day and the fact that only in the late 1950s did dodecaphony become a standard compositional tool, his continued reputation for radicalism was justified.

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—	Elegie, vc, orch, 1916, unpubd; Berlin, 6 Feb 1917
3	Triple Jazz (American Polonaise), orch, 1922, unpubd; New York, 27 July 1923
5	Rhapsody (Second April), orch, 1924–6, unpubd; New York, 29 Oct 1931
—	Holiday Sketches, vn, orch, 1927
7	Study in Sonority [orig. titled Caprice for 10 Violins], 10 vn or any multiple thereof, 1927; Ithaca, NY, 11 Aug 1927
10	Fantasy and Fugue, orch, org. 1930–31, unpubd; New York, 5 Dec 1932; coda arr. str, pf, harmonica
12	Dichotomy, chbr orch, 1931–2; Berlin, 10 March 1932
13	Scherzo, chbr orch, 1932, unpubd; New York, 30 Jan 1933 [see also CHAMBER]
31	Consummation, orch, 1939, unpubd, withdrawn, incorporated into op.50
18b	New Dance, orch, 1940 [Finale only]; Pittsburgh, 30 Jan 1942 [see also CHAMBER and DANCE]
33	Canon and Fugue, d, str, 1941; Berkeley, 1 Aug 1942
33a	Canon and Fugue, d, orch, 1941; New York, 14 Feb 1944
18c	New Dance, band, 1942 [Finale only]; Brooklyn, NY, 7 July 1942
34	Passacaglia and Fugue, band, 1942, unpubd; New York, 16 June 1943
34a	Passacaglia and Fugue, orch, 1942, unpubd; Washington DC, 19 March 1944
36	Processional (Funeral March), band, 1943; West Point, NY, 23 Jan 1944
36a	Processional (Funeral March), orch, 1943, unpubd; Moscow, 3 July 1945
37	Symphony no.1, orch, 1944, unpubd, withdrawn; New York, 3 April 1949
41	Symphony no.2, orch, 1945, unpubd, withdrawn
42	Symphony no.3, orch, 1946–7; New York, 16 May 1948

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45 45 Music for Brass Choir, 10 tpt, 8 hn, 10 trbn, 2 tubas, perc, 1948–9; New York, 8 April 1949
49 Nonet for Brass, 3 tpt, 2 hn, 3 trbn, tuba, 1951; Urbana, IL, 2 March 1952
50 Music for Orchestra, 1952; New York, 27 March 1955 [incl. op.31]
54 Variations for Piano and Orchestra, 1952–3; Louisville, 23 Feb 1954
54b Variations for Two Pianos and Orchestra, 1952–4, unpubd; Fish Creek, WI, Aug 1954
52 Prelude and Fugue, band, 1953, unpubd; Louisville, 5 May 1953
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60 Overture, orch, 1955, unpubd; Cincinnati, 26 Oct 1956
61 Preamble and Fugue, orch, 1955, unpubd; Oklahoma City, OK, 18 March 1956
56a Romanza, str qt/str orch (1956) [arr. of Lullaby from op.56]

63 Symphony no.4, orch, 1956; Urbana, 12 April 1957
68 Festival Overture, orch, 1957, unpubd; Boston, 4 May 1957
— Symphonic Dance, orch, 1957–8, abandoned
71 Variations, vn, orch, 1958; Louisville, l April 1959
72 Quintuple Jazz, orch, 1959, unpubd; Iowa City, IA, 20 May 1959
73 Sinfonietta, orch, 1959, unpubd
74 Introduction, Scherzo and Fugue, vc, wind, timp, 1960, 1957, unpubd; Rochester, NY, 30 Sept 1960 [rev. of chbr work op.69]

75 Duo, pf, orch, 1960, unpubd

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— Reverie, vc, pf, 1918, unpubd
1 Piano Trio, b, 1919–20

2 Whimsy, vc/vn, pf, 1920
— Meditation, vc/vn, pf, 1927, unpubd
6 Blue Voyage (after C. Aiken), pf, 1927
8 Suite, fl, 1928–9
9 Three Canons for Woodwinds, fl, ob, cl, bn, 1931
13a Scherzo, 2 pf, 1932 [see also ORCHESTRAL]
14 Four Tone Pictures, pf, 1932 [choreographed as 4 Chromatic Eccentricities, see DANCE]
15 Divertissement, fl, vc, harp, 1933, unpubd
18a d–f New Dance [Finale], op.18a, 2 pf, op.18d, pf 4 hands, op.18e, vn, pf, op. 18f, pf, 1935 [see also ORCHESTRAL and DANCE]
23 Music for Voice and Flute, 1936–7
30 String Quartet no.1, 1938–9
35 Duos for Three Woodwinds, fl, ob, cl, 1943
38 New and Old: 12 Pieces for Piano, 1944
39 Sonatina, vn, pf, 1947
43 String Quartet no.2, 1948
47 Piano Quintet, 1950–51
— Canon on a Ground Bass of Purcell, str, 1951
51 Woodwind Quintet (Bläserquintett), 1952
54a Variations, 2 pf, 1952–3
53 Concerto for Piano and Woodwind Quintet, 1953
62 Petite Etude, pf, 1955
66 Movement, 2 tpt, trbn, pf, 1957
57 Variations for Violin and Viola, soli or in choirs, 1957
— Toccata, pf (1957) [rev. of Fourths and Fifths from op.38]
69 Introduction and Fugue, 4 vc, 1957, rev. as op.74, 1960
70 Cooper Square, accdn, 1958

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11 Bacchanale (M. Graham), 1930; New York, 2 Feb 1931
17 Evocation (D.O. Becque), 2 pf/pf 4 hands, 1932, pubd; New York, 21 April 1932 [see also ORCHESTRAL]
— 4 Chromatic Eccentricities (Holm), 1932, pubd; Bennington, 7 Aug 1936 [= 4 Tone Pictures, pf, op.14]
16 Frenetic Rhythms: Three Dances of Daemoniacal Possession (Graham), 1933; New York, 19 Nov 1933
18 New Dance (D. Humphrey), 1935, Finale pubd; Bennington, VT, 3 Aug 1935 [see also ORCHESTRAL and CHAMBER]
22 The Cry (H. Holm), 1935, pubd; Bennington, 7 Aug 1936
19 Theatre Piece (Humphrey), 1935; New York, 19 Jan 1930
20 With my Red Fires (Humphrey), 1936; Bennington, 13 Aug 1936
21 Chronicle (Graham), 1936; New York, 20 Dec 1936

— City Nocturne (Holm), 1936; Bennington, 7 Aug 1936
24 Candide (C. Weidman), 1937; New York, 6 May 1937
27 Case History No … (A. Sokolow), 1937; New York, 28 Feb 1937
— Festive Rhythm (Holm), 1937; Bennington, 13 Aug 1937
25 Trend (Holm), 1937, rev., orch; Bennington, 13 Aug 1937
26 Trojan Incident (H. Tamiris), 1938; New York, 21 April 1938
28 Machine Ballet (S. Gerrard), 1938; Toronto, Ont., March 1938
— Fancy Fannie's Judgement Day (Gerrard), 1938; New York, 26 Feb 1939

29 Pilgrim's Progress (E. Hawkins), 1941; New York, 20 April 1941

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— Night Flowers (G.W. Cronyn), 1v, pf, 1910, unpubd
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— Two Bergerettes: Charmant bocage, Toi, dont les yeux, high v, pf, 1920
4 La belle dame sans merci (J. Keats), T, SSA, ob/eng hn, cl, hn, vn, va, vc, db, 1921–4

32a Eternity (E. Dickinson), SSA, fl, 2 hn, db, 1942
32b From some Far Shore (W. Whitman), 4vv, pf/org, 1946

32c Easter Passacaglia ('Ye Watchers and ye Holy Ones'), 4 vv, pf/org, 1946
40 Little Sam (Little Black Sambo), nar, chbr orch, 1946, unpubd
44 Who can Revoke? (C.R. Harris), 4vv, pf, 1948
46 Cantata, In Certainty of Song (Harris), S, A, T, B, 4vv, pf/chbr orch, 1950
48 Non vincit malitia (Evil shall not prevail), antiphonal chorus, 1951
55 A Child Went Forth, 4vv, ob, 1953, unpubd
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STEPHEN SPACKMAN

Riegler, Franz Paul [Franz Xaver, François Sav., František Pavol]. *See* RIGLER, FRANZ PAUL.

Riego, Teresa Clotilde del (*b* London, 7 April 1876; *d* London, 23 Jan 1968). English composer of Spanish parentage. Educated at the Convent of the Sacred Heart and the West Central College of Music in London, she wrote her first song when she was 12. During the two World Wars she organized and sang in many charity concerts; her husband, F. Graham Leadbitter, had died during World War I. Although best known as a songwriter, she also composed piano, chamber and orchestral works. Most of her best-known songs were written during the first decade of the 20th century although she continued writing into her 70s.

Riego published more than 300 songs and ballads, many of which became extremely popular and were sung by the great singers of her time, including Emma Albani, Nellie Melba, Gervase Elwes, Clara Butt and Maggie Teyte. Most are decidedly unadventurous yet always with attractive melodies and written well for the voice. One of her most famous songs was *O dry those tears* (1901) which quickly became a bestseller and was frequently pirated as well as being published in many different arrangements. *Homing* (1917), to words by A.L. Salmon, was very popular during World War I and was still appearing in print in the 1950s.

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(*selective list*)

Inst: Paquita, pf (1913); Air, E♭, vc/vn, pf (1930)
Over 300 songs, incl. Slave Song (?T. del Riego) (1899); 2 Songs (H. Heine) (1900); O dry those tears (?Riego) (1901); The King's Song (F.E. Weatherley) (1902); Happy Song (Riego) (1903); Les larmes (E. Heros) (1904); Gloria (S. Coleridge), song cycle (1906); Lead kindly light (J.H. Newman) (1909) [with org obbl]; Thank God for a garden (Riego) (1915); Homing (A.L. Salmon) (1917); A star was his candle (F. Hoare) (1934); 3 Stuart Songs (R. Hall) (1955)

SOPHIE FULLER

Riehm, Rolf (*b* Saarbrücken, 15 June 1937). German composer. He studied music education in Frankfurt and composition with Fortner in Freiburg. In 1968 he won the Premio Marzotto and a fellowship from the Villa Massimo in Rome, and in 1992 was the recipient of the Saar arts prize. He was a member of the Frankfurter Vereinigung für Musik, Gruppe 8 in Cologne and the Linksradikales Blasorchester. In 1974 he was appointed professor of composition and music theory at the Musikhochschule in Frankfurt.

Riehm is a political composer. He regards his work in the arts as a duty of public awareness. Some of his pieces refer quite specifically to events that he wants to rescue from oblivion: *Notturno* (1977) alludes to the death of RAF prisoners in Stuttgart-Stammheim, and *Tänze aus Frankfurt* (1980) to the political conflicts of those years (the late 1970s). His compositional processes reveal a heterogeneity of materials and the dissolution of integration to a point where there is what the composer refers to as an 'excess of structures'. Riehm surrenders musical certainty, organization and moderation in favour of an anarchy that strives to create a continual sensual challenge to listeners, making them constantly self-aware. His music, while consciously renouncing traditional organizational models and academic conventions, creates a confrontation between the past and present for both the composer and the listener. Practical demonstrations of this appear in his compositions: *Berceuse* (1984–5) represents a reaction to Chopin's *Berceuse*, *Double Distant Counterpoint* to Contrapunctus XI in Bach's *Art of Fugue*, and *Das Schweigen der Sirenen* (for voice and orchestra, 1987; stage-piece, 1994) and the orchestral piece *Odysseus aber hörte ihr Schweigen nicht* (1993) to Kafka.

WORKS
(*selective list*)

Ungebräuchliches, ob, 1964; Gewidmet, orch, 1976; Notturno für die trauerlos Sterbenden, gui, 1977; Tänze aus Frankfurt, orch, 1980; Machandelboom, 1982; Oh Daddy, orch, tape, 1984; Berceuse, orch, 1984–5; Das Schweigen der Sirenen (after F. Kafka), 1v, orch, 1987, stage version, 1994; Les chants de la revolution sont des chants de l'amour (H. Arendt, newspaper reports, interviews), 1v, orch, 1989; Scheherazade, accdn, 1990; Weeds in Ophelia's Hair 'Ballad of a Decaying Memory', a rec, 1991; Odysseus aber hörte ihr Schweigen nicht, orch, 1993 [F. Kafka]; Double Distant Counterpoint, ens, 1994, [J.S. Bach, Kunst der Fuge, Contrapunctus XI]

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with B. Leukert: 'Imaginieren, hören, begreifen: im Fluss: Zur Konditionierung des Komponierens und Hörens in meinem Stück "Oh Daddy"', *Musiktheorie*, ii (1987), 251–66
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DÖRTE SCHMIDT

Riehman [Richmann, Rhiemann], **Jacob** (*d* Leeuwarden, 21 Feb 1726). German-Dutch oboist, viola da gamba player and composer. He, and at least two other musicians named Riehman (Jan [Johan] Frederick (*d* Leeuwarden, 14 Jan 1778) and Johan Daniel (*fl c*1738–57)), served the house of Orange-Nassau between about 1702 and about 1778. It is unlikely that any of these musicians served Karl, Elector of Hessen-Kassel (1654–1730), as has previously been suggested.

Of Riehman's opp.2 and 3 only a single incipit survives. His six op.1 sonatas, all of five movements in the order Preludio–Allemanda–Corrente–Sarabanda–Giga, are written in an idiomatic style that shows evidence of both Italian and French influence. Most exhibit thematic resemblances between the Allemanda and Corrente, and some show thematic linking of all the movements reminiscent of the variation suite. The preludes sometimes display the free multi-tempo sonata scheme seen in the preludes of composers such as Kühnel and Schenk. Technically his sonatas are not as difficult as Schenk's, but they do require considerable facility. His *Davids Harpzangen* is notable as the first Dutch publication to provide figured basses for the complete Genevan psalter and for a rich harmonic sense throughout.

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6 sonates, va da gamba, bc, op.1 (Amsterdam, 1710)

Sonate, vn, bc, op.2 (Amsterdam, between 1710 and 12), lost

Sonate, vn, va da gamba, bc, op.3 (Amsterdam, 1715), lost; ?incipit in MS catalogue of music collection of Friedrich Otto von Wittenhorst-Sonsfeldt, *c*1728–1760

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RICHARD G. KING

Riemann, (Karl Wilhelm Julius) Hugo (*b* Gross-Mehlra, nr Sondershausen, 18 July 1849; *d* Leipzig, 10 July 1919). German musicologist. He was one of the founders of modern musicology and the pre-eminent music scholar and teacher of his generation.

1. Life. 2. Music theory. 3. Music history. 4. Aesthetics.

1. LIFE. A gifted pianist, Riemann first studied philology, history and philosophy at the universities of Berlin and Tübingen. After serving in the military during the Franco-Prussian War, he began studying music in 1871 at the University of Leipzig, where his acquaintance with Oettingen's theories on harmonic dualism – the notion that the minor triad is generated below a harmonic fundamental in opposition to the major triad, generated above – helped form the basis for his own harmonic theories. In 1872 he published articles on tonality and musical logic in the *Neue Zeitschrift für Musik* under the pseudonym of Hugibert Ries and completed his dissertation, *Über das musikalische Hören*. After the dissertation was rejected at Leipzig, Riemann secured the support of Hermann Lotze, a prominent philosopher at the University of Göttingen, where the dissertation was approved in 1873. Between 1876 and 1895, Riemann held teaching positions at Bielefeld, Leipzig, Bromberg, Hamburg, Sondershausen and Wiesbaden. He returned to the University of Leipzig in 1895, where he was named professor in 1901. Though never promoted to *ordinarius*, Riemann became a celebrated teacher and educated some of the most important pianists, composers and musicologists of the next generation. He was active throughout his career as a music theorist, historian, performer, editor, music lexicographer, critic and aesthetician. His two dozen pedagogical books, on topics ranging from piano performance, through orchestration to double counterpoint, became standard works and made him one of the most influential writers of his time (for further biographical information, see Gurlitt, 1951).

As a scholar and mentor to an entire generation of musicologists, Riemann cast an enormous historical shadow over the formation and subsequent development of musicology as a modern academic discipline. He believed that musicology should explain 'the spiritual and expressive nature of the primitive elements of all musical experience ... to ascertain the physical properties of tones and the mechanical conditions governing their creation'. In examining the effects of tonal combinations on hearing and the imagination, the musicologist should study not only 'the simple, most basic manifestations of this tone material, but also the complex, richly differentiated formations into which it has miraculously evolved' (*Grundriss der Musikwissenschaft*, 4/1928, pp.8–9). Following this line of inquiry, Riemann's scholarly writings helped delineate the basic areas and subdivisions which arose later within musicology. In addition to his voluminous output on music theory, Riemann made important contributions to music history, aesthetics and music cognition, and towards the end of his career even made suggestive comments on the emerging discipline of ethnomusicology. Although he published on these diverse areas throughout his life, his earlier writings generally focused on theoretical concerns, his later contributions on historical issues.

2. MUSIC THEORY. As a music theorist, Riemann devoted his entire career to the elusive goal of explaining 'musical hearing' (*musikalisches Hören*) in scientific terms. To prove the scientific basis of his theories Riemann relied on three different conceptions of musical nature: acoustics, physiology and psychology. For Riemann, the central fact of acoustics – and of music cognition in general – was the *Klang*: the notion (long disputed) that both the major and minor triads were given in the acoustical resonance of a single, fundamental pitch (the major triad above, the minor triad below). As the organ of hearing, the ear

mediates between acoustical sensation and the cognitive activities of the mind. His consideration of the psychological component of musical hearing evolved around the notion of an innate, dialectical 'musical logic' that determined both the musical and historical development of the tone material. In 'Die Natur der Harmonik' (1882), he described the dominant as a mental concept which includes, in addition to the dominant triad, an aural image of the tonic triad lying a perfect 5th below the dominant. In this sense, Riemann argued for a broad concept of consonance, in which all harmonies are imagined in relation to a nominal tonic and, as deviations from this tonic, heard as dissonances.

Two decades of continuous revision to his harmonic theories culminated in *Vereinfachte Harmonielehre* (1893), translated in 1895 as *Harmony Simplified, or the Theory of the Tonal Functions of Chords*. It was in the subtitle of this translation that Riemann first referred to the concept of a harmonic 'function', the idea for which he is best remembered: borrowed from mathematics, the metaphor registers a change in his harmonic theories from a concern with cadential successions to the adumbration of a quasi-algebraic musical logic based on functional relations between harmonies. As Dahlhaus has pointed out, functional theories are concerned primarily with chordal identities. For Riemann, the dominant and subdominant triads were 5th-related (*quintverwandt*) to the tonic: the tonic, the dominant and the subdominant constituted the three main tonal functions, or harmonic essences. As an aggregate, the tonic, dominant and subdominant were susceptible to three other transformational modifications: the *Parallele*, *Variante* and *Leittonwechsel* (leading-tone change), each of which relates triads with common intervals. As Riemann defines them, the variant relates major and minor triads with common perfect 5ths, the parallel relates major and minor triads with common major 3rds, while the leading-tone change relates major and minor triads with common minor 3rds. Hence, the variant transforms a C-major into a C-minor triad and vice versa, preserving the common perfect 5th C-G; the parallel transforms a C-major into an A-minor triad and vice versa, preserving the common major 3rd C-E; while the leading-tone change transforms a C-major into an E-minor triad and vice versa, preserving the common minor 3rd E-G. In C major, the parallel thus transforms the F-major subdominant ('S') into a D-minor subdominant parallel ('Sp'). In this case, the addition of a D-F minor 3rd to the major 3rd F-A 'disturbs' the pure subdominant function of the major 3rd F-A: in relation to the subdominant F major, the D-minor subdominant parallel is a mere 'apparent consonance' (*Scheinkonsonanz*). It assumes a subdominant function by virtue of the interval it has in common with the F-major subdominant: the major 3rd F-A 'represents' the F-major subdominant within its D-minor parallel, what Riemann called 'triad representation' (*Klangvertretung*). Riemann used the paired concepts of *Scheinkonsonanz* and *Klangvertretung* to accord tonic, dominant or subdominant status to all harmonies within a given harmonic context, no matter how remote or distant.

On a number of occasions, Riemann attempted to integrate these functional transformations into a single, abstract grid (*Tonnetz*) of harmonic consonances. The *Tonnetz* (for illustration *see* TONALITY, ex.4) which Riemann took from Ottokar Hostinsky's *Die Lehre von den musikalischen Klängen* (1879) criss-crosses horizontals of perfect 5ths with diagonals of major and minor 3rds, the combinatorial consonances of the harmonic triad (*Klang*). While the tonal functions of his harmonic theories were intended to give more rigorous expression to the chord progressions and roman numerals of scale-degree theories, his functional relations, as David Lewin has pointed out (1984), have radically different musical geometries, as the twisted, multi-dimensional topography of the Tonnetz illustrates. While Riemann confined his own analytical attentions to the music of Bach and Beethoven, motions across this grid of triadic consonances can be used to explain some of the most magical harmonic effects in late and post-Romantic music.

Another major theoretical initiative concerned the metrical organization of music, which received its most extensive treatment in the *System der musikalischen Rhythmik und Metrik* (1903). Riemann based his metrical theories on three basic principles: *Agogik*, *Auftaktigkeit* and *Achttaktigkeit*. For Riemann, the agogic principle involved the notion that 'strong' (*schwer*) beats were conceptually lengthened with respect to 'weak' (*leicht*) ones. He believed that the agogic principle was consistent with that of *Auftaktigkeit*, in which all metrical units lead from weak to strong, from upbeat (*Auftakt*) to downbeat. Because of this, the entire metrical arrangement (*Ordnung*) was end-accented, from the individual 'bar-motive' to the four-bar phrase. The fact that music tended to arrange four-bar phrases into pairs led Riemann to further posit the eight-bar period (*Satz*) as the normative metrical unit in music: he understood *Achttaktigkeit* ('eight-barredness') as a synthesis of *Agogik* and *Auftaktigkeit*. In his analyses of Bach and Beethoven, Riemann thus measured the music against this end-accented, eight-bar template, occasionally even rebarring music to make it better conform to the theoretical norm. Such is the case in Riemann's diagram of the theme from the third movement of the Beethoven String Quartet in F major, op.135 (*Beethoven's Streichquartette*, 1903, p. 182). As usual in these diagrams, Riemann has represented the entire musical texture as a single melodic continuation: the alphanumeric annotations are ciphers for the functional identities of harmonies in this passage; the numbers in parentheses correlate the theme with the prototypical eight-bar period. Here Riemann has rebarred the music so that the theme begins with the half-bar anacrusis and cadences on a written down-beat, rather than in the middle of the bar, as in the original. His slurs, which group individual melodic figures from weak to strong, also contradict the bowing indications in the original score.

The publication of his metrical theories in their final form coincided with a fundamental reconsideration of the epistemological basis of harmonic theories and of his theoretical activities. For Riemann, the turning point was 'Das Problem des harmonischen Dualismus' (1905), in which he disavowed the objective existence of undertones but clung to the belief that the dual projection of the minor triad represents a psychologically real inversion of the major triad and thus forms the basis of music cognition. From this point on, Riemann's theoretical writings reflect a reorientation from a material/acoustical basis to a perceptual/cognitive one, a move pre-figured, however, as early as 'Die Natur der Harmonik' (1882). His thinking culminated in the 'Ideen zu einer "Lehre von

den Tonvorstellungen'" (1914–15), in which a concern for 'tone conceptualization' (*Tonvorstellung*) mediates and subsumes an earlier, more Helmholtzian concern with the brute facts of 'tone sensation' (*Tonempfindung*). Riemann never, however, followed through the implications of his renunciation of undertones in his harmonic theories: in stark contrast to the rigid symmetries to which harmonic dualism aspires, his commitment to dualism had long riven his harmonic theories with insoluble inconsistencies, contradictions and aporias. It is ironic that the project on which Riemann laboured the most during his life would remain a torso.

3. MUSIC HISTORY. Riemann's historical writing lacked the single-minded focus on a set of core issues that characterized his theorizing and is therefore more difficult to summarize. Since he only embarked on large-scale historical research after his theoretical system had largely been consolidated, tensions are often discernible between Riemann the theorist and Riemann the historian. Thus as a theorist, he saw no musical value in the church modes, which he deemed inadequate to the requirements of 'musical logic', but as a historian he discussed medieval and Renaissance polyphony in detail in the monumental *Handbuch der Musikgeschichte* (1903–13). At the same time Riemann never conformed to the basic tenets of German historicism: on the contrary, he saw no problem in drawing parallels between the monodic song of the Trecento and Schubert's lieder. In his music-historical activities, he strove to uncover an unchanging musical substance and 'make recognizable that which is a primordial law in all ages' (*Musikgeschichte in Beispielen*, 1911–12, p.1). His theoretical presuppositions often impinged on his historical views, and his *Geschichte der Musiktheorie im IX.-XIX. Jahrhundert* (1898) provides important links between his theoretical and historical ideas. The third section, 'Musical Logic', is a genealogy leading up to his own theoretical system, conceived as a quasi-scientific discovery history in which Riemann turns earlier theorists into precursors whose imperfect understanding of the underlying musical logic of harmony paved the way toward a full understanding. Thus Riemann's widely-criticized interpretations (such as his representing Zarlino as a harmonic dualist or his account of Rameau's fundamental bass) result from his underlying goal of reading the history of music theory in terms of the progressive actualization of his own theories. Based on his understanding of music history as the gradual (if not necessarily linear) clarification of immutable laws, music theory and music history could interact with and mediate one another: works were primarily regarded as milestones on the path to the full historical realization of a timeless musical logic. Riemann thus complemented his discovery history of music theory with a developmental history of musical practice, a gradual evolution of tonal consciousness that culminated in the music of Beethoven. Riemann's analyses of Beethoven's piano sonatas, for instance, offer 'proof' of the congruence between Riemann's theoretical musical logic and its concrete manifestation in musical works. It is telling that Riemann insisted as late as 1919 that music was still in the age of Beethoven: although Riemann's concept of music history allowed for periods of growth, fruition and decay, he was anxious – especially in his pedagogical initiatives – to forestall, or even prevent, the occurrence of this final phase. Historical or national stylistic differences, being excluded from the core of his musical logic, manifested themselves on a superficial plane which his theories did not presume to capture. Riemann was generally willing to grant different national traditions and historical periods their own developmental curves, all of which flow within a historical mainstream whose course is determined by the progressive actualization of a universal musical logic. For Riemann, the national tradition that formed the main current of that mainstream was the German – the close affiliation of German music with this musical logic had assured its hegemonic position since the 18th century. Riemann's keen interest in the recently rediscovered music of Johann Stamitz and the Mannheim School, which he regarded as the true historical origin of Viennese classicism, can best be explained from this angle.

In this historiographical connection, the notion of 'classicism' acquires an air of aesthetic transcendence for Riemann. After 1894 he defined 'a classical work of art' as 'one that resists the destructive power of time'. Because classicism 'can only become evident over the course of history, no living composer can be a classic ... genuine classics were romantics in their own age, i.e. minds that transcend the commonplace' (*Musik-Lexikon*, 4/1894, p.540). As Handschin has observed, the basic ideas of Riemann's musical logic are reflected in tendencies common in the Classical and Romantic repertories. Likewise Riemann's presumably autonomous musical logic corresponds to the aesthetic autonomy postulated for 18th- and 19th-century instrumental music, a repertory whose characteristics determine his enumeration of the traits of different historical periods and musics. He thus understood the Baroque period as the 'age of figured bass' and was a strong proponent of an instrument-based performance practice for medieval music. Similarly, his faith in the universal validity of musical logic led him for most of his life to reject comparative musicologists' suggestions that non-Western musics did not comply with the notion of harmonic function. In a practical demonstration, he arranged an 'original Chinese melody' for violin and piano, harmonizing it with a triadic accompaniment of tonic and subdominant harmonies.

4. AESTHETICS. Riemann wrote little of what is currently understood as aesthetics. Basing his approach on the literal meaning of the term, he was primarily concerned with the question 'Wie hören wir Musik?', which he answered from the perspective of his theorizing. Although he never wrote a fully-fledged theory of forms, he believed that musical form must be understood as a cumulative process that spans both the smallest musical detail and the form as a whole. Large-scale forms can be understood only by grasping the small-scale groupings of metrical and harmonic organization together with their combinations into larger units. A staunch advocate of absolute music, Riemann attached little value to vocal music. In a clear reference to Wagner, he wrote:

> Herder brilliantly pinpointed the essence of absolute music a hundred years ago, at a time when the free instrumental style had developed into an eloquent means of expression of individual sensation of few decades previously .... Is it not strange that this emerging self-consciousness of music's own power, its complete emancipation from its sister arts, could be so fundamentally misunderstood that barely half a century later one could even attempt to hear in Beethoven the demise of absolute music, depicting her as extending her arms in supplication towards word and gesture? (*Die Elemente der musikalischen Ästhetik*, 1900, p.204)

Cutting across the conventional divisions of late 19th-century music aesthetics, however, Riemann admitted to

an early predilection for the music of Liszt, in which he had been steeped in his youth. From there he gradually shifted to the 'sturdy oak' Brahms as the conservator of the great German tradition. In a manner corresponding to this unusual coupling of musical heroes, Riemann's theoretical enterprise exhibits similar tensions between progressive (such as his espousal of equal temperament and the significance he grants 3rd-relations) and conservative features (such as the subsumption of 3rd-relations under 5th-relations). Altogether, however, his entire musicological project centred around the ultimately futile ambition to perpetuate what he understood to be the current perfection of German music. To do so, he was forced to dismiss other progressive trends in the music of his own time as historically inconsequential, degenerate and moribund. Nietzsche, perhaps the first of his readers to diagnose the inherent contradictions in this aesthetic position, equated Riemann's pathological fixation on musical detail with a Wagnerian decadence in ironic contrast to Riemann's own moral rhetoric of virtuous classicism. Referring to Riemann's insistence on 'correct' musical structures and the universal applicability or 'truth' of his allegedly scientific musical system, the philosopher wrote to a correspondent in 1888 'with your Riemann you are wholly on the "right track" – the only one indeed that still exists'. (*See also* TONALITY, §3.)

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BRIAN HYER, ALEXANDER REHDING

Riemenschneider, (Charles) Albert (*b* Berea, OH, 31 Aug 1878; *d* Akron, OH, 20 July 1950). American organist, conductor, scholar and librarian. His father Karl H. Riemenschneider, president from 1893 to 1908 of the Methodist Episcopal Deutsches Wallace Kollegium in Berea, first taught him music, and he was a piano, organ and theory pupil of James H. Rogers of Cleveland (1896–1902). He became piano and organ instructor at the Kollegium (1896) and director of its music department (1897). He subsequently studied the piano with Hugo Reinhold and composition with Robert Fuchs in Vienna (1902–3), the organ with Charles Clemens in Cleveland (1903) and with Alexander Guilmant, and composition and organ with Widor in Paris in 1904–5 and for five successive summer sessions. In Paris Riemenschneider developed lifelong friendships with Marcel Dupré and Albert Schweitzer. Meanwhile he continued his work at the Kollegium, which in 1913 was amalgamated with Baldwin University to form the Baldwin-Wallace College; their music departments merged to form the Baldwin-Wallace College Conservatory of Music, with Riemenschneider continuing as director until his retirement in 1947. In 1933, emulating the Bach Festivals in Bethlehem, Pennsylvania, he established the annual Baldwin-Wallace College Bach Festival, whose programmes include all Bach's major choral works in four-year cycles. He was president of the Ohio Music Teachers' Association (1930–31) and the Music Teachers National Association (1933), and in 1949 served as acting president of Baldwin-Wallace College. He was also for many years treasurer of the National Association of Schools of Music. He received the honorary DMus degree from the Sherwood Music School in Chicago in 1939.

In 1951 Riemenschneider's Bach collection, begun in the 1920s, was presented to the college as the Emilie and Karl Riemenschneider Memorial Bach Library. The Riemenschneider Bach Institute, founded in 1969 to administer the library, publishes a journal, *Bach*, and sponsors a biannual symposium-concert series. Among Riemenschneider's publications are an essay on Bach's use of the flute, and editions of Bach, including *Orgelbüchlein* (Philadelphia, 1933), *371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass* (New York, 1941), *Six Organ Chorales (Schubler)* (Philadelphia, 1942), *Eighteen Large Chorales* (Bryn Mawr, 1952) and *Clavier-Übung* part iii (New York, 1959).

RODNEY H. MILL

Riemschneider [Riemenschneider], **Johann Gottfried** (*b* ?Halle; *fl c*1720–after 1739). German bass and composer. He was the son of Gebhard Reimschneider (1657–1701), Kantor of the Marienkirche at Halle, and is said to have been a schoolfellow of Handel's. He sang at Hamburg from about 1720, appearing in at least five operas by Keiser (1723–7) and arrangements of Handel's *Tamerlano* and *Giulio Cesare*. In 1729 Handel engaged him for London where he made his début as Clodomiro in *Lotario* and sang in *Giulio Cesare* (Achillas), *Partenope* (Ormonte) and the pasticcio *Ormisda* (1730). Rolli wrote in a letter of December 1729 that his voice was 'more of a natural contralto than a bass. He sings sweetly in his throat and nose, pronounces Italian in the Teutonic manner, acts like a sucking-pig, and looks more like a valet than anything'. The progressive reduction of the parts given him by Handel suggests no great confidence in his powers; his voice was a high baritone (compass of *A* to *g*′). In 1730 Riemschneider returned to Hamburg, where he sang in *Cleofide* (Handel's *Poro*) in 1732 and in 1739 was appointed Kantor and musical director at the cathedral (he held this post until his death), and where an oratorio by him was performed on Christmas Day 1737. His brother Gebhard Julius also sang at the Hamburg Opera. (*SartoriL*)

WINTON DEAN

Riemsdijk, Johan Cornelis Marius van (*b* Maastricht, 16 Dec 1842; *d* Utrecht, 30 June 1895). Dutch music scholar. Of noble birth (*jonkheer*), a doctor of law and by profession the chief officer of the state railways, he was also an active amateur musician. He studied the violin with J.H. Kufferath in Utrecht (from 1854) and later with Léonard at the conservatory in Brussels and with Bargheer in Detmold. From 1860 he played in the Collegium Musicum Ultrajectinum of Utrecht, where he came to appreciate the music of Brahms, whose influence is evident in his Piano Variations in B minor (1882; MS in *NL-DHgm*). As board member of Utrecht's music school and of its section of the Maatschappij tot Bevordering der Toonkunst, from 1868 he was an important figure in the city's musical life. In 1875 he founded an *a cappella* choir which performed early Netherlandish polyphony. A board member of the Vereeniging voor Noord Nederlands Muziekgeschiedenis from 1880 onwards, he was in charge of many of its editions; among the most significant of his studies is the work on old Dutch folksong and his restoration of 19 original melodies for its most authoritative source, Valerius's *Gedenck-Clanck* (Haarlem, 1626[14]).

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JAN TEN BOKUM

Riepel [Ipleer, Leiper, Perile], **Joseph** (*b* Deutsch-Hörschlag, Upper Austria, 22 Jan 1709; *d* Regensburg, 23 Oct 1782). Austrian theorist, composer and violinist. He attended a Jesuit Gymnasium in Steyr from 1727, and in 1733 he began studies in philosophy at the Jesuit college in Linz; at this time he started reading Fux's *Gradus ad Parnassum*. After a year of study at the University of Graz, 1735–6, he served as valet to General Alexander Graf d'Ollone during the Turkish wars of 1736–9 and accompanied him through Bosnia, Serbia and Slavonia, then lived in Dresden

until 1745, taking daily lessons from Zelenka. Unable to find a position, he spent time in Poland and then in Vienna.

Riepel was appointed Kapellmeister at the court of the Prince of Thurn und Taxis in Regensburg in 1749. This was his first and only position, and he held it for over 30 years, during which time he elevated the court orchestra to a high standard; he was also known for his skill as a violinist.

In Regensburg Riepel wrote his theoretical treatises *Anfangsgründe zur musicalischen Setzkunst* and *Harmonisches Sylbenmass*. These gained him a reputation throughout Europe, but were only partially published in his lifetime. His concern in the *Anfangsgründe* with teaching a student how to compose lends the works a strong didactic flavour, strengthened by his colloquial style of writing, the many topical references and the Fuxian dialogue between master and pupil. Riepel's method is based largely upon the *ars combinatoria*, which deals with the number of arrangements (combinations and permutations) possible among a given number of factors (this method had been used earlier by Mersenne, Kircher, Prinz and Ziegler). A rubric in the *Grundregeln* table of contents explains the approach: 'The unique *ars permutatoria*, by which one can invent many more than 99 themes in one day, is at least 99 times more healthy for musical composition than the above-mentioned mathematical speculations' (i.e. measurements, ratios etc.). The minuet and symphony are used as basic formats; for Riepel the composition of a minuet was little different from that of an aria or symphony. The eight-bar section, with its component two- or four-bar phrases, is taken as a norm. Phrase syntax is examined closely, with many examples of irregular and extended structure. In both the minuet and symphony models, many alternative arrangements of melodic figures, cadences and harmonic layouts are given, each with specific comments on coherence and taste. Of particular interest are Riepel's key schemes in *Grundregeln*: (*i*) a circular system of keys, as in earlier 18th-century concertos and fugues, with charts and examples covering every possible arrangement of keys closely related to C (pp.111–27); and (*ii*) a tonic–dominant modulation leading to a mediant (or submediant)–tonic one, which later became standard in Classical music (pp.65ff).

Riepel represents a stylistic turning-point: his melodic material is typical of the earlier 18th century, with courtly minuets and Italian sinfonias, but his systematic treatment points to the structural clarity and symmetry of the later 18th century. His work received favourable comment from Hiller, Gerber, Schubart, Choron and Fétis, and had a strong influence on Koch, the most important theorist of the later 18th century; his pupils included J.C. Vogel, J.C. Schubarth, F.F. Cavallo, J.C. Kaffka, F.X. Pokorny, P.C. Steiglehner and Sebastian Prixner.

Riepel wrote the bulk of his compositions in Regensburg. Various instrumental and vocal works have survived, but an opera is, unfortunately, lost.

THEORETICAL WORKS

Edition: *Joseph Riepel: Sämtliche Schriften zur Musiktheorie*, ed. T. Emmerig (Vienna, 1996)

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Harmonisches Sylbenmass Dichtern melodischer Werke gewiedmet, und angehenden Singcomponisten zur Einsicht mit platten Beyspielen gesprächweise abgefasst, i: *Von dem Rezitativ* (Regensburg, 1776); ii: *Von Arien* (Regensburg, 1776); iii: (MS, *D-Bsb, Es, Rp*; *GB-Lbl*)

WORKS

thematic catalogue in Emmerig (1984)

VOCAL

Sacred: 2 missa solemnis; 6 masses; 3 requiem settings; 3 Passions; Miserere; Vespers; lit; 2 ants; TeD; 5 cants.; Super flumina Babylonis; other psalms; 4 Passion songs

Artaserse (op), lost

INSTRUMENTAL

Orch: 4 sinfonias 'pro Prozessione Solemni'; 14 other sinfonias, 1 ed. in The Symphony 1720–1840, ser. C, vii (New York, 1984); 3 vn concs. (Regensburg, 1756, Paris, *c*1767); 2 concs., vn, hpd, listed in Breitkopf catalogue, 1763, 1775; 5 vn concs., listed in Breitkopf catalogue, 1766, 1768; Hpd Conc.; Fl Conc.; Concerto pastorale, cl, bn; Tpt Conc., ed. in Eisensmith

Chbr: 3 divertimentos; Quodlibeticum; Trio; 3 sonatas, vn, kbd

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LEONARD G. RATNER/THOMAS EMMERIG

Riepp, Karl Joseph (*b* Eldern, Swabia, 24 Jan 1710; *d* Dijon, 5 May 1775). French organ builder of German birth. He learned his trade under Georg Hofer (1680–1731) in the workshop of the Benedictine abbey of Ottobeuren, of which community his father was a sexton. In 1732 or 1734 he moved to Strasbourg to work with Merkel, and there discovered the instruments of Andreas Silbermann. He settled in Dijon in about 1735. Riepp was married in Dole in April 1741 and took French nationality in 1747. In addition to his organ-building activities, he bought several Burgundian vineyards, exported wine to Germany and imported wool in return.

Between 1736 and 1750 Karl Joseph worked in partnership with his brother Rupert (1711–50) in Dijon. Together they built or rebuilt organs, including those at Cîteaux abbey (1736–8), St Vincent abbey, Besançon (1737–9), the Ste Chapelle, Dijon (1738–40), Dijon Cathedral (1740–45), Cistercian convent, Dole (1745), and Autun Cathedral (1745–8). After 1750 Karl Joseph continued his building activities alone, working at Dole (1750–54), Beaune (1754–6), Lure and Besançon (1765–9). From 1756 to 1774 he built organs in Swabia, two at Ottobeuren (1756–66) and three at the Cistercian abbey at Salem (1768–74). During his time at Salem, Riepp worked with Johann Nepomuk Holzhey (1741–1809), influencing the latter's style considerably.

In France, Riepp's organs were held in high regard by other builders such as F.-H. Clicquot, J.-A. Silbermann and François Bédos de Celles, as well as among organists such as C.-B. Balbastre and J.-F. Tapray. Riepp's French instruments betray the influence of Andreas Silbermann, whilst those built in Swabia tend to synthesize French and German elements: the use of reeds and Tierce is French, whilst the inclusion of Gambes and 16′ pedals follows the German tradition.

Only the Riepp organs in Ottobeuren survive in a nearly original state. Most of the French instruments were either destroyed or modified during or after the Revolution; of these the Dole organ is the best preserved, in spite of transformations (reeds by François Callinet, 1787). The St Bénigne organ in Dijon, after the rebuilding of its mechanism in 1787 and restorations in 1953 and 1996, still contains about 2000 of Riepp's pipes.

Riepp's Dijon workshop was taken over by his nephew Joseph Rabiny (1732–1813) with François Callinet (1754–1820) in 1786.

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PIERRE MARIE GUÉRITEY

Ries. German family of musicians.

(1) **Johann Ries** (*b* Bensheim am Rhein, 1723; *d* Cologne, 1784). Instrumentalist. He was appointed court trumpeter to the Elector of Cologne at Bonn on 2 May 1747 with a salary of 192 thaler, and as a violinist to the Hofkapelle on 5 March 1754.

(2) **Anna Maria Ries** (*b* Bonn, *c*1745; *d* after 1794). Singer, daughter of (1) Johann Ries. She was appointed soprano at the electoral court at Bonn on 27 April 1764. In 1774 she married Ferdinand Drewer, a violinist in the court orchestra, and they remained in Bonn until 1794, when the elector's establishment was dissolved by the French.

(3) **Franz (Anton) Ries** (*b* Bonn, 10 Nov 1755; *d* Godesberg, 1 Nov 1846). Violinist, son of (1) Johann Ries. He was a child prodigy on the violin, being taught by J.P. Salomon, and was able to take his father's place in the orchestra at the age of 11. In 1779 he visited Vienna, enjoying a great success as a solo violinist and quartet player. Rather than settle there, he chose to stay at Bonn on a poor salary. There he taught Beethoven and remained very close to the family, especially during the difficult years after the death of Beethoven's mother. He received an appointment from Elector Maximilian on 2 May 1779.

When the French dissolved the electoral court in 1794, Franz Anton remained in Bonn. He was promised a post in the court after the invasion, but when that came to nothing he was obliged to earn a meagre living from various minor positions and some violin teaching. He received the Order of the Red Eagle and an honorary doctorate from Bonn University. He was present at the unveiling of Beethoven's statue in 1845. He had five daughters and five sons. Three of his sons are noted below; his others were Jean Batist and Franz Joseph, the latter a piano maker in Vienna from about 1820.

(4) **Ferdinand Ries** (*b* Bonn, bap. 28 Nov 1784; *d* Frankfurt, 13 Jan 1838). Pianist, composer and copyist, eldest son of (3) Franz Ries. He was the most celebrated member of the family. He was taught the piano and the violin by his father and the cello by Bernhard Romberg from the age of five. Because of the dissolution of the electoral court in 1794 Ferdinand failed to receive a promised position in the orchestra. Instead he spent most of the next seven years at home studying with his father, apart from a fruitless nine-month period in Arnsberg about 1797 studying with a man to whom he ended up teaching the violin. In 1801 he studied in Munich with Peter Winter for a short time, earning money by copying music. With this he kept himself, paid his fees and saved enough to go to Vienna in October of that year, armed with a letter of introduction from Franz Anton. Beethoven received his old teacher's son well, and gave him much help.

The next three years were spent in Vienna studying with Beethoven and often acting as his secretary and copyist. Beethoven taught him the piano, but sent him to Albrechtsberger for composition. Beethoven also secured him an appointment as pianist to Count Browne in Baden in 1802, and with Prince Lichnowsky for the summer of 1805. Ferdinand made his début as Beethoven's pupil on 1 August 1804 at the Augarten. He performed Beethoven's C minor Concerto with his own cadenza, playing a most difficult passage against Beethoven's advice and, to his master's delight, succeeding. When he became liable for conscription into the French army in September 1805, being a citizen of Bonn, he returned to Koblenz by way of Prague, Dresden and Leipzig. Because he had lost an eye (in childhood, through smallpox), he was rejected, so he went on to Paris, where he lived in poor circumstances for two years. On 27 August 1808, described as 'musical

composer from Bonn', he arrived in Vienna, where a misunderstanding over the post of Kapellmeister to Jérôme Bonaparte, King of Westphalia, caused a temporary rift with Beethoven. He stayed in Vienna for nearly a year.

For four years from summer 1809, Ries seems to have been constantly on tour; first to Kassel, then to Hamburg, Copenhagen and Stockholm, where he was in September 1810. This was a lucrative period. In St Petersburg he renewed his acquaintance with Bernhard Romberg, and together they toured Russia extensively. By February 1813 he was back in Stockholm, where he was made a member of the Swedish Royal Academy of Music. About the end of April he arrived in London, where he stayed for 11 years. There he met Sir George Smart and his father's aging teacher J.P. Salomon, who introduced him to the Philharmonic Concerts. He made his first appearance there on 14 March 1814, and his works appeared frequently in the programme. He married, on 25 July 1814, 'an English lady of great merit and possessing many personal charms'; this was Harriet Mangean (1796–1863). The 'Memoir of Ferdinand Ries' in *The Harmonicon* expressed the high regard in which London audiences held him as a pianist:

> Mr. Ries is justly celebrated as one of the finest piano-performers of the present day. His hand is powerful, and his execution is certain, – often surprising. But his playing is most distinguished from that of all others by its romantic wildness .... He produces an effect upon those who enter his style, which can only be compared to that arising from the most unexpected combinations and transitions of the Aeolian harp.

Beethoven is reported to have made the most damaging remark about him ('he imitates me too much'), which, though probably apocryphal, is only partly fair.

By 1824 Ferdinand had made enough money to retire, and he left London for his native Rhineland, living for nearly three years in Godesberg before moving to Frankfurt. He did much for the Lower Rhine Music Festivals, composing several works and conducting for a number of years. He was appointed head of the town orchestra and the Singakademie of Aachen in 1834. He collaborated with F.G. Wegeler in *Biographische Notizen über Ludwig van Beethoven* (Koblenz, 1838/*R*, suppl. 1845/*R*; rev. 2/1906 by A.C. Kalischer; Eng. trans., 1987), one of the most important early biographies of Beethoven.

WORKS

WoO numbers from Hill (1977); printed works published mainly in Leipzig, Mainz and Bonn

PIANO SOLO

14 sonatas: 2 as op.1; 2 as op.5 'Sonatinas'; 2 as op.9; 2 as op.11; op.26 'L'infortunée'; op.45; op.114; op.141; op.176; WoO 11 (1805)

39 rondos: op.43 'Que veut-il dire?'; op.50, on a Russian sailor's song; op.54 no. 2; 2 as op.64; op.67 no.1, on Russian themes, no.2, on an Irish melody; op.78 no.2, with march; op.84 no.1, on Bishop's 'When the wind blows', no.2, no.3, on a Hibernian air, no.4, on 'The Emerald Isle'; op.85 no.2, on Irish themes; op.88 no.1, on Boieldieu's 'Gentille Annette', no.2, on Rossini's 'Una voce poco fa', no.3, on Mozart's 'Al bascia si faccia onore'

op.98 no.1, on Rossini's 'Di piacer mi balza il cor', no.2, on Mozart's 'Mon ami bouvons'; op.102 no.1, on 'O for ane & twenty, Tam', no.2, on 'O Kenmures on and awa', Willie', no.3, on 'There grows a bonnie briar bush'; op.104 no.1, on the Polacca from Rossini's Tancredi, no.2, on Bishop's 'As it fell upon a day', no.3, on Bishop's 'When in disgrace'; op.106 no.1, on 'When love was a child', no.2, no.3 'Bacchanale in the Form of a Rondo'; op.122 'élégant'

op.127 no.1, on 'Comin' thro' the rye', no.2, on Horsley's 'When shall we three meet again'; op.139; op.153 no.1, on Haydn's Mermaid Song, no.2, on the Barcarole from Auber's Masaniello, no.3, on the Market Chorus from Auber's La muette di Portici; op.158 no.1, no.2 'alla tedesca'; op.161; op.182 no.1, on 'Sehnsucht nach der Heimat', no.2, on 'Kühreihen der Oberländer'; op. 184 'alla zingaresca'

3 rondolettos: op.54 no.1; op.78 no.1; op.127 no.3 ('Rondino')

49 variation sets: op.15, on a Hungarian theme; op.33 no.1, on a theme by Méhul, no.2, on a Cossack song, no.3, on a theme by Beethoven; op.39, on a Russian theme; op.40 no.1, on a Cossack dance, no.2, on a Russian air, no.3, on a German song; op.46, on a theme by Méhul; op.51, on Mozart's 'Non più andrai'; op.56, on an air of Little Russia; op.65 no.1, on a theme by Bishop, no.2, on Braham's 'Said a smile', no.3 on Bishop's 'Stay, prithee'

op.66 no.1, on Mozart's 'Amanti costanti', no.2, on the French air 'Malbrouk', no.3, on Mazzinghi's ''Tis merry'; op.73 no.1, on a Russian air, no.2, on a Basque air; op.75, on a Rhenish song; op.82 no.1, on an air from Paer's Griselda, no.2, on a Venetian air, no.3, on a French air; op.96 no.1, on the March from Tancredi, no.2, on Bishop's 'Grindoff et Claudine', no.3, on Bishop's 'The Dashing White Sergeant', no.4, on Braham's 'Nelson'

op.101 no.1, on 'We're a noddin'', no.2, on 'O Logie, o Buchan', no.3, on 'O saw ye my father'; op.105 no.1, on 'La sentinelle', no.2, on 'The old highland laddie', no.3, on Bishop's 'When meteor lights', no.4, on a Moldavian air; op.118 no.1, on Blangini's 'Il faut partir', no.2, on Welsh's 'The night is rainy', no.3, on Shield's 'The Streamlet'; op.147 no.1, on 'Vive Henry IV', no.2, on a German air; op.149 no.1, on a Danish song, no.2, on a German song

op.159 no.1, on a chorus from Die Räuberbraut, no.2, on an Austrian air, no.3 'du vieux capitaine'; op.165 no.1, on C. Fischer's 'The Melting Snow', no.2, on a Rhenish peasant air; op.185 no.1, on a theme from Les Huguenots; WoO49, on the Tarantella romana (1833); WoO58, on Handel's Staffordshire Conservative Election Song (1835); WoO64, on a theme from Liska (1836); WoO91, on an Austrian song

15 fantasias: 2 as op.77, both on themes from Figaro; op.85 no.1, on 2 Irish airs, pf/hp; op.92 no.1, on Bishop's 'And has she then failed', no.2, on Bishop's 'Come live with me'; op.97 'à la mode'; op.109, after Schiller's Resignation; op.121, on themes from Rossini's Zelmira; op.131, on themes from Der Freischütz; op.134 no.1, on themes from Rossini's Semiramide, no.2, on 'The wealth of the cottage'; op.163 on 'La parisienne'; op.185 no.2, on themes from Les Huguenots; WoO87, ? for pf

22 waltzes: 8 as WoO4 (1800); 6 (with an écossaise), pf/small orch as WoO18 (1810); 5 as WoO21 (1811–13); 2 as WoO32 (1823); WoO33 (1823)

4 marches: op.53 no.3, pf/hp/military band; 2 as op.61, no.2 for pf/pf 4 hands; op.78 no.2, with rondo

Other pf: 6 Exercises, op.31; The Dream, op.49; 12 Trifles, op.58; 40 Preludes, op.60; 2 polonaises, op.84 no.2, op.158 no.3, from Die Räuberbraut; 2 Allegri di bravura, op.99; Allegro eroica, op.103; 3 divertimenti, opp.117, 130, 137 'Grand Military Divertimento'; 15 easy pieces, op.124; Die Räuberbraut, ballet music, arr. pf, op.168; Kölner Carnavalstanz, op.178; Prelude, WoO41 (1831); 3 untitled pieces, WoO47 (1833), WoO67 (1837), WoO90 (1837); Cotillon, WoO68, pf/? orch ad lib; 6 Studies, WoO78

PIANO FOUR HANDS

3 sonatas, op.6 'Sonatina', op.47, op.160

11 variation sets: op.14, on a Russian theme; op.108 no.1, on 'Flow on, thou shining river', no.2, on 'Those evening bells'; op.136, no.1, on 'Oft in the stilly night', no.2, on 'Hark, the vesper hymn is stealing'; op.148, no.1, on the March from Mayseder's Aline, no.2, on a Rhenish carnival air; op.155, no.1, on a German dance, no.2, on a German song, no.3, on an air from Die Räuberbraut; WoO28, on Rossini's 'Di tanti palpiti' (1820)

5 polonaises, opp.41, 93, 138, 140, 175

11 marches: 3 as op.4; 3 as op.12; 3 as op.22; op.53 no.1 'Grand Triumphal March', no.2 'The Return of the Troops', pf/military band/orch

PIANO AND ONE INSTRUMENT

For 2 pf: Grand Introduction and Rondo, op.135
For hp, pf or 2 pf: Rondo, op.57; Rondo and Mazurka, op.79
For vn, pf: 28 sonatas, 2 as op.3, 2 as op.8, op.10, 3 as op.16 [vn/fl], op.18, op.19, 3 as op.30, 3 as op.38, 2 as op.59 [vn/fl], op.69, op.71, 2 as op.81, op.83, 3 as op.86 [vn/fl], WoO5 (1800), WoO7 (1804); 2 variation sets, op.111, on a fandango, WoO3 (1799)
For vc, pf: 4 sonatas, opp.20, 21, 125 [all vc/vn], WoO2 (1799); Variations, on Russian airs, op.72 [vc/vn]; Rondo, on a Russian dance, op.113 no.1 [vc/vn]
For fl, pf: 5 sonatas, op.48, 2 as op.76, op.87, op.169 [fl/cl]; Divertimento, op.62; Rondo on 'Le garçon volage', op.85 no.2; Nocturne, op.89; Polonaise, op.119; 2 Fantasias, op.134, no.1 on themes from Armida, no.2 on themes from Mosè in Egitto; 2 Variations, op.152, no.1 on a Portuguese hymn, no.2 on Himmel's 'An Alexis'
Other works: Sonata, cl/vn, pf, op.29; Sonata, hn/vc, pf, op.34; Rondo, on Stansbury's 'She smiled and I could', hn/vc, pf, op.113 no.2

CHAMBER MUSIC WITH PIANO

6 trios: op.2, op.143, WoO86, with vn, vc; op.28, with cl/vn, vc; op.63, with fl, vc; op.95, with hp, pf 2
3 qts, opp.13, 17, 129, all with vn, va, vc
Quintet, op.74, with vn, va, vc, db; Variations and March, WoO77, with hp, 2 hn, db
3 sextets: op.100, with 2 vn, va, vc, db; op.142, with hp/pf 2, cl, hn, bn, db [also arr. pf, hp/pf 2, vn, va, vc]; WoO76, with vn, 2 va, vc, db
Septet, op.25, with cl, 2 hn, vn, vc, db; also arr. as pf qnt
Octet, op.128, with cl, hn, bn, bn, va, vc, db

CHAMBER MUSIC WITHOUT PIANO

3 trios: 2 as WoO70, for vn, va, vc; WoO82, for 2 vn, vc/db
26 str qts: 3 as op.70, 3 as op.126, 3 as op.150, 2 as op.166, 3 as WoO1 (1798), WoO6 (1803), WoO10 (1805), WoO34 (1825), WoO36 (1826), WoO37 (1827), WoO48 (1833), WoO71, WoO72, 3 as WoO73, WoO74
6 qts, fl, vn, va, vc: 3 as op.145, 3 as WoO35 (1826–30)
8 qnts: opp.37, 68, 167, 171, WoO75, for 2 vn, 2 va, vc; op.107, for fl, vn, 2 va, vc; op.183 'Souvenir d'Italie', WoO62 (1836), for 2 vn, va, 2 vc
Sextet, 2 vn, 2 va, 2 vc, WoO63 (1836), 2 nocturnes, fl, 2 cl, hn, 2 bn: WoO50 (1834), WoO60 (1836)

ORCHESTRAL

8 syms.: op.23, op.80, op.90, op.110, op.112, op.146, op.181, WoO30 (1822)
5 ovs.: op.94 'Don Carlos'; op.162 'Die Braut von Messina'; op.172, with triumphal march; WoO24 'bardique' (1815); WoO61 'L'apparition' (1836)
Vn Conc. (Conc. no.1), op.24; 8 pf concs. (numbered 2–9), op.42, op.55, op.115, op.120, op.123, op.132 'Farewell to London', op.151 'Salut au Rhin', op.177; Concertino, pf, orch, WoO88; 3 variation sets, pf, orch: op.52, on Swedish national airs, op.116, on 'Rule, Britannia', op.170 'brillantes'; 2 rondos, pf, orch, op.144 'brillant', WoO54 (1835); Polonaise, pf, orch, op.174; Conc., 2 hn, orch, WoO19 (1811)

VOCAL

Stage: Iphigenie auf Aulis, scena, S, orch, WoO17 (1810); Die Räuberbraut (op, 3, G. Döring, after C.W. Häser), op.156, Frankfurt, 1828, *D-Bsb**, vs (Leipzig, 1828); The Sorceress (grand romantic op, 2, E. Fitzball), op.164, London, 1831, vs (London, 1831), in Ger. as Liska, oder Die Hexe von Gyllensteen, Cologne, 1832, vs (Bonn, 1831); Die Nacht auf dem Libanon (romantische Oper, 3, C.M. Heigel), WoO51, 1834, excerpts Paris, 1837, *F-Pn**; Die Zigeunerin (melodrama, 2), 1835, unperf., *D-Mbs**
Secular choral, partsongs, duets: Der Morgen, cant., S, A, T, B, orch, op.27; 6 German Partsongs, 4 male vv, 1/2 pf, op.173; En ce beau jour de fête, 4 S, pf, WoO14 (1809); Zu deinem Namensfeste, 4 S, pf, WoO15 (1809); Bei Eröffnung der Tafellegen, 1v, male chorus, str qt, WoO16 (1810); 7 canons, WoO25 (1819), WoO26 (1820), WoO45 (1833), WoO46 (1833), 2 as WoO59 (1836), 1 as WoO83; 3 nocturnes, 2vv, pf, WoO42 'The gentle dew' (1832), WoO65 'Wahre Liebe' (1836), WoO66 'Weihnachten' (1836); Die Lebensfahrt, 1v, 3-part chorus, pf, WoO44 (1833); Dir theuerster bester Vater, 4 S, pf, WoO81
Songs, 1v, pf: 6 German Songs, op.7; 6 Songs (J.W. von Goethe), op.32; 6 German Songs, op.35; 6 German Songs, op.36; 4 English Songs, op.91; 6 German Songs, op.154; 4 Songs (Byron), op.179; 3 German Songs, op.180; Mein Mädchen, WoO8 (1804); Absence, absence à l'exil condamnée, WoO12 (1807); Das Lebewohl, WoO13 (1808); Das Schiffchent, WoO20 (1811); Die Sehensucht, WoO22 (1812); The struggling pangs, WoO27 (1820); Tis time, I feel, WoO29 (1821); Nous (Corinne), romance, WoO31 (1823); When shall we two now meet again?, WoO43 (1832); Guten Morgen viel Liebchen, WoO52 (1834); Romance pour le jour de fête de Mme E. Wergifosse, WoO55 (1835); Totenstill, WoO56 (1835); When shall we three meet again, WoO57 (1835); Sia luminosa il fine di viver mio, scena, WoO79; 6 German Songs, WoO84; Historisch (after Mary Queen of Scots), WoO85
Sacred: [3 pieces], op.44: Nun lasset uns den Leib begraben, S, male chorus, 2 hn, 2 bn, 2 va, vc/db, Das Fest der Maurer, T, male chorus, pf, Braasch's goldene Hochzeit, solo v, soprano chorus, pf; Der Sieg des Glaubens, orat, op.157; Die Könige in Israel, orat, op.186; Masonic C., T, male chorus, orch, WoO9 (1805); Requiem, 4vv, orch, WoO23 (1815); Tantum ergo, S, 4vv, org, WoO69

(5) (Pieter) Joseph Ries (*b* Bonn, 6 April 1791; *d* London, 6 April 1882). Amateur musician, second son of (3) Franz Ries. He devoted his little spare time to teaching and playing. As a businessman he worked for the East India Co. and later as a foreign correspondent in the Broadwood house. After his elder brother (4) Ferdinand Ries left London in 1824, Joseph acted for him in dealings with London publishers, and numerous letters survive from that period.

(6) (Pieter) Hubert Ries (*b* Bonn, 1 April 1802; *d* Berlin, 14 Sept 1886). Violinist and composer, youngest son of (3) Franz Ries. He studied the violin first with his father and afterwards with Spohr, receiving composition lessons from Moritz Hauptmann. He lived in Berlin from 1824, when he joined the Königstädtisches Theater orchestra, and became a member of the court orchestra in the following year. In 1835 he became director of the Berlin Philharmonic Society, and in 1836 was appointed leader. He had a distinguished career as a violinist, and was elected a fellow of the Royal Academy of Arts in 1839. He published two violin concertos, studies and duets for violin and some string quartets. But he was better known for his *Violin School* for beginners, which was published in an English edition in 1873.

(7) Louis Ries (*b* Berlin, 30 Jan 1830; *d* London, 3 Oct 1913). Violinist, eldest son of (6) Hubert Ries. He was taught by his father and by Vieuxtemps. In 1853 he settled in London, where he gained a reputation as a violinist and teacher. He was a member of the quartet of the Musical Union from 1855 to 1870, and also played second violin at the Monday Popular Concerts from their beginning in 1859 until his retirement in 1897.

(8) Adolph Ries (*b* Berlin, 20 Dec 1837; *d* April 1899). Pianist, second son of (6) Hubert Ries. He was taught the piano by Theodor Kullak and composition by Boehmer. He worked in London as a piano teacher and published some songs and piano music. His daughter Marie Gertrude Ries (1880–1974), a pupil of Clara Schumann, emigrated to Australia, where she was a distinguished pianist.

(9) Franz Ries (*b* Berlin, 7 April 1846; *d* Naumburg, 20 Jan 1932). Violinist and music publisher, youngest son of (6) Hubert Ries. He studied the violin with his father and with Massart and Vieuxtemps in Paris. In 1870 he appeared at the Crystal Palace, but a promising career as a violinist was cut short in 1873 by nervous trouble. This prompted him to enter the music trade, and on 1 July

1881 he and Hermann Erler (1844–1918) jointly founded the publishing house of Ries & Erler, of which his son Robert became proprietor in 1924. He wrote some orchestral and chamber music, and also edited works by Corelli, Schumann and others.

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CECIL HILL

Ries & Erler. German firm of music publishers. It was founded in Berlin on 1 July 1881 by the violinist Franz Ries (*b* Berlin, 7 April 1846; *d* Naumburg, 20 June 1932) and Hermann Erler (*b* Radeberg, 3 June 1844; *d* Berlin, 13 Dec 1918). Ries, who was the nephew of Ferdinand Ries, started selling music in 1874 but in 1884 he sold his business (which also incorporated a concert management agency) and entered publishing; he had already made the first step in this direction in 1881, when he became associated with the publishing house that Erler had founded in Berlin in 1872. They acquired the rights to the compositions of Heinrich Hofmann; in 1882 they took over the publication of educational works (principally songs) from the firm of M. Schloss in Cologne and the following year took over Voigt of Kassel. They began to publish salon music, including pieces by Ries himself. After Erler's death Ries acquired the publishing rights to works by many composers, including Humperdinck, Pfitzner and Rezniček; he also published tutors by Carl Flesch, and the firm subsequently absorbed the R. Sulzer and Jatho houses.

When Ries retired in 1924 the business was taken over by his son Robert Ries (1889–1942), who extended the range of its publications, particularly of orchestral music. In 1927 he was elected to the governing body of the Musikverleger-Verein, and was its deputy chairman until 1929; also in 1927 he was elected to the governing body of the Verband Deutscher Musikverleger, of which he was president from 1930 to 1933. His particular interests were amateur and contemporary music, both of which he promoted vigorously. After his death the business was inherited by his daughter Waltraud Ries, who rebuilt the firm in 1948 after its wartime destruction; in 1968 her sister Ingrid Meurer-Ries took over as director. Its present publications consist mainly of symphonic and light orchestral music by Theodor Berger, Dressel, Frommel, Genzmer, Lothar, Zieritz and others, as well as solo instrumental, chamber and vocal music, and didactic and theoretical works. Younger composers represented include Heribert Breuer, Friedmann Graef and Gabriela Moyseowicz.

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THOMAS M. LANGNER

Rieter-Biedermann, Jakob Melchior (*b* Winterthur, 14 May 1811; *d* Winterthur, 25 Jan 1876). Swiss music publisher. He was originally a part-owner of his father's spinning mill and engineering firm. In 1833 he studied engineering design in Paris, where he met Berlioz and Rossini; subsequently he was librarian and timpanist of the Musikkollegium Winterthur (1835–48). His enthusiasm for music led him to found a music shop and publishing firm (1848), which had issued 900 items by 1876. The firm's publications included works by Berlioz, Kirchner, Herzogenberg, Schumann and, after 1858, 22 works by Brahms, including opp.14, 15, 34, 39 and 45. Rieter-Biedermann's son-in-law Edmund Astor (1845–1918) directed the branch established in Leipzig (1862), which became the headquarters after the original office closed in 1884. Rieter-Biedermann also founded the *Leipziger Allgemeine musikalische Zeitung*, which the firm published from 1866 to 1882. In 1917 C.F. Peters bought the company.

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HANS-MARTIN PLESSKE

Riethmüller, Albrecht (*b* Stuttgart, 21 Jan 1947). German musicologist. He began studying musicology (with German literature and philosophy as secondary subjects) in 1966 at Freiburg University, where he took the doctorate in 1974 with a dissertation on the theory of dialectics in aesthetics. After working at Freiburg as an academic assistant (1974–86), he was a visiting associate professor at the University of Illinois (1983) and visiting chair at Heidelberg (1984–5), and in 1984 he completed the *Habilitation* with a work on Busoni. He was appointed professor at Frankfurt University in 1986 and in 1992 he was named professor at the Freie Universität in Berlin. He became an editor for the journal *Archiv für Musikwissenschaft* in 1989 and for the series Spektrum der Musik and Berliner Musik Studien in 1993. Riethmüller's writings are both prolific and diverse: an expert on music from classical antiquity as well as music from the 18th to the

20th centuries, he has investigated theory, aesthetics, history of musical terminology and the political contexts of 20th-century music. He is particularly influenced by the philosophers of the Frankfurt School.

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□

Rieti, Moses (ben Isaac) (*b* Rieti, 1388; *d* Rome, after 1460). Italian philosopher and poet. Known in his time as the 'Hebrew Dante', he composed, in verse, a large compendium of scientific and religious knowledge under the title *Miqdash me'at* ('The Lesser Sanctuary', 1412). The work survives in 15 manuscript sources and was published for the first time in Vienna in 1851 (see Goldenthal). In the first part, Rieti discusses Maimonides's 13 principles of faith and the sciences as they are surveyed by Aristotle (in his *Book of Categories*), Ibn Rushd, Ibn Sīnā, al-Fārābī and Maimonides, while in the second part, he describes the 'Celestial Court' (possibly after Dante's *Paradiso*). Music forms the subject of a single stanza. In accordance with al-Fārābī and Ibn Falaquera (*c*1225–95), Rieti considers music a mathematical science, with two divisions: practical and theoretical. Under the theoretical division, Rieti recognizes the basic principles: intervals, instruments, rhythmic modes and the composition of melodies to metric poetry (*piyyutim*).

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DON HARRÁN

Rieti, Vittorio (*b* Alexandria, Egypt, 28 Jan 1898; *d* New York, 19 Feb 1994). American composer of Italian descent. He studied music with Frugatta in Milan (1912–17) as well as economics at the University of Milan, where he obtained a doctorate in 1917. After brief war service in the Italian army, he settled in Rome with his family and took up his composition studies again with Casella; he also received some tuition in orchestration from Respighi. In 1921 he met Berg, Alma Mahler and Franz Werfel in Vienna where he signed an exclusive, eight-year contract with Universal Edition. Schoenberg also showed great interest in his works, wishing to perform them in the concerts of the Society for Private Musical Performances. In the early 1920s he was associated with Massarani and Labroca in a group that called itself I Tre, in imitation of Les Six. His first international success came at the ISCM Festival in Prague in 1924 with his Concerto for wind and orchestra, conducted by Casella, who continued to befriend his younger colleague. From 1925 to 1940 Rieti divided his time between Rome and Paris, where he formed close ties with Stravinsky, Prokoviev, Hindemith, Falla, Weill and Les Six. He wrote ballet music for Diaghilev (*Barabau* being particularly successful) and much incidental music for the Parisian theatre of Louis Jouvet. He was also one of the founder-directors of the Paris group La Sérénade, dedicated to modern chamber music (1931–8). In 1940 he moved to the USA (he became a citizen in 1944). There his ballet music was choreographed by Balanchine, his orchestral music conducted by, among others, Toscanini and Mitropoulos. He continued to be productive until just before his death. As a teacher of composition, he was active at the Peabody Conservatory (1948–9), the Chicago Musical College

(1950–53), Queens College (1955–60) and the New York College of Music (1961–64).

Rieti's musical style has been fairly consistent throughout his long career. After early experiments with atonality, he evolved an idiom akin to neo-classicism, which remained his characteristic trait. He said in 1973: 'I maintain the same aesthetic assumptions I have always had; I have kept evolving in the sense that one keeps on perfecting the same ground'. His music has a natural, unaffected fluency, elegant charm, controlled feeling, sophisticated humour and impeccable technical mastery; his textures are clear and limpid, his orchestration transparent and sensitive. Casella's praise (see Cobbett) has lost none of its relevance; elsewhere he wrote: 'Rieti's oeuvre stands apart in its specific clarity, gaiety and sophistication of a kind only he possesses; yet it hides a good deal of melancholia'.

WORKS
(selective list)

STAGE

Ops: Orfeo tragedia (A. Poliziano), 1928, withdrawn; Teresa nel bosco (chbr op, 1, Rieti), 1933; Don Perlimplin (1, Rieti, after F. García Lorca), 1949; Viaggio d'Europa (radio op, 1, P. Masino), 1954; The Pet Shop (1, C. Nicolas), 1957; The Clock (2, Nicolas), 1959–60, unperf.; Maryam the Harlot (1, Nicolas), 1966, unperf.

Ballets: L'arca di Noé, 1923, only orch suite extant; Robinson et Vendredi, 1924, also orch suite; Barabau, 1925, also orch suite; Le bal, 1929; David triomphant, 1937; Hippolyte, 1937, also orch suite; The Night Shadow, 1941 [on themes of Bellini]; Waltz Academy, 1944 [after Second Avenue Waltzes, 2 pf]; The Mute Wife, 1944 [on themes of Paganini Camille, 1946 [on themes of Schubert]; Trionfo di Bacco e Arianna (ballet-cant.), 1946–7 [contains material from Orfeo tragedia]; Pasticcio, 1956 [from pf work Chess Serenade]; Native Dancer, 1959 [after Sym. no.5]; Conundrum, 1961; Capers Ballet, 1963 [from pf works Chess Serenade and New Waltzes]; A Sylvan Dream, 1965; Scenes Seen, 1975; Verdiana, 1983 [on themes of Verdi]; Indiana, 1984

Incid music

ORCHESTRAL

Conc., 5 wind, orch, 1923; 2 Pastorali, chbr orch, 1925; Pf Conc. no.1, 1926; Madrigale, 6 wind, pf, 5 str, 1927; Vn Conc. no.1 (Conc. napoletano), 1928, lost; Pf Conc. no.2, 1930–37; Serenata, vn, 11 insts/chbr orch, 1931; Tableaux de cinéma, 13 insts, 1933; Allegretto scherzando, orch, 1934; Vc Conc. no.1, vc, 12 insts, 1934; Conc. du loup, 1938; Conc., 2 pf, orch, 1951; Hpd Conc., 1952–5, rev. 1972 [first drafted for hp, orch]; Introduzione e gioco delle ore, 1953; Vc Conc. no.2, 1953; Pf Conc. no.3, 1955; Dance Variations, str, 1956; La fontaine, suite, 1968; Vn Conc. no.2, 1969

Triple Conc., vn, va, pf, orch, 1971; Conc., str qt, orch, 1976; Dittico, vn, orch/pf, 1980; Kaleidoscope, suite, 1987; Album for Helena, 1990; Conc. gianetto, 1991; 3 contrasti sinfonici, 1992; Enigma sinfonico, 1992; Monotrittico, 1993

11 Syms.: 1929, 1931, 1932, 1942 (Sinfonia tripartita), 1945, 1973, 1977, 1986, 1988, 1990, 1990

VOCAL

Choral: Barabau, choral song, 1923; Ulysses' Wandering (cant., E. James), Bar, SATB, orch/pf, 1939; 3 Choral Songs, unacc., 1963; Missa brevis, vv, org, 1973

Songs: 4 poèmes de Max Jacob, 1933; 4 It. Songs (15th-century anon., A. Poliziano, 13th-century anon.), 1945; Canzone a duetto, S, A, pf, 1946; 5 Eng. Songs, 1949; 2 Songs between 2 Waltzes (W.B. Yeats), 1957; 4 Songs (D.H. Lawrence), 1960; 5 Elizabethan Songs, 1967; 7 liriche saffiche, 1974

CHAMBER AND SOLO INSTRUMENTAL

Sonatina, fl, pf, 1920; Variations on a Chin. Theme, vn, pf, 1922; Sonata, fl, ob, bn, pf, 1924; Capriccio, vn, pf, 1941; Partita, hpd, fl, ob, str qt, 1945; Qnt, ww, pf, 1957; Concertino, fl, va, vc, hp, hpd, 1963; Sonata a 5, fl, ob, cl, bn, pf, 1966; Incisioni, brass qnt, 1967; Siciliana e tarantella, vc, pf, 1967; Silografie, wind qnt, 1967; Sonata concertante, vn, pf, 1970; Octet, pf, 7 insts, 1971; Pf Qt, 1973; Sestetto pro Gemini, fl, ob, pf qt, 1975; Sequence, a sax, pf, 1978; Spiccata, fl, str qt, pf, 1981; Allegretto alla croma, 9 insts, 1981; Sonata a 10, 1983; Elegia, fl, vc, pf, 1983; Concertino pro San Luca, 10 insts, 1984; Romanza lidica, cl, pf, 1984; Capriccio secondo, vn, pf, 1986; Concertino novello, 10 insts, 1986; Congedo, 9 insts, 1987; Cinquina da camera, 9 insts, 1989; Pf Qnt, 1989; Sestetto novello, fl, str, pf, 1989; Dodicetto, 12 insts, 1991; Improvviso tripartito, 11 insts, 1991; Sestetto tripartito, 6 insts, 1993; 3 preludi da camera, 10 insts, 1993; Glorious ensemble, vn, va, vc, db, pf, 1994

11 str qts: 1926, 1941, 1951, 1960, 1988, 1991, 1992, 1992, 1992, 1993, 1994

2 pf: Second Avenue Waltzes, 1942; Chess Serenade, 1945; Suite champêtre, 1948; New Waltzes, 1956–7; 3 Vaudeville Marches, 1969; Scherzo-March, 1976; Introduzione e bagatella, 1978; Moonlight Dance, 1978; Improvviso, 1979; Trittico, 2 pf/2 hpd, 1982; Valzer a 20 dita, 1986; Concertino, 1988; 4 Pieces, 1992

Solo pf: early pieces, 1920; Poema fiesolano, 1921; Sonatina, 1925; Suite, 1926; 3 preludi, 1931; Sonata, A♭, 1938; Sonata all'antica, pf/hpd, 1946; Academic Variations, 1950; Medieval Variations, 1962; Contrasti, 1967; Chironomes, suite, 1972; Valse pour Léonor, 1972; Moonlight Dance, 1978; 12 preludi, 1979; Toccata (Perpetuum mobile), 1986

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BORIS SCHWARZ/F.C. RICCI

Rietsch [Löwy], **Heinrich** (*b* Falkenau an der Eger, 22 Sept 1860; *d* Prague, 12 Dec 1927). Austrian musicologist and composer. He studied law in Vienna and received the doctorate in law in 1883. At the same time he undertook music studies with Hanslick, Adler, Mandyczewski and Robert Fuchs, and in 1895 completed his *Habilitation* in musicology at Vienna. He was appointed reader at the German University of Prague in 1900, succeeding Guido Adler. In 1909 he became full professor and founded the institute of musicology, which he directed until his death.

Rietsch was greatly influenced by Adler's methods of style criticism. His principal areas of research were the music of the Baroque, the Viennese Classicists and the late 19th century; general music education; the aesthetics of music and the development of German monophonic song. In some of these areas, especially that of the German Minnesang, Rietsch made fundamental contributions with his editions. These and his writings show outstanding care, aesthetic sensitivity and concern for historical accuracy. Rietsch was also the composer of a short unpublished opera, *Walther von der Vogelweide*, orchestral and chamber music, lieder, choral pieces and works for piano.

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'Ein Sonatenthema bei Mozart', *ZIMG*, xiv (1912–13), 278–83
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G. Muffat: *Florilegium*, DTÖ, ii, Jg. i/2 (1894/R); iv, Jg. ii/2 (1895/R)
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BURKHARD KIPPENBERG

Rietz, Eduard (Theodor Ludwig) (*b* Berlin, 17 Oct 1802; *d* Berlin, 22 Jan 1832). German violinist and conductor. He studied the violin with his father Johann Christian Rietz (a violinist in the Berlin court orchestra, 1812–27) and with Rode (1813–20), and made his début in 1818. He joined the Berlin court orchestra in 1819 and became its leader, but personality clashes with Spontini led to his release in 1825. He founded the Berlin Philharmonic Society in 1826; though its orchestra was made up of amateurs, it was soon able to accompany the Singakademie in the performance of oratorios. Rietz was leader at Mendelssohn's historic performance of Bach's *St Matthew Passion* (1829), for which he and his brother JULIUS RIETZ had copied out the parts. At the beginning of a promising career as a conductor, Rietz died of tuberculosis. He is remembered now as the teacher and friend of Mendelssohn. Together with his younger brother he played quartets with Mendelssohn as early as 1820; Mendelssohn studied the violin with him and dedicated his D minor Concerto, the Violin Sonata op.4 and the Octet op.20 to him. Both Mendelssohn and Rietz were fascinated by the music of Bach and were associated with Carl Friedrich Zelter at the Singakademie, where Rietz frequently sang solo tenor parts. Mendelssohn's letters reveal his affection for Rietz and his admiration of his violin playing; when Rietz died, Mendelssohn dedicated the Andante of the Quintet op.18 to his friend's memory.

ALBERT MELL

Rietz, (August Wilhelm) Julius (*b* Berlin, 28 Dec 1812; *d* Dresden, 12 Sept 1877). German cellist, composer, conductor and editor, brother of EDUARD RIETZ. He studied the cello from the age of eight with Franz Schmidt, Bernhard Romberg and Moritz Ganz. In 1829 he joined the orchestra of the Königstadt theatre. Refusing Spontini's offer of a post in the Berlin court orchestra, he went to Düsseldorf in 1834 to assist Mendelssohn at the Opera; though nominally only assistant conductor he did most of the conducting. When Mendelssohn left Düsseldorf, Rietz became the city's musical director. During the next 12 years he established a reputation as a conductor and a composer; more than two dozen works of his were published, including the music for Goethe's Singspiel *Jery und Bately*, two symphonies, a cello concerto and several sets of lieder. He continued to play the cello in public, with Ferdinand Hiller and Ferdinand David among others. He assisted Mendelssohn at the Lower Rhine Festival of 1839, and was chief conductor at the festivals of 1845, 1856 and 1869.

In 1847 Rietz succeeded Stegmayr as conductor of the Leipzig Opera and the Singakademie. He became professor of composition at the conservatory and succeeded Gade as director of the Gewandhaus Orchestra. He was also the secretary of the Bach-Gesellschaft (1855–60), for which he edited the B minor Mass and the *St Matthew Passion*. He edited *Susanna* for the Deutsche Händel-Gesellschaft and prepared the scores of 14 Haydn symphonies for Breitkopf & Härtel. In 1859 he received an honorary doctorate from the University of Leipzig for his achievements as a composer, conductor and scholar. He succeeded Reissiger as musical director of the city of Dresden in 1860.

Rietz's own compositions embrace nearly all genres, though few are of lasting interest. Notable are some of his stage works, the Third Symphony op.31, the Oboe Concerto op.33, some overtures and piano pieces, in particular the Piano Sonata op.17, the Flute Sonata op.42 and some of his songs. In matters of form as well as instrumentation Rietz followed Mendelssohn, and he remained unaffected by the orchestral and musico-dramatic innovations of the school of Wagner and Liszt. In his last years Rietz was again active as an editor. He prepared the scores of a number of Mozart operas, which were later incorporated into the Mozart Gesamtausgabe, and supervised the publication of the Mendelssohn Gesamtausgabe, which was completed in the year of his death.

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ALBERT MELL/MATTHIAS WIEGANDT

Rieu, Anselmo de. *See* REULX, ANSELMO DE.

Riff. In jazz, blues and popular music, a short melodic ostinato which may be repeated either intact or varied to accommodate an underlying harmonic pattern. The riff is thought to derive from the repetitive call-and-response patterns of West African music, and appeared prominently in black American music from the earliest times. It was an important element in New Orleans marching band music (where the word 'riff' apparently originated), and from there entered jazz, where by the mid-1920s it was firmly established in background ensemble playing and as the basis for solo improvisation. Riffs also appeared in the accompaniments of many early blues, being particularly suited to their repeating structure. The conflict between an unvaried riff pattern and the changing harmonies of the blues progression became one of the most distinctive features of the blues and its derivatives.

The riff came to the fore in the early 1930s in the Southwest tradition of orchestral jazz, where the influence

of rural blues musicians was notably strong. Among the innovations of these groups was the 'double' or 'compound' riff, in which the brass and reed sections played separate riffs in counterpoint. As exploited by Bennie Moten and, from 1936, by Count Basie's band, riffs of this sort came to dominate large-ensemble jazz, either as the accompaniment to solo improvisation or as self-sufficient sections within a score. An outstanding example of a compound riff occurs at the end of Basie's theme song *One o'Clock Jump*, where the trumpet, trombone and saxophone sections play contrasting riffs in three distinct rhythms. By the 1940s the riff had become a jazz cliché. However the big band riffs were translated directly into the horn sections of rhythm and blues and later rock and roll. A more primitive form of the riff, from the rural blues tradition, formed a fundamental part of the accompaniment in postwar urban blues; a notable example is the repeated five-note guitar riff in Muddy Waters's *I'm your Hoochie Coochie Man* (1953, Chess).

The blues-influenced rock bands of the late 1960s and 70s and subsequent heavy metal groups often used this kind of guitar-based riff; notable exponents were Led Zeppelin. In songs such as *Whole Lotta Love* and *Immigrant Song* the guitar and bass guitar repeat a simple riff that confirms the tonic throughout the verses. Longer, more complex riffs that are repeated in different keys are used in *Black Dog* and *Heartbreaker*. *Kashmir* is created entirely from a series of varied riffs and vamps, at times creating a dense, multi-layered texture. Simpler uses of riffs can be heard in the work of groups such as AC/DC, Iron Maiden and Metallica.

Short multi-layered riffs were also an integral part of funk and other forms of dance music. In much of the work of James Brown, the JBs, George Clinton and Sly and the Family Stone harmonic and melodic variation is suppressed as all the instruments contribute a variety of riffs and chordal vamps to create highly rhythmic textures. This approach was imported into the electronic dance music of the 1980s and 90s most notably in the psychedelic trance of groups including Astral Projection, Prana and Shakta. In tracks such as Astral Projection's *Enlightened Evolution* (from *Trust in Trance*, 1996, Transient) combinations of repeated riffs and patterns based on certain modes are used as the platform for wild timbral effects and rhythmic variation created by electronic synthesizers and digital effects.

J. BRADFORD ROBINSON/R

Rifkin, Joshua (*b* New York, 22 April 1944). American musicologist, pianist, conductor and composer. He studied with Persichetti at the Juilliard School of Music (BS 1964), with Reese at New York University (1964–6), at the University of Göttingen (1966–7) and with Lockwood, Mendel, Babbitt and Oster at Princeton University (MFA, 1969); he also worked with Stockhausen at the Darmstadt summer courses of 1961 and 1965. He held various positions with Nonesuch Records in New York (1964–75) and from 1970 to 1982 he was on the faculty of Brandeis University. He has also been a visiting faculty member at Harvard, New York University, Yale, Rutgers and Bard College. His principal areas of musicological research are Renaissance and Baroque music. He has advanced controversial theories about the performance of Bach's vocal music, particularly the B minor Mass, and has presented these theories in both scholarly settings (notably in a long-running debate between Andrew Parrott, Ton Koopman and Christoph Wolff and Rifkin in *Early Music* on the size of Bach's chorus) and in performance and on recordings. As a pianist Rifkin has contributed to the revival of interest in ragtime. His compositions include chamber music and songs.

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PAULA MORGAN

Riga [Rīga]. Capital of Latvia. Riga's musical history developed against a background of influence from both East and West. Music in medieval Riga was cultivated in the Catholic churches and by the so-called *Stadtmusikanten*, initially migrants from Germany, but later also including Polish and Czech musicians. From 1552, after the Reformation, Lutheran hymns were introduced to Riga churches and schools. Latvia was conquered by Russia in the 18th century; however, the capital city's cultural life retained a strong German influence for the next 100 years. In the mid-18th century Riga became a stop on the way to St Petersburg for many Western European virtuosos. A large number of outstanding musicians visited Riga, including John Field (1805), Liszt (1842), Robert and Clara Schumann (1844), Berlioz (1847) and Anton Rubinstein (first in 1849); Bach's pupil J.G. Müthel worked there between 1753 and 1788. Wagner was there from 1837 to 1839, and although this was a largely unproductive period for him because of domestic strife, he began work on *Rienzi*, conducted at the theatre and established a concert series.

In the 18th and 19th centuries German organ builders installed excellent organs in many churches in Riga. The organ of the cathedral, installed by the Walcker company in 1884, was at that time the largest in Europe. The cathedral, converted into a concert hall in 1962, had a choir from 1240; the organ, with 125 stops and four manuals, attracts many virtuosos.

In 1782 O.H. von Vietinghoff founded the German Riga City Theatre, where many important operas were produced soon after their first performance: for example, *Die Entführung aus dem Serail* was given in 1785, *Fidelio* in 1818 and *Der Freischütz* in 1822. In 1913 Pāvuls Jurjāns founded another opera theatre at Riga, Latviešu Opera (Latvian Opera). In 1919 the theatre became the state-owned Latvian National Opera, and after World War II the State Opera and Ballet Theatre of the Latvian SSR; in 1990 it again became the Latvian National Opera.

During the 17th century public concert life was promoted by the collegium musicum and from 1760 for more than a century by the Musikalische Gesellschaft. In the 19th century Riga became the centre of Latvian musical development, then more strongly under Russian influence. Latvian concerts were under the supervision of the musical commission of the Latvian Society of Riga (1888–1913). Regular orchestral concerts took place in nearby resort towns from 1870 and have continued to this day. Concerts of orchestral Latvian music have been held since 1901. As the capital of the independent Latvian republic from 1919, Riga was the home of all the important Latvian musical institutions. The Latvian RSO, which has become the main orchestra, was founded in 1926, a year after broadcasting began in Riga. Choral music was sponsored by the Rīgas Latviešu Dziedāšanas Biedrība (Riga Latvian Singing Society) from 1879 to 1949. From 1941 concert life was monopolized by the State Philharmonia of the Latvian SSR. In Soviet Latvia professional choirs were established at the Latvian Radio (1940) and the Philharmonia (1942). From 1945 Riga's significance as a European musical centre declined because of the shift of Western cultural exchange away from Latvia to the rest of the USSR.

The impressive Schwarzhaupter Haus was used as a concert hall from the 18th century, but was destroyed in World War II, along with the Latvian Radio library with its many manuscripts of Latvian music. From 1946 the Lielā Ģilde ('Great guild') was used as the Philharmonia concert hall. Summer seasons have been held in the Dzintaru Koncertzāle (Amber Concert Hall) on the Bay of Riga (opened in 1960 with capacity of 2500). An open-air concert pavilion was built in 1955 for choir performances, with seating for 10,000 singers and an audience of 30,000. In the first building of the Riga City Theatre where Wagner worked, the Wagner Concert Hall was opened in 1988. The theatre of the Latvian National Opera, built in 1882, was reopened after restoration in 1995.

The first music school in Riga was begun in 1840 by P. Feigerl. In 1919 Jāzeps Vītols founded the Latvian Conservatory (from 1990 Jāzepa Vītola Lavijas Mūzikas Akadēmija), and a Folk Conservatory (from 1940 the Musical College) was opened in 1929. The Emīls Dārziņš' Music School, for school-age children, was founded in 1945. A Latvian composers' union (Skaņražu kopa, 1923–40) was founded by Vītols, and the Soviet Latvian Composers' Union was founded in 1944 by Melngailis. Since the restoration of Latvian independence in 1990, Riga has hosted numerous international music festivals.

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JOACHIM BRAUN/ARNOLDS KLOTIŅŠ

Rigadon [rigadoon]. *See* RIGAUDON.

Rigatti, Giovanni Antonio (*b* ?Venice, *c*1613; *d* Venice, 24 Oct 1648). Italian composer and singer. He became a choirboy at S Marco, Venice, in September 1621 and later trained as a priest at the Patriarchal Seminary. From September 1635 until March 1637 he was *maestro di cappella* of Udine Cathedral; his reputation was already so high that he was awarded a salary twice that of his predecessor, Orindio Bartolini. In August 1639 he was appointed *maestro d'organo e musica alle figliole* at the Ospedale dei Mendicanti; by 1642 he had also started teaching at the Incurabili, apparently without the permission of the Mendicanti authorities, who appointed a commission to observe his movements and dismiss him if necessary. His teaching was thenceforward confined to the Incurabili, where his pupils included Francesco Lucio, one of whose psalm settings he included in his 1646 collection. In 1642 he was appointed chaplain to Gian Francesco Morosini, who became Patriarch of Venice in 1644 and a procurator of S Marco in 1645, and whose influence led to Rigatti's appointment as a *sottocanonico* of S Marco in July 1647.

The high esteem in which he was held at Udine while still in his early twenties is entirely consistent with his being, together with men such as Giovanni Rovetta and Gasparo Casati, one of the outstanding Italian composers of church music working in the 1630s and 40s. Nine of his eleven surviving collections are of church music: two books of solo motets, three of small-scale concertato motets (one including a *messa breve*) and no fewer than four of psalm settings (three including a mass each). Most of this music includes parts for obbligato instruments, usually violins, and much of it is adaptable, either to an intimate chamber-like medium with solo voices and perhaps violins, or to grander occasions by the addition of a ripieno chorus and sometimes extra instruments. The 1640 *Messa e salmi*, dedicated to the Emperor Ferdinand III, is the most impressive collection. It maintains a consistently high level of invention and rivals Monteverdi's

Selva morale of the same year in its comprehensive range of contents: one mass and several psalms in the grand concertato manner, psalms for smaller combinations of voices and instruments, and others marked 'da cappella' (denoting not the *stile antico* but the absence of soloists and the instrumental doubling of voices).

No matter how grand a texture he was writing for, Rigatti as a monodist was always capable of gracing his music with delightful, memorable melodies, vocal or instrumental (his violin ritornellos are often most attractive). This talent can be seen at its best in the second setting of *Nisi Dominus* (for SSB, two violins and continuo) in the 1640 volume. It is built almost entirely on a descending four-note ground bass (cf the love duet at the end of Monteverdi's *L'incoronazione di Poppea*). Its quite romantic expressiveness derives not only from the incredibly varied melodic writing over the anchoring bass, but also from the many tempo and dynamic changes specified by Rigatti himself and integral to his personal style – such markings are often found in his works. His church music is as inventive in other ways, for example in its coherent musical structures involving refrains, ritornellos and ground basses, in the occasional use of fugal exposition and in the often dramatic word-painting, which led him to introduce a 'toccata da guerra' in the *stile concitato* into the 'Fecit potentiam' verse of the *Magnificat* in the 1640 volume. His small-scale Compline setting of 1646, probably written for the Patriarchal household, contains some of his finest music, including a setting of the psalm *Cum invocarem* for alto and four strings, which is remarkable not only for its length and the virtuosity required of the singer, but also for the expressive word-setting and sense of structure.

Ground basses are found too in the secular monodies of 1641; this volume also includes three cantatas – two examples of the now increasingly old-fashioned strophic-bass cantata and one of the new kind of chamber cantata in several contrasting sections, to words from Guarini's *Il pastor fido*. The madrigals of 1636, many of which probably date from his late teens, are Monteverdian in manner and include luscious duets, a canzonetta and a piece using the romanesca bass. They demonstrate his melodic gift and talent for expressive word-setting, especially in the trio *Ecco che pur baciate*, and show clearly why even in his early twenties he was known in Udine as one of the finest musicians of the Veneto.

WORKS

all except anthologies published in Venice

SACRED

Primo parto de motetti, 2–4vv, con alcune cantilene, con suoi ripieni ad lib (1634)
Messa e salmi parte concertati, 3–8vv, 2 vn, other insts ad lib, e parte, 5vv (1640)
Messa e salmi ariosi, 3vv, concertati e parte con li ripieni ad lib (2/1643)
Motetti, 1v, bc (1643)
Salmi diversi di Compieta ... 1–4vv, parte con istromenti e parte senza, con tutte le antiphone dell'anno (1646)
Motetti, 1v, bc (org/hpd/theorbo/other inst), libro II (1647)
Motetti, 2–3vv, con una messa breve (1647)
Musiche diverse, 2vv, bc (1647)
Messa e salmi, 3vv, con 2 vn, 4 parti di ripieno ad lib, libro II (1648)
2 ps repr. in 1646[4]; 1 mass repr. in 1671[1]
12 motets in 1646[4], 1649[1], 1653[1], 1659[3], *S-Uu*, *F-Pn*; other motets in *RUS-KA*; 1 mass in *S-Uu*; 2 ps in *D-W*, *PL-WRu*

SECULAR

Musiche concertate cioe madrigali, 2–4vv, bc, libro I, op.2 (1636); 1 duet ed. in Whenham
Musiche diverse, 1v, bc (1641) [incl. 1 dialogue, 2vv]

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JEROME ROCHE/ELIZABETH ROCHE

Rigaud, Louis de, Sieur de Fonlidon (*fl* *c*1623). French composer and lutenist. He was probably in the service of the Maréchale de Thémines, to whom he dedicated his collection of *airs*. The 14 *airs*, which are remarkable for their suppleness of style, were designed to please visitors to the Maréchale's salon, who are known to have delighted in pieces such as the 'Ballet de Madame' and in the solo lute introduction to one of the other *airs*. The collection includes six *airs* for the *Ballet de la Maréchale de Thémines*, which was danced by the Maréchale herself. (G. Durosoir: *L'air de cour en France (1571–1655)*, Liège, 1991)

WORKS

Airs faits et mis en tablature de luth (Paris, 1623); 3 transcr. A. Verchaly, *Airs de cour pour voix et luth (1603–43)* (Paris, 1961)
Libera me Domine, paraphrase, 5vv, cited in *La BordeE*

MARGARET M. McGOWAN/GEORGIE DUROSOIR

Rigaudon [rigadon, rigadoon]. A French folkdance, court dance and instrumental form popular in France and England in the 17th and 18th centuries. As a folkdance it was traditionally associated with southern France, especially the provinces of Vavarais, Languedoc, Dauphiné and Provence, although the term is now used to refer to a wide variety of folkdances from several regions. It is not certain that any of the folk rigaudons were related to the court dance that gained popularity during the reign of Louis XIV. A letter of Mme de Sévigné to her daughter, dated 1673, remarked that 'Mme Santa Cruz triumphs in the Rigadon'. The popularity of the dance seems to have spread quickly from Paris and Versailles to England and Germany. The rigaudon was especially popular in England, where at least one 'Rigadoon Royal' (Little and Marsh, no.7260) was composed by the famous dancing-master Isaac for Queen Anne's birthday in 1711. It was popular as a social dance for individual couples at balls, as a virtuoso theatre dance and, in simplified form for several couples at once, as one of the many kinds of contredanse.

Like the bourrée, with which it was often compared (Mattheson, Quantz, Rousseau), the rigaudon was a 'gay' duple-metre dance in two or more strains characterized by four-bar phrases, usually with an upbeat. Apparently more than one type of rigaudon was known in England as several rigadoons in 6/8 metre appeared in George Bickham's *An Easy Introduction to Dancing* (1738). The duple rigaudon was used widely in French ballets and

operas, and occasionally somewhat stylized rigaudons were included in instrumental suites, usually after the sarabande movement along with one or more other 'popular' dances.

At least 36 choreographies with the title 'rigaudon' survive from the early 18th century, some by French choreographers but many by English; most are for social dancing, although a few were evidently for use in the theatre. The rigaudon was a courtship dance and was similar to the bourrée in that each dance represented a particular mixture of steps chosen from among many, including both the *pas de bourrée* and the *fleuret* (both characteristic of the BOURRÉE, involving a bend–rise–step–step combination). At least one step was peculiar to the rigaudon, the *pas de rigaudon*; this was a group of three movements (hop, step step, jump) done in place during three crotchets of music (Hilton, 226–7). Ex.1 shows the opening phrase of a popular early 18th-century court dance, the *Rigaudon de la paix* (Little and Marsh, no.7340), as it appeared in Feuillet's *Recüeil de dances* (1700). The *pas de rigaudon* is not shown here, but the second and fourth bars show the use of the *fleuret*; the combination of the rather restful *fleurets* in alternation with the activity of the first and third bars creates a rhythmic pattern of motion–repose–motion–repose for the phrase that was typical of the dance.

Ex.1 *Le rigaudon de la paix*, dance by Feuillet (Paris, 1700)



v = plié [bend]
∧ = élevé [rise]
I = plain step
J = jetté [leap]

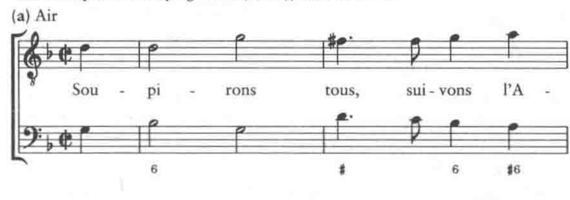
The heyday of the rigaudon was somewhat later than that of the bourrée. None of Lully's stage works includes pieces called 'rigaudon', although two *airs* from the pastorale *Acis et Galatée* (1686) were so labelled elsewhere. Lully's successors favoured it: Campra included two rigaudons in his ballet *L'Europe galante* (1697), both simple binary structures. The four-bar phrases begin with a rather static harmony and agogic emphasis on the first two downbeats, with both harmonic and rhythmic activity accelerating to the ends of phrases. Campra's rigaudon pair follows a brief shepherd's *air* that shares the rhythm and form of the dance, and the scene is followed by an instrumental passepied. Ex.2 shows the opening strain of the *air* and that of the first rigaudon.
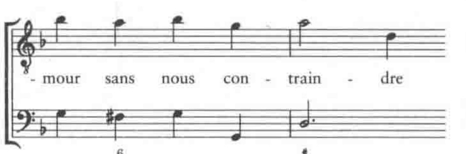
A similar rhythmic and harmonic phrase structure appears in the one rigaudon in Desmarets' opera *Circé* (1694). Rameau seems to have been particularly fond of the rigaudon, using it in nearly all his operas. In Act 3 of *Hippolyte et Aricie* (1733) a pair of rigaudons, the first played da capo, frame a sailor's *air* in praise of a safe landing; the *air* borrows the opening rhythm of the second rigaudon. Ex.3 shows the beginnings of both the rigaudon and the *air* based on it; the harmonic rhythm of this rigaudon is similar to that of Campra's, beginning with almost no motion and gradually quickening; but the melodic rhythm does not give the agogic emphasis usually accompanying this motion. In the ballet *Platée* (1744), two passepieds and two rigaudons, both da capo, are played during a dance representing the mingling of peasants and satyrs. Both dramatic uses of the rigaudon confirm Mattheson's judgment (in *Der vollkommene Capellmeister*, 1739) that the dance evoked a sense of sailing or of pastoral scenes.

Many instrumental rigaudons for harpsichord and ensemble show the characteristic harmonic and melodic rhythms and clear phrase structure of the theatrical dance. Their form was usually either that of successive unrelated strains or, more typically in the 18th century, a rounded binary structure. Ex.4, a rigadoon by Purcell from the
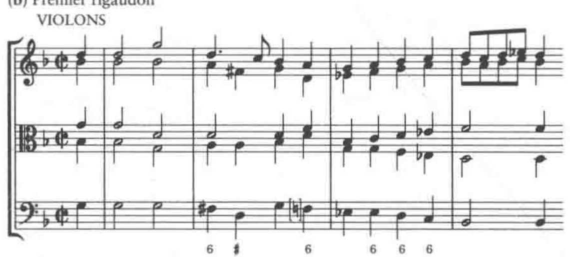
Ex.2 Campra: *L'Europe galante* (1697), Act 2 scene iii

(a) Air
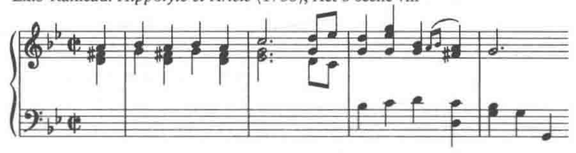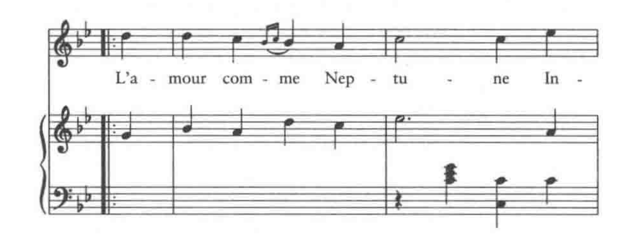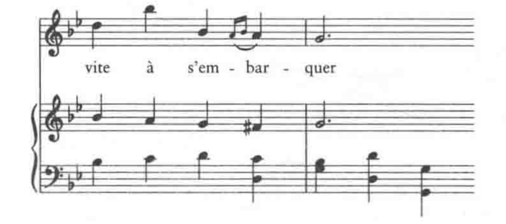




(b) Premier rigaudon
VIOLONS



Ex.3 Rameau: *Hippolyte et Aricie* (1733), Act 3 scene viii
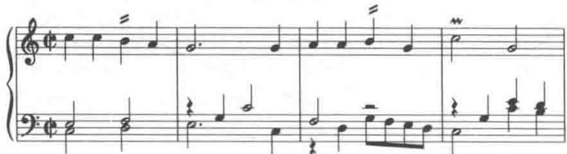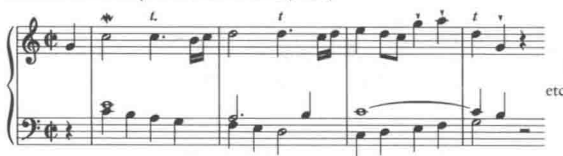






second part of *Musick's Hand-Maid*, shows the adoption of a melodic rhythm like that in the Rameau example

Ex.4 Purcell: *Musick's Hand-Maid*, pt 2, Rigadoon



above, lacking the characteristic upbeat and long notes at the beginnings of phrases but retaining the harmonic shape of the phrase. A more typical keyboard rigaudon, adopting the rhythmic pattern of the Campra example above, is shown in ex.5, from Gottlieb Muffat's *Componimento musicale* (1726). Other keyboard composers who

Ex.5 Muffat: *Componimento musicale* (1726)



favoured the rigaudon were Elisabeth Jacquet de la Guerre, Charles Daquin, J.C.F. Fischer, Johann Pachelbel, François Couperin and Rameau.

The rigaudon also found its way into Baroque orchestral and chamber music. J.J. Fux's *Concentus musicus* (1701) included two rigaudons, one linked with a trio bourrée that works out some rhythmic ideas introduced in the preceding rigaudon. The only significant difference between the rigaudon and the bourrée in this group is in the speed of harmonic change at the beginnings of phrases, for the rigaudon continues to have static openings accelerating to the ends of phrases. As a number of pieces called 'rigaudon' (see, for example, two in Muffat's *Componimento musicale*) give prominence to the crotchet–minim syncopation thought to be characteristic of the bourrée, and hence to be a distinguishing feature, the harmonic rhythm of rigaudon phrases may prove a useful distinction. Rigaudons were also included in instrumental suites by François Couperin (*4e concert royal*), Boismortier, Heudelinne, Lalande, Montéclair, J.C.F. Fischer, Telemann, Georg Böhm, J.C. Pez, Georg Muffat and Christoph Graupner, often, as in opera and ballet, followed by a passepied. Although the rigaudon gradually disappeared about the mid-18th century, a few later composers used it, including Grieg (Holberg Suite, 1884), Prokofiev, Saint-Saëns, MacDowell (*Air et rigaudon* for piano op.49 no.2) and Ravel (*Le tombeau de Couperin*, 1914–1917).

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MEREDITH ELLIS LITTLE

Rigaut de Berbezilh (*fl* 1140–62). Troubadour. He evidently came from Barbezieux, in the Saintonge and Cognac region, north of Blaye. He was evidently a knight, probably the younger of two sons in a family of deputies to the Lord of Berbezilh, and seems to have been a distant cousin of Jaufre Rudel. A document dating from after 1157 indicates that Rigaut became a monk. His poetic output includes one planh and ten *cansos*. His poems contain beasts, birds, stars and other natural objects, and allusions to Ovid and the Perceval tale. The Perceval song, two of the bestiary songs and a traditional love *canso* survive with melodies, which are neumatic in texture with many leaps of 3rds, through-composed but with some varied repetition of phrases, generally staying within the range of an octave. A few of his songs achieved long-lasting fame, such as *Atressi cum l'orifans*, whose melody survives in three manuscripts, and whose text appears in a late 13th-century Italian *novellino*.

WORKS

all cansos, ed. in van der Werf

Atressi cum lo leos, PC 421.1, *F-Pn* fr.844, *I-Ma* S.P.4

Atressi cum l'orifans, PC 421.2, *F-Pn* fr.844, fr.20050, *I-Ma*

Atressi cum Persavaus, PC 421.3, *F-Pn* fr.20050

Tuit demandon qu'es devengud' amors, PC 421.10, *F-Pn* fr.844

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

ELIZABETH AUBREY

Rigel [Riegel]. German, later French, family of musicians. Only (2) Anton Riegel continued to use the original spelling of the family name. (1) Henri-Joseph Rigel, who settled permanently in France in about 1768, and his sons, who were born there, seem always to have used the spelling Rigel, as do all extant documents and first editions of their works.

(1) Henri-Joseph Rigel (*b* Wertheim, 9 Feb 1741; *d* Paris, 2 May 1799). Conductor, teacher and composer. He was the son of Georg Caspar Riegel, an intendant (from about 1725 to his death in 1754) for Prince Löwenstein. After Georg's death his widow Maria Anna petitioned the prince for the support of her under-aged children, and it is probable that he furthered the musical education of her sons. In 1767 the name Riegel appeared for the first time in the Breitkopf Catalogue, with incipits for seven symphonies and one violin concerto. According to La Borde (*Essai sur la musique*, 1780), Rigel studied with Jommelli in Stuttgart, was sent by F.X. Richter to France 'pour faire l'éducation d'une jeune personne', and then settled in Paris in 1768. From this statement, it could be inferred that he studied in Mannheim with Richter. However, La Borde's date for Rigel's arrival in the French capital is inexact. The French press places him in Paris early in 1767 with the announcement of his op.1, *Six sonates pour clavecin*, obtainable 'chez l'auteur, rue S. Marc, maison de M. Dupin de Francueil' (*Annonces*, 9

April 1767). The dedicatee, Mlle Dupin de Francueil (later George Sand's aunt), is possibly the 'jeune personne' referred to by La Borde. Rigel was probably first employed, about 1764–5, outside Paris on her father's estates. In 1768 he established his own residence in Paris, and that is also the probable date of his marriage; it was in these quarters that his sons were born in 1769 and 1772.

Before 1780 Rigel published his own music, 'chez l'auteur', with his wife as engraver. He even published at least one work by another composer: *Pièces de clavecin, harpe ou pianoforte . . . par M. de Chabanon, mis au jour par Rigel, 1775*. After his arrival in Paris, Rigel established a distinguished reputation in the musical life of that city. In 1772 he served as a principal judge, along with Duni and F.-A. Philidor, of an important contest for the best symphony and *symphonie concertante*; the winners of the valuable first and second prizes were Cannabich and Eichner. During the 1770s Rigel wrote numerous instrumental works (sonatas, quartets, concertos and symphonies) that were performed in Parisian concert rooms. On 2 February 1774 a symphony by Rigel first appeared on a programme at the Concert Spirituel. Two oratorios by him written during this period, *La sortie d'Egypte* (1774) and *La déstruction de Jéricho* (1778), enjoyed an immense success; the former was performed at the Concert Spirituel no fewer than 27 times from 1775 to 1786, and was performed in Paris as late as 1822. In about 1780 Rigel turned his attention from instrumental and sacred vocal composition to the writing of large-scale stage works. After 1780 his wife is no longer mentioned, and within the next two years, his younger brother (2) Anton Riegel came to live with him and act as his publisher until Boyer took over the sale and publication of his works in 1784. Between 1778 and his death in 1799, Rigel composed all of his 14 operatic works. He worked with a variety of librettists, composing operas for most of the prominent Parisian theatres, including the Comédie-Italienne, Théâtre Feydeau, Théâtre de l'Ambigu-Comique and the Opéra. In 1783 (and later) he was officially listed among the ten 'compositeurs de Concert Spirituel'. According to the *projet* of 1783 for the Ecole Royale de Chant, Rigel was appointed *maître de solfège*. The same source states that he was previously associated with the Paris Opéra. After the Revolution, when the school was reorganized as the Conservatoire, he remained as a professor *première classe* of the piano, a position he held for the rest of his life. Also in 1783 (and in 1787–8) Rigel is listed as *chef d'orchestre* of the Concert Spirituel. In the early 1790s works by him appeared frequently on programmes at the Cirque du Palais-Royal and the Concert du Cirque National.

Henri-Joseph Rigel was one of the most respected musicians in Paris during the last quarter of the 18th century. His contemporaries praised the excellence of his teaching as well as the quality of his compositions. His oratorios and motets, all written for the Concert Spirituel, had remarkable records of performances. Although he composed 14 stage works (of which most of the music is lost), Rigel was less successful as an operatic composer; his talent was lyrical rather than dramatic. Of his most popular opera, *Rosanie* (1780), the editor of the *Mercure de France*, after reproaching the composer for interrupting the forward motion of his action with 'des airs à roulades', wrote the following: 'his style is pure; his workmanship is learned; his composition is full of ideas; his expression is true; his accompaniments well conceived, and his melodies of a fluent and graceful nature'. Rigel's principal contribution, however, was to instrumental music. His numerous works for the keyboard continued the tradition of the French piano school begun by Schobert. Except for the sonatas op.1 (1767), all his keyboard compositions are accompanied by a diversified assortment of instruments. Most are in two or three concise movements. Half of the *Six sonates* op.13 employ dance or dance-like movements: Scherzo, Allemande stirienne, Marcia maestoso à la polonese, etc. Despite their designation of both harpsichord and piano in the title, his works appear to have been conceived primarily for the piano, as evidenced by their wide range of dynamics and sonorities. The very nature of their settings, i.e. *Sonates de clavecin en quatuor* op.7, or *Second oeuvre de symphonies pour le clavecin ou piano-forte* op.17 (both with optional parts for two violins, two horns and a cello), indicates the composer's orchestral conception and treatment of the instrument. Similarly, half the solo sonatas show a strong influence of contemporary orchestral style: there are full, repeated chords in both hands at the opening of movements and important cadences, extended octave tremolos, and strongly contrasting second themes preceded by pauses. Rigel wrote more than 20 orchestral works, comprising symphonies, solo concertos, and an unusual *Concerto concertant* op.20 for keyboard and solo violin with orchestra. All are in three movements, except for the *Sinfonie pastorale* (op.21 no.4), which has an opening Andante preceding the usual fast–slow–fast movements. Frequent performances of this work were reported at the Concert Spirituel, Concert des Amateurs and the Concert de la Loge Olympique. The orchestral works are excellent examples of an internationalized style. The salient feature in Rigel's orchestral music, as pointed out by Sondheimer (1956, p.223), is its remarkable lyricism. Sondheimer distinguished two melodic types, the first of 'sweet grace and loveliness with every tone of touching affection [symbolizing] . . . feminine beauty. The second is in the minor and of a passionate and yearning disposition'. Rigel applied his lyrical gifts to many genres and styles with a great deal of success.

WORKS

OPERAS

first performed in Paris unless otherwise stated

printed works published in Paris

Le savetier et le financier (oc, 2, J.-B. Lourdet de Santerre, after J. de La Fontaine), Marly, 23 Oct 1778 (1782), airs (1778), ov. (1779)

Le départ des matelots (cmda, 1, ?J. Rutlidge), Comédie-Italienne (Bourgogne), 23 Nov 1778

Cora et Alonzo (grand opéra, 4, P.-U. Dubuisson), commissioned by Opéra, 1779, unperf.

Rosanie (comédie lyrique, 3, A.-M.-D. Devismes), Comédie-Italienne (Bourgogne), 24 July 1780, excerpts (1780); rev. as Azélie, Monsieur, 4 July 1790, *F-Mc*, excerpts (n.d.)

Blanche et Vermeille (comédie pastorale, 2, J.-P. Florian), Comédie-Italienne (Bourgogne), 5 March 1781; rev. (2), 26 May 1781 (1781); rev. (1), 26 March 1782, excerpts (n.d.)

L'automate (cmda, 1, Cuinet-Dorbeil), Comédie-Italienne (Bourgogne), 20 Aug 1781

Ariane fille de Minos (comédie mêlée de couplets, 1, L.H. Dancourt), Beaujolais, 1784

Les amours du Gros-Caillou (oc, 1, F.-J. Guillemain), Beaujolais, 10 April 1786

Aline et Zamorin, ou L'amour turc [also listed as Atine et Zamorin] (opéra bouffon, 3, Dancourt), Beaujolais, 26 Sept 1786, excerpts (n.d.)

L'entrée du seigneur (oc, 1, Lebas), Beaujolais, 21 Oct 1786

Lucas et Babet, ou La veillée (oc, 1, ?J.-L. Gabiot de Salins), Beaujolais, 15 June 1787, *Pc**
Alix de Beaucaire (drame lyrique, 3, M.-J. Boutillier), commissioned by Comédie-Italienne, 1787, perf. Montansier, 10 Nov 1791, *Mc*, *Pc**
Estelle et Némorin (mélodrame pastoral, 2, Gabiot de Salins, after Florian), Ambigu-Comique, 25 June 1788 (1788)
Le bon fermier (cmda, 1, ?E.J.B. Delrieu or Gabiot de Salins), Beaujolais, 18 May 1789, *Pc**
Pauline et Henri (cmda, 1, Boutillier), Feydeau, 9 Nov 1793, *Pc*; as Edmond et Caroline, *Pc**
Le magot de la Chine (opéra bouffon, 1, Dancourt), Ambigu-Comique, 6 Aug 1800 [posth.]

OTHER VOCAL

Sacred (all perf. Paris, Concert Spirituel): La sortie d'Egypte, orat, 1774; La déstruction de Jéricho, orat, 1778; Regina coeli, motet, grand chorus, 1780; Ave verum, motet, 1783; Jepthé, orat, 1783; Les macchabées, orat
Revolutionary: Hymne sur l'enfance, ou Le devoir des mères (F.G. Desfontaines) (Paris, 1794); Hymne à la liberté, ou Hymne pour la Fête du 10 août (Baour-Lormian), 4vv (Paris, 1795), ed. C. Pierre, *Fêtes et cérémonies de la Révolution française* (Paris, 1899)
Many others pubd in collections and singly, incl. Le ménage comme il y a peu (Person) (Paris, 1793), L'amant trahi, ariette (Paris, *c*1778); some pubd in *Mercure de France*

INSTRUMENTAL

First published in Paris; many later editions in Mannheim, Offenbach and Vienna, usually with different opus numbers; see DTB, xxviii, Jg.xvi (1915/R)

Syms.: 7 cited in Breitkopf catalogue of 1767 [1 pubd as op.12 no.1, 2 pubd as op.21 nos.3 and 5, 1 in *CH-E*, 3 lost]; 1, C, *c*1767, *D-Rtt* [listed under '?A. Riegel']; 6 sinfonies, op.12 (1774), nos. 2, 4 ed. R. Sondheimer (London, 1938–9); 1, D, no.3 in 3 simphonies à grand orchestre: Gossec & Rigel (1782); 1, g, no.2 in 3 simphonies à grand orchestre: Rosetti, Rigel & Ditters (1783); 6 simphonies, op.21 (1786), no.2 ed. in B.S. Brook (1962), 2 ed. in *Foreign Composers in France, 1750–1790* (New York, 1984)
Concs.: 1 for vn, G, cited in Breitkopf Catalogue of 1767; ler, hpd, op.2 (*c*1770); 2me, hpd, op.3 (*c*1770); 2 for hpd, op.11 (*c*1773); 1 for hpd, no.1 in Journal de pièces de clavecin, ?op.19 (1784); Concerto concertant, hpd, solo vn, no.36 of Journal de pièces de clavecin, op.20 (1786)
Chbr: 6 sonates, hpd, op.1 (1767); 6 quatuors dialogués, str qt, op.4 (*c*1770); Pièces de clavecin mêlées de préludes pour les commenceants, op.5 (*c*1770); Suite des pièces . . . mêlées de préludes, hpd, acc. vn ad lib, op.6 (*c*1771); Sonates de clavecin en quatuor, opt. acc. 2 vn, 2 hn, vc, op.7 (*c*1771); 6 sonates de clavecin en quatuor, op.8 (*c*1772); Sonates de clavecin en quatuor, op.9 (*c*1772); Second oeuvre de quatuors dialogués, str qt, op.10 (*c*1773?, 6 sonates, hpd, acc. vn ad lib, op.13 (1777), march from no.4 ed. in G. de Saint-Foix (1924); 3 duos, pf/hpd, op.14 (*c*1777) [also pubd as qts, 2 vn, va, pf]; 3 sonates en symphonies, hpd/pf, op.16 (1783); Second oeuvre de symphonies, hpd/pf, op.17 (1784); 3 sonates, hpd/pf, op. 18 (1784); other chbr and kbd pieces in 18th-century anthologies; various arrs.

(2) Anton Riegel [Antoine Rigel] (*b* Wertheim, ?*c*1745; *d* ?Mannheim, after 1807). Teacher and composer, brother of (1) Henri-Joseph Rigel. He appears to have travelled throughout Europe. His name is first mentioned in the Hummel Catalogue of 1771 with incipits of his six quartets op.1 for flute, violin, viola and bass (they were first advertised in January 1770). In the Breitkopf Catalogue of 1773 there is another listing for these quartets, as well as one for a flute concerto in C major, by a Riegel, probably Anton. He may have arrived in Paris as early as 1776, when his op.1 quartets were published there by Le Menu & Boyer. In 1782 he was living in Paris with his older brother, Henri-Joseph; the *Almanach musical* of 1783 lists Anton as a teacher of the piano and the flute. During this period he published some of his brother's works (opp.16 and 18) as well as at least one of his own (op.6), and took up residence at the Cul de sac de la Corderie. His Parisian publications, mainly accompanied keyboard works, ceased in 1787 with his op.7; he probably left the capital shortly thereafter. In the mid-1780s his works, including re-editions of Parisian prints, appeared in Offenbach, Amsterdam, Speyer, Mannheim and Heilbronn. At the end of the century he lived in Heilbronn, and after 1807 he was reported living in Mannheim. Anton Riegel enjoyed a modest if unfocussed career. He was a competent composer whose output consisted mainly of accompanied keyboard sonatas and chamber works.

WORKS

op.	
1	Six quatuor, fl, vn, va, b (The Hague, 1770)
2	Six sonate en trio, hpd/pf (Paris, 1773)
3	Tre quattri, hpd, 2 vn, vc (Mannheim, before 1779)
4	Six sonates, hpd, acc. vn (Paris, 1782)
5	Six sonates, hpd/pf, acc. vn (Speyer, before 1781)
6	Deux sonates en symphonie, kbd, acc. 2 vn, 2 hn, vc (Paris, 1785)
7	Trois sonates, hpd, vn obbl (Paris, 1787)
8	Deux caprices, hpd, acc. vn (Offenbach, 1790)
9	Trois sonates faciles, hpd, acc. vn (Offenbach, 1790)

Works without op. nos.: Symphonie à grand orchestre, E♭, *F-Pc*; Sym., D, 2 ob, 2 fl, 2 hn, 2 tpt, timp, org, str, *US-Wc*; Sym., C, *D-Rtt* [doubtful; probably by Henri-Joseph Rigel]; Fl Conc., cited in Breitkopf Catalogue of 1773; 6 trios, fl, vn, b, *KA*; Qt, d, fl, vn, va, vc, *B-Bc*

(3) Louis Rigel (*b* Paris, 1769; *d* Le Havre, 25 Feb 1811). Pianist, composer and teacher, son of (1) Henri-Joseph Rigel. He studied with his father and became an excellent pianist and teacher, as well as a fair performer on the violin. Louis was the first to publish piano arrangements (Paris, 1778; accompanied by two violins, a viola and a bass) of the six Paris Symphonies of Haydn. According to the title-page of these arrangements, he was a member of the Académie Royale de Musique (the Opéra). After the Revolution he settled in Le Havre, where he lived until his death. He left a number of unpublished works that his brother, Henri-Jean, proposed to publish but never did. His only other known publications are *romances* in *Feuilles de Terpsichore* (1786–7), and keyboard arrangements of trios by Pleyel and of various opera overtures.

(4) Henri-Jean Rigel (*b* Paris, 15 May 1770; *d* Abbeville, 16 Dec 1852). Pianist, teacher and composer, son of (1) Henri-Joseph Rigel. He first studied the piano and composition with his father, and then entered the Ecole Royale de Chant at its formation in 1784. In 1785 he became a *sous-maître de solfège* there. After his first year he received official praise from F.J. Gossec, the school's director, for his great service in training the young, rehearsing choruses, and accompanying at the piano for both the theatre and the singing classes. On 9 April 1787 Henri-Jean made his début as a composer at the Concert Spirituel with a performance of a 'nouvelle scène française', possibly one of his cantatas (text by Vacherot). *Judith* and *Le retour de Tobie* (same librettist) were performed later that year at the Concert Spirituel. In 1788, the name Rigel *fils* appeared five times on programmes at the Concert Spirituel with performances of his *scène*, a *symphonie*, and the Duo with words by Vacherot. Choron and Fayolle, who apparently knew Rigel personally, list *Gédéon, Judith* and *Le retour de Tobie* as having been performed at the Concert Spirituel between 1787 and 1791. On 29 March 1790 scenes from *Judith* and *Le retour de Tobie* were performed at the Cirque du Palais-Royal. None of these works was printed.

Rigel's first published work, *Trois sonates pour forte-piano* op.1, appeared in 1794. During the post-Revolutionary period, he also published *Ode contre les émigrés* and transcribed a number of Revolutionary hymns and overtures by Catel, Méhul and Gossec for piano (1794–5). When the Ecole Royale de Chant was reorganized into the Conservatoire in 1795, Henri-Jean was retained as 'professeur de 2e classe', remaining there until 1797. In 1798 he was appointed by Napoleon to take part in an expedition to Egypt. In Cairo he was made a member of the Egyptian Institute of Sciences and Arts and was appointed music director of the newly formed French Theatre, for which he wrote *Les deux meuniers* (1799), an *opéra comique* in one act to a text by C.L. Balzac. After his return to France in 1800, he became known as one of the best professors of the piano in his time. Napoleon awarded him the title 'pianiste de la musique particulière de l'Empereur et Roi'. His career as teacher and accompanist was long and distinguished; he was later one of the teachers of César Franck. In addition to his teaching and performing, he continued conducting: on 28 September 1814 'M. Rigel de la musique du roi' conducted a solemn concert 'en l'honneur de la paix' at the church of Belleville, Paris. His reputation as a composer rivalled that of his father. He wrote a large number of works in many genres, including operas, cantatas, smaller vocal pieces, orchestral works and numerous sonatas, concertos and potpourris for the piano. From 1816 he was active as a member of the Société Académique des Enfants d'Apollon, serving as its Commissaire de Musique (1820) and as president (1825); a number of his works appear on the society's programme, and he was instrumental in reviving several of his father's works as well. He married Mlle Duval de Sorcourt and established his residence in Abbeville, where he died at the age of 82.

Henri-Jean's works have often been confused with his father's (in Eitner, Sondheimer, Riemann in DTB, xxviii, Jg.xvi etc.). His publications reached op.50, but many appear to be lost, while works for which performances have been recorded in the contemporary press appear never to have been published. According to Choron and Fayolle's list, Rigel published the following works before 1811 (when their *Dictionnaire* appeared): three concertos, five sets of sonatas, nine fantasias or potpourris, a set of theme and variations dedicated to 'Dusseck', a Grand Duo for harp and piano dedicated to M. Naderman, three overtures for piano and large orchestra, three volumes (*cahiers*) of *romances*, several individual *romances* (among others, *Petits oiseaux*, which enjoyed much success), several *scènes italiennes* and a large piece for the panharmonicon, which was well received. He also composed many works that remain in manuscript, although he hoped to publish them. According to Choron and Fayolle, his compositions were esteemed for their good taste and 'regularité'.

WORKS

VOCAL

Les deux meuniers (oc, 1, C.-L. Balzac), Cairo, 1799

Le duel nocturne (oc, 1, C. de Longchamps), Paris, Feydeau, 23 Dec 1805

Scènes françaises: Gédéon, Judith, Le retour de Tobie: all Concert Spirituel, 1787–91; Cantata in honour of Le Sueur, Abbeville, 5 Aug 1846

Romances (pubd in Paris unless otherwise stated): Petits oiseaux (Balzac) (*c*1799); Recueil de 6 romances . . . déd. à Mme Bonaparte (?Paris, 1804), lost; 2me recueil de 3 nouvelles romances, op.18 (?Paris, 1805), lost; 3me recueil de 3 nouvelles romances, op.20 (?Paris, 1807), lost; La leçon de la rose (1807); Les souvenirs (1808), lost; La bergère inquiète (1808), lost; Je t'aimerai (1809), lost; Fleur de beauté (Mme de Coupigny) (1811), lost; Autrefois dans ces prés fleuris (1811), lost; Le fleuve paisible (1811), lost; Limpides eaux dont le miroir (1811), lost; Revenez habiter mon coeur, tranquille paix (1811), lost; L'amitié (1812); Le jeune Hortense (1812); Regrets de l'absence (1812); Au Zéphir (1813); Le bouquet (1814); L'indifférence (1815), lost; Le barde au tombeau de sa bien-aimée (1815), lost

Others, incl. Duo (Vacherot), Concert Spirituel, 1788; Ode contre les émigrés (Crassous) (Paris, 1794)

Works known only through perfs. at Société Académique des Enfants d'Apollon: Hymne au soleil (récit, chorus), 11 May 1820; Scène italienne, songs and choruses from an orat, 31 May 1821; Rondo (Bouilly), couplets, Jan 1823; Scène et rondeau italiens, 24 May 1824; Invocation à Apollon, 3 solo vv, chorus, orch, 4 May 1826; Grande scène italienne, 21 May 1846

INSTRUMENTAL

printed works published in Paris unless otherwise stated

Orch: Simphonie à 15, *D-DS*; 1er concerto, pf op.4 (*c*1795); 2me concerto, pf (1804); 3me concerto, pf op.12 (1804); 4me concerto, pf, op.28 (1813); Grande ouverture, D (n.d.); Ouverture à grand orchestre, Nov 1822, Ouverture pastorale (n.d.), 15 May 1828, Ouverture pour orchestre, 20 May 1830, L'héroïque, grande ouverture, 4 May 1845: all perf. at concerts of Société Académique des Enfants d'Apollon

Chbr: Sonates, pf, vn, op.7 (Paris and Offenbach, n.d.); Sonates, pf, vn, op.19 (Paris and Offenbach, n.d.); Partition du grand quintetto, 2 vn, va, vc, db/vc, op.49 (*c*1830); Quatuor, pf, vn, va, vc, op.50 (n.d.); Grand et brillant quintette, pf, vn, va, vc, db (n.d.); Trios, pf, hp, vn (n.d.); Divertimento, 2 hps (n.d.); Quintetto, 1826, Trio . . . sur l'air ancien 'Petits oiseaux', hp, pf, vn, Dec 1831, Quintetto, E♭, Dec 1839: all perf. at concerts of Société Académique des Enfants d'Apollon

Pf: 3 sonates, acc. vn ad lib [op.1] (1794); 3 sonates de différens genres, op.2 (*c*1795); 3 sonates, op.3 (n.d.); Nouveau mélange varié, op.16 (Paris and Zurich, n.d.); 2 grandes sonates, op.17 (n.d.); Pot-pourri varié . . . sur les airs d'Armide et Télémaque, pf, hp, op.35 (*c*1820); Rondo brillant, op.45 (n.d.), ?same as Rondeau, opt. acc. fl, 2 vn, va, b, db, op.45 (Leipzig, 1830); Grand morceau pattetico et brillant, 4 hands, op.48 (*c*1835); Duo, 4 hands (n.d.); Duo. 2 pf (n.d.); others, incl. rondos for 2 pf in *The Harmonicon* (1823–5); arrs. of works by Dalayrac, also of Revolutionary hymns and ov. by Méhul, Gossec etc, *c*1795

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R. Sondheimer: 'Henri-Joseph Rigel', *MR*, xvii (1956), 221–8

C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)

D. Charlton: *Grétry and the Growth of Opéra-Comique* (Cambridge, 1986), 230–31

BARRY S. BROOK, RICHARD VIANO

Righetti [Giorgi, Giorgi-Righetti, Righetti-Giorgi], **Geltrude** (*b* Bologna, 1793; *d* Bologna, 1862). Italian contralto. She studied in Bologna and gave her first public performance there in 1814. She was invited by Duke

Sforza Cesarini to sing, at the express wish of Rossini, in the première of *Il barbiere di Siviglia* (1816, Teatro Argentina, Rome), though only very late and after another singer had declined. In 1817 she created the title role in *La Cenerentola* at the Teatro Valle in Rome. During her brief career, she was appreciated for her coloratura singing, her range extending from *f* to *b♭″*. She retired from the stage, probably for health reasons, in 1822. Her *Cenni d'una donna già cantante sopra il Maestro Rossini* (Bologna, 1823), a reply to an article by Stendhal published under a pseudonym in the *Revue mensuelle de Paris* (1822), gives an interesting account of the première of *Il barbiere di Siviglia*.

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BRUNO CAGLI/R

Righi, Giovanni (*b* Carpi, 2 June 1577; *d* Carpi, 9 Aug 1613). Italian composer. A letter from Paolo Guaitoli to Angelo Catelani (printed in Gaspari) gives details of Righi's ecclesiastical career; he received the tonsure in December 1590, progressed slowly through minor and major orders and was finally ordained in April 1601. The Carpi Cathedral records show that he was *maestro di cappella* there on 10 June 1605, although according to Guaitoli's letter and the records he only held the post for a few days between 9 May and 27 June, and not for three years as Spinelli stated. It is evident from the dedication of his *Secondo libro* that he was then a canon and *maestro di cappella* at the collegiate church in Mirandola, a post which he still held in 1610 when his *Terzo libro* was published. On 9 January 1612 he was again elected *maestro di cappella* of Carpi Cathedral.

WORKS

SACRED

Psalmi omnes qui in Vesperis ... decantantur, 5vv (Venice, 1603)
Missa, motecta, psalmi, litaniae (Venice, 1606), inc.
Completorium romanum ... una cum litaniis, motectis et anthiphonis BVM, 8vv, bc (org) (Venice, 1610[8])
Completorum romanum una cum litaniis & antiphonis B. Maria Virginis, 5vv, bc (Venice, 1614)

SECULAR

Canzonette, libro primo, 3, 4vv (Venice, 1605), inc.
Il secondo libro delle canzonette, 3vv (Venice, 1607)
Il terzo libro delle canzonette, con un madrigale, 3, 4, 6vv (Venice, 1610), inc.

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A.G. Spinelli: *Notizie spettanti alla storia della musica in Carpi* (Carpi, 1900), 271ff

PIER PAOLO SCATTOLIN

Righi, Giuseppe [Gioseffo] **Maria** (*fl* 1694–1717). Italian composer. He set to music *La Bernarda*, a 'dramma rusticale per musica' by Tommaso Stanzani, performed at the Teatro Formagliari, Bologna, in Carnival 1694, and perhaps earlier at the church of S Paolo using marionettes. This work may be based on the prose 'commedia rusticale' of the same title by G.C. Allegri, in turn a translation into Bolognese dialect of the much adapted *La Tancia* by Michelangelo Buonarroti the younger. Righi also set to music Stanzani's *Il riposo d'Italia*, a 'trattenimento musicale', which was performed in Bologna in 1689. As well as an oratorio, *La pia contesa* (text by Vangini), given in 1707, Righi composed a *Regina coeli* for four voices (score in *I-Baf*) for his admission in 1707 (Schmidl gave 1702) to the Accademia Filarmonica, Bologna, of which he was elected *principe* in 1717.

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THOMAS WALKER (with MARC VANSCHEEUWIJCK)

Righini, Pietro (*b* Bologna, 31 July 1907). Italian horn player and specialist in physical acoustics. He studied the horn at the Bologna Liceo Musicale (diploma 1924) and physics and acoustics in Rome and Turin (1937–8), holding appointments in theatre orchestras in Bologna (Teatro Comunale, 1924–8), Turin (Teatro Regio, 1928–9) and Naples (S Carlo, 1929–32) and with the Italian radio orchestra (1932–51). He was professor of the horn at Turin Conservatory (1933–73) and on the staff of the sound-recording unit of RAI-TV, Direzione Tecnica (1951–68, director from 1961) and a member (1968–70) of the Council of Europe committee for the standardization of pitch. In 1973 he was appointed to teach the history of modern music theory at the Cremona Scuola Universitaria di Filologia e Paleografia Musicale. Righini believes that the study of acoustics is indispensable to a modern musical education. His book *Il suono* (written in collaboration with his son) in particular has indicated the contribution acoustic studies should make, not only to such related spheres as architectural acoustics, but also to such specifically musical topics as transcription, orchestration and performance.

WRITINGS

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FERRUCCIO TAMMARO

Righini, Vincenzo (Maria) (*b* Bologna, 22 Jan 1756; *d* Bologna, 19 Aug 1812). Italian composer and singing teacher. According to Gerber he was trained as a singer in his native city and received instruction in composition from Martini, and according to Fétis he made his début as a tenor in Parma. His first confirmed appearances are in Florence in 1769 and Rome 1770. After joining Bustelli's opera company in Prague as a singer, he composed three *opere buffe* and parts of an *opera seria*, two of which were also produced outside Prague, *La vedova scaltra* in Brescia, Vienna, Brunswick and Eszterháza, and *Il convitato di pietra* in Vienna and Eszterháza. By 1777 Righini seems to have moved to Vienna, for on 18 December of that year he appeared as a soloist in a performance for the Tonkünstler-Societät of Salieri's *La passione di Gesù Cristo*. He established himself there as a singing teacher, counting among his pupils Maria Theresia Paradis, several apprentice singers from the court opera including Josepha Weber and perhaps Princess Elisabeth von Württemberg. His reputation as a singing teacher followed him to Mainz and later Berlin, where he published the *solfeggio* exercises that were reprinted throughout Europe. In Vienna Righini received two commissions for private operas, *Armida*, which was performed by the nobility in Prince Johann Adam Auersperg's theatre in 1782, and *Piramo e Tisbe*, which was performed in Prince Alois Liechtenstein's palace in 1784. Righini also composed two operas for the court theatre, *L'incontro inaspettato* and *Il demogorgone*, but neither was successful. He was nonetheless engaged in 1787 to substitute for Salieri as Kapellmeister of the court opera while Salieri was in Paris producing his opera *Tarare*. Two more works derive from Righini's Vienna period, the cantatas *La sorpresa amorosa* and *Il natal d'Apollo*, the latter written for the Tonkünstler-Societät.

Towards the end of 1787 Righini moved to Mainz, where on 1 July he had been appointed as Kapellmeister to the elector and archbishop Carl Friedrich Joseph von Erthal. Although his duties included composing church music, only the Mass in D minor can be unequivocally traced to this period; it was composed for the election of Emperor Leopold II in Frankfurt on 30 September 1790, and it may have been repeated at the election of Franz II two years later. According to Gottron, in 1788 Righini produced his *Armida* at Aschaffenburg, replacing those numbers in the Vienna version that had not been written by himself with music of his own composition. Between 1788 and 1790 Righini worked on the *azione teatrale Alcide al bivio* for the Elector of Trier. The composer wanted to modernize Metastasio's libretto by incorporating ensembles, but the Elector insisted on his setting the original text, merely shortened in the final scene.

In March 1793 Righini was appointed Kapellmeister to the Prussian court, thereby escaping the difficulties that had arisen for him after the French occupied Mainz the previous October. The appointment followed upon the successful performance of *Enea nel Lazio*, which had been commissioned by Friedrich Wilhelm II. Righini alternated with J.F. Reichardt (who warmly welcomed his appointment), and from 1795 with Reichardt's successor F.H. Himmel, in conducting the Hofkapelle in performances of serious operas as well as in court concerts. For the court opera he composed four *opere serie* and a *festa teatrale*; he also again revised his *Armida*. In addition, Righini directed the *opera buffa* company, which performed mainly in Potsdam, until it was disbanded in 1798. Its repertory was drawn from contemporary Italian and Viennese productions. For it Righini revived in 1794 and 1795 the two comic operas he had written for Vienna. Other compositions Righini composed for the court included occasional music for official functions and for the *Redouten* balls during Carnival, as well as the *Te Deum*, which was composed to celebrate the return of Friedrich Wilhelm III and his wife Luise from Königsberg in 1809. It was performed on 13 March 1810 in the palace at Berlin by almost 500 singers and instrumentalists. The united forces of court musicians and amateurs from the city's middle classes lent to this occasion an air of national homage.

Through the numerous songs, ariettas, romances and chamber duets that he began to write in Mainz, and through the arias and ensembles that were widely disseminated in piano reductions, Righini secured himself a place in salon and domestic music. Through his opera music his name was familiar to concert audiences in at least North and Central Germany. After the change of government in 1797, he began a series of concert tours, visiting Hamburg (1798 and 1799), Ludwigslust (1799) and Italy (1804–5 and 1812). Despite the closing of the Berlin court opera in 1807, Righini retained his post of court Kapellmeister. His last opera, *La selva incantata*, remained in the repertory of the royal drama company, as a 'romantic-heroic' opera, until 1816. Memory of Righini faded after 1820, even if a few compositions like the overture to *Tigrane*, the Mass in D minor and sacred parodies of some operatic excerpts were still occasionally performed.

Righini was mainly an opera composer, moving in the course of his career from *opera buffa* to *opera seria*. While little is known about his comic operas, his Berlin operas typify the late Metastasian opera in hybrid Italian-French style that were so much in favour at the Prussian court. The allegiance to Metastasian principles, subscribed to by the court poet Antonio Filistri de' Caramondani, rested on the still accepted view of court opera as representative opera, with its emphasis on ethical models and political allegory. This traditional dramaturgical structure, however, was enriched with elements taken from *tragédie lyrique* such as action-packed *introduzioni*, scene complexes and ballets. Through his use of contrasting tempos and sectionalization in arias and ensembles, and through his dramatic use of instrumentation, Righini followed the tendencies towards heightened drama characterizing *opera seria* of his time. His ability to combine cantabile melody with rich orchestration was admired by his contemporaries as exemplifying the perfect German-Italian hybrid style, whereas by the time of his death the dramaturgy of his operas was considered outmoded. Righini's sacred music reflects a variety of aesthetic and

stylistic trends current about 1800: the Viennese tradition of mass settings (Mass in D minor), the *a cappella* ideal (Requiem), and the religious, emotionally evocative concert piece (*Te Deum*). His more than 150 published songs show great variety as well, some of them pointing in the direction of the early Romantic art song.

WORKS

STAGE

La vedova scaltra (comedia per musica, 2, N. Porta after C. Goldoni), Prague, 1774, *H-Bn*

La bottegha del caffè, o sia Il maldicente (dg, 2, Porta), Prague, 1775, *Bn*

Il convitato di pietra, o sia Il dissoluto (dramma tragicomico, 3, Porta), Prague, 1776, *Bn*; as Das steinerne Gastmahl, oder Der Ruchlose, Vienna, 1777

Armida (dramma per musica, 2, after M. Coltellini), Vienna, Auersperg Palace, 23 July 1782, incl. music by Antonio Tozzi; rev. Aschaffenburg, ?1788; (A. Filistri de' Caramondani), Berlin, 1797, 1799; *D-Bsb*, *GB-Lbl*, vs (Bonn and Leipzig, *c*1805)

Piramo e Tisbe (op), Vienna, Liechtenstein Palace, 21 March 1784

L'incontro inaspettato (comedia per musica, 2, Porta), Vienna, Burg, 27 April 1785, *A-Wn*, *D-Bsb*, *H-Bn*; as Die unvermutete Zusammenkunft, Berlin, 1793

Il demogorgone, ovvero Il filosofo confuso (dg, 2, L. Da Ponte), Vienna, Burg, 12 July 1786, *D-Bsb* (inc.), *F-Pn*

Alcide al bivio (azione teatrale, 1, Metastasio), Koblenz, 6 May 1790; rev. as cant., Vienna, 1804; *A-Wgm*, *I-Bc**

Enea nel Lazio (dramma eroi-tragico, 3, Filistri), Berlin, 7 Jan 1793, *A-Wgm*, *D-Bsb** (inc.), *Bsb*, *Dl*, *GB-Lbl*, *H-PH*, vs (Leipzig, n.d.)

Il trionfo d'Arianna (Dramma, 3, Filistri), Berlin, 28 Dec 1793, *D-Bsb*, *Dl*, *Hs*

Atalanta e Meleagro (festa teatrale, 1, Filistri), Berlin, 15 Feb 1797, *Bsb*, *Hs*, *MEIr*

Tigrane (dramma eroi-tragico, 3, Filistri), 1795, perf. Berlin, 3 Feb 1800, *Bsb**, *Bsb*, vs (Leipzig, 1809)

Minerva belebt die Statuen des Dädalus (pantomime), Berlin, 1802; arr. pf (Leipzig, 1802)

La selva incantata e Gerusalemme liberata, ossia Armida al campo de'franchi (dramma, 3, Filistri after Tasso: *Gerusalemme liberata*), Berlin, 24 Jan 1803, *Bsb*, *Dl*, *SWl*, *GB-Lbl*, excerpts in vs (Leipzig, *c*1805); as Der Zauberwald, Berlin, 1811

Music in: La Merope (tragedia per musica), Prague, 1776; *CZ-BER* (inc.); Vasco di Gama (op), Berlin, 1792

OTHER WORKS

Cants. and occasional works: La sorpresa amorosa (cant.), 3vv, orch, Vienna, 1780; Il natal d'Apollo (cant.), vv, orch, Vienna, 1789, *A-Wgm*, *Wn* (2 copies), *D-Bsb*, *Mbs*, perf. as op (Filistri), Berlin, 1794; Cantate avec choeurs et danses russes, vv, pf, Berlin, 1801, vs (Leipzig, 1802); Approchons, prenons, courage, divertissement, S, S, B, pf, for birthday of the Princess Royal, *Bsb*; Beauté, graces, amour, jeunesse (cant.), excerpts in vs (Breslau, n.d.)

Sacred: Mass, d ('Krönungsmesse', Missa solemnis), S, A, T, B, 4vv, orch, Frankfurt, 30 Sept 1790 (Berlin, 1815), *A-Wn**, *Wn* (5 copies), *CH-E*, *CZ-Bm*, *KU*, *Pk*, *D-Bsb*, *BAUd*, *BNms*, *D-Dl*, *D-GÖs*, *LEm*, *D-MZmi*, *NL-At*; Requiem, 4vv, *A-Wgm*, *D-Bsb**, *Bsb* (Berlin, 1810; Wiesbaden, 1978); TeD, S, A, T, B, 4vv, orch, Berlin, 13 March 1810, *A-Wgm*, *D-BNms*, *I-Bc**; others

Inst: sym., D, before 1790, *D-Rtt*; fl conc., G, before 1790, *BFb*, *DK-Kk*; Partita, E♭, 2 ob, 2 cl, 2 hn, 2 bn, also as Serenata, 2 cl, 2 hn, 2 bn (Leipzig, *c*1800), and Sonata VI, vc, pf (Leipzig, n.d.)

Ascribed: Ob conc., ed. Heussner (Vienna, 1988)

Pedagogical: Excercices pour se perfectionner dans l'art du chant (Paris, n.d.; Ger. trans., n.d. as Übungen um sich in der Kunst des Gesanges zu vervollkommen, op.10)

Miscellaneous: numerous songs, ariettas, partsongs, pf pieces, many pubd

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CHRISTOPH HENZEL

Righteous Brothers, the. American pop vocal duo. Its members were Bill Medley (*b* Santa Ana, CA, 19 Sept 1940) and Bobby Hatfield (*b* Beaver Dam, WI, 10 April 1940). Guided by the record producer Phil Spector, they brought melodramatic harmonies to a series of popular ballads in the 1960s, achieving million-selling recordings in the process. Although white, they achieved a credible soul music sound through Hatfield's mellifluous tenor and Medley's expressive bass baritone. The duo had performed in Los Angeles clubs before Spector recorded them with *You've lost that lovin' feelin'* (1964), a song he had written with Cynthia Weil and Barry Mann. The arrangement, including a harpsichord playing in unison with electric and acoustic pianos, was a prime example of what Spector called his 'little symphonies for the kids'. The record was a major hit and Spector used the same formula for them on the subsequent hits *Just Once in my Life* (Gerry Goffin and Carole King, 1965) and the revivals of the 1955 film theme *Unchained Melody* (Hy Zaret and Alex North, 1965) and *Ebb Tide* (Robert Maxwell and Carl Sigman, 1965). Hatfield and Medley had one further hit without Spector, Mann and Weil's *You're my soul and inspiration* (1966), before they dissolved their partnership in 1968. They reunited in 1974 to record the tribute song *Rock and Roll Heaven* and performed together on an occasional basis in the 1980s. Medley also sang the Grammy-winning duet with Jennifer Warnes, *I've had the time of my life* (1987) which featured in the film *Dirty Dancing*.

DAVE LAING

Rigler [Riegler], **Franz Paul** [Franz Xaver, François Sav., František Pavol] (*b* 1747/8; *d* Vienna, 17 Oct 1796). Teacher, writer on music, keyboard player and composer. He was probably Austrian by birth, but around 1775 moved to Pressburg (now Bratislava) and until 1791 was the music professor at the Hauptnazionalschule, mainly a training institution for teachers and Kantors. In this central position Rigler exerted considerable influence on the musical life of what was then northern Hungary. He was a performing keyboard artist until about 1785, when he developed a mental illness. Many music encyclopedias, beginning with Gerber (1792), mention him as one of the best keyboard players of his time. As a composer he showed early promise which was unfulfilled.

Rigler's most important work is the *Anleitung zum Gesange, und dem Klaviere*, a compendium of information in virtually all areas of music: singing, keyboard playing, harmony, counterpoint, form and ornamentation. As he was one of the few theorists who worked in the sphere of the Viennese Classical masters his writings may reflect theories that influenced them, and are therefore an important source of late 18th-century tendencies in music theory and education, as well as a source for evaluating the relationship between the Viennese and the Hungarian and Slovak music cultures. Apart from the *Anleitung zum Gesange* Rigler left one smaller didactic work, several keyboard sonatas, character-pieces, rondos and songs.

WORKS

Hpd/pf: 2 sonate, pt 1 (Vienna, ?1778); 2 sonate, op.1 bk 2 (Vienna, ?1782); 2 sonates (Vienna, ?1784); 3 rondos, op.6 (Vienna, ?1790); 18 pieces diverses petites et grandes (Bratislava, n.d.); 2 sonates, bk 1, pt 3 (Vienna, n.d.), doubtful

Vocal: 12 Oden und Lieder (Vienna, ?1782), lost

PEDAGOGICAL WORKS

Anleitung zum Klavier für musikalischen Lehrstunden, i (Vienna, 1779, 2/1791; repr. 1791 as Anleitung zum Klavier für musikalischen Privatlehrstunden) [appx with 24 cadenzas, 6 kbd pieces]

Anleitung zum Gesange, und dem Klaviere oder die Orgel zu spielen, nebst den ersten Gründen zur Komposition (Budapest, 1798) [appxs: 33 church songs, 31 works of various composers, 4 org sonatas, 4 org fugues as samples, 25 practice pieces, 6 cadenzas]

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LOUIS MUNKACHY

Rigo (It.). *See* STAFF.

Rigo de Bergis, Cornelius (*fl* early 16th century). Netherlandish composer. His name may be a pseudonym. 'De Bergis' could refer to Bergen op Zoom as birthplace or place of employment; if the latter, he was perhaps the priest Cornelise uuten Hage (Wegman, no.17) who was a singer there in 1483–4 and 1504–8. Newton's hypothesis that he should be identified with both Cornelius Heyns and the Antwerp singer now known as Cornelio di Lorenzo is without foundation. Rigo is known by two three-voice works, both of which appear in a Habsburg-Burgundian chansonnier (*I-Fc* Basevi 2439, *c*1505–8) as well as later northern sources. His work *Myn hert hefft altyt verlanghen* (ed. H. Mönkemeyer, *Hieronymous Formschneyder: Trium vocum carmina*, Celle, 1985) is closely based on La Rue's widely disseminated Flemish song, cleverly compressing the original four voices into three. Less successful is his song motet *Cum audisset Job* (ed. in SMd, v, 1967), which entails an awkward stringing together of melodic clichés over a quasi-ostinato bass.

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HONEY MECONI

Rihm, Wolfgang (*b* Karlsruhe, 13 March 1952). German composer. Among the most influential of European composers born in the decade after World War II, he was a leading figure in the reorientation of German music in the 1970s increasingly away from exclusively structuralist concerns towards expressive immediacy and historical allusion. Highly prolific in vocal and instrumental composition, he has also created some of the most powerful and distinctive stage works of the late 20th century.

1. Life and creative development. 2. Dramatic works.

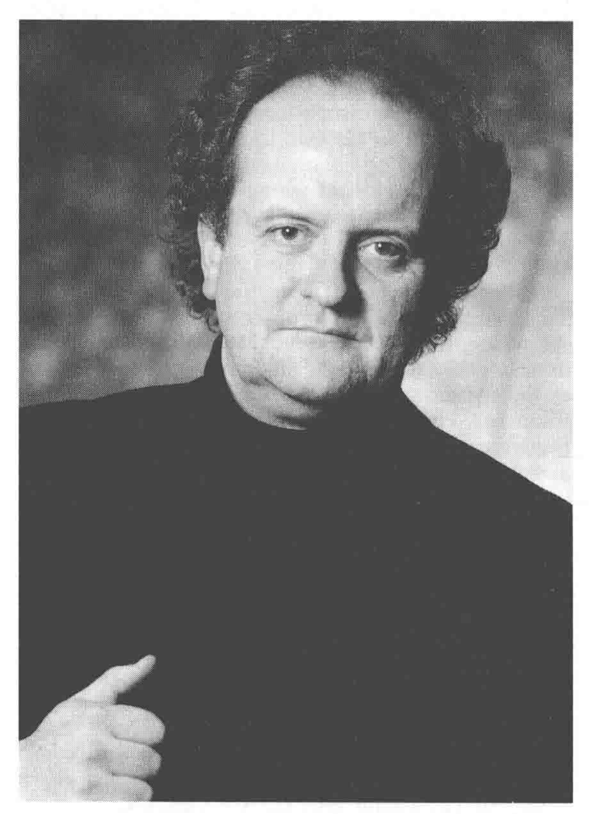
1. LIFE AND CREATIVE DEVELOPMENT. In 1968, while still at grammar school, Rihm began to study composition with Eugen Werner Welte at the Karlsruhe Musikhochschule. After a period with Stockhausen in Cologne (1972–3), he went to Freiburg (1973–6), where he studied composition with Klaus Huber and musicology at the University with Eggebrecht. He also received advice during this period from Fortner and Humphrey Searle. He attended the Darmstadt Summer School for the first time in 1970, and became one of the regular course teachers in 1978. He taught at the Karlsruhe Musikhochschule 1973–8, and was made professor of composition there in 1985. In addition to his teaching activities he has made his mark with numerous lectures, essays and studies on musical topics.

In recent years a large number of juvenilia of many kinds, not previously published or performed and predating Rihm's official op.1, have gradually come to light. They show the youthful composer assimilating the elements of his craft and weighing up the various stylistic influences and techniques that he encountered: Bartók and Webern, dodecaphony, pointillism, serialism and the use of microintervals. His reputation was already growing by 1974: his professionalism, the richness of his language and the formal variety and versatility of his works quickly placed him at the forefront of his generation of composers. These were the composers who, during the 1970s, effected a paradigm shift in German musical culture, replacing their predecessors' essentially intellectual and structuralist conception of art with one that gave freer rein to emotion and adopted a more flexible approach to structure. Models for this new aesthetic were to be found in the late- and post-Romanticism of the 19th century and in the period of radical change in the first decade of the 20th. Traces of this trend can be observed in Rihm's music in the new emergence of such 'historical' phenomena as motivic-thematic working, and in undisguised references to the stylistic ambience of Bruckner and Mahler. But Rihm has remained consistently opposed to expressive nostalgia and aesthetic simplification. From the first, he aimed towards a symbiosis of expressive immediacy and intellectual and linguistic complexity, of directly comprehensible utterance and aesthetic risk-taking. Characteristic compositions of this phase are the violin concerto *Lichtzwang* (1975–6) and the orchestral pieces *Morphonie* (1972), *Dis-Kontur* (1974) and *Sub-Kontur* (1974–5). These are works that make big expressive and expressionistic gestures, expansive in their exploration of harmony, dynamics and other aspects of sound, dominated by massive accumulations of energy which clash and explode, against an antithetical background of wholly inward, restrained processes in the extreme *piano* dynamic region. As in other major works of the 1970s such as the ambitious Third Symphony (1976–7) and the five *Abgesangsszenen* (1979–81), which amount to a kind of vocal

symphony, the general character is narrative, the language and sound world suggesting continuity with the Austro-German orchestral tradition.

Rihm possesses an encyclopedic knowledge of the musical repertory, which has enabled him to assimilate diverse influences and transform them in his own personal ways. They usually rematerialize as allusive references rather than concrete shapes, although direct quotation is not unknown. Rihm's preferred 'ancestors', apart from Bruckner and Mahler, include Beethoven, Schubert, Schumann and Brahms, the Schoenberg of the freely atonal works, Berg and Webern, Janáček and Varèse. There is little trace of Stravinsky in Rihm's world and none whatsoever of Hindemith, of postserial sound masses, of Ligeti's micropolyphony, or of the repetition processes of American minimalism. Neither 'schools' such as the neobaroque or the neoclassical nor the cerebral adventures of total serialism have any place in Rihm's antidogmatic, freedom-orientated way of thinking. In the early 1970s, on the other hand, he did adopt and develop some of the innovations of his teachers Stockhausen and Huber in certain aspects of sound, form and language. In the mid-80s, Nono, a close friend, began to have a strong influence on Rihm. Elements of Nono's late style are reflected in various ways: the composer's view of himself as 'pathless wanderer', a predilection for the very highest registers in solo soprano parts, a lapidary concision of musical language and the effect of 'spatialization' in connection with an extreme fragmentation of musical material.

Rihm thinks of music as 'a systolic motion in time, a contracting and relaxing, breathing', and perceives in it a phenomenon 'that lies beneath curves, tensile curves,



Wolfgang Rihm

growth and decline, coming and going, duration, form. Equally volatility, collapse and injury'. Rihm's conclusion, that it is 'not what is systematically derived but what arrives unexpectedly [that] gives life to art', illustrates his rejection of any systematic means of precomposition, and as well as the climate of unrestraint, openness and freedom from which Rihm's music issues, where tying things down means the death of invention. As a result his creative development has not followed a linear, consecutive course, in which each new step appears to be the logical consequence of what went before it. Its trajectory is more of a meander, which takes off in unexpected directions, opening up unforeseen perspectives of language, colour and form. Rihm's musical language is one of multiple possibilities, permanently open and in flux. Each work rejects codifying predispositions, and form is in every case the function of the chosen idea, whether musical or conceptual.

In spite of this freedom, certain overriding fundamentals have crystallized over the years. The first period, coinciding more or less with the 1970s, is characterized by impetuosity, and expressive immediacy with patent references to Romanticism and the early 20th century. His ideal is one of free expression and frank emotionalism, a spontaneous and subjective approach, in which composition acts as a mirror of the personality, with its massive shows of strength on the one hand, its inwardness and vulnerability on the other. The work of art receives its legitimation from the forces of the will, the compulsion towards expression, and from the persuasive power and validity of its formulation. These features have remained fundamental to Rihm's work. But during the 1980s the more luxuriant, lush and expansive traits gradually subsided. Certain constants – the overwhelming, almost bruitist eruptions of sound, the extreme dynamic contrasts, the simultaneous use of the highest and lowest registers with nothing in the middle – but some significant changes appeared in the vocabulary itself. Textures became increasingly economical, the treatment of harmony and timbre more refined and focussed; the theme- and motive-like elements were replaced by laconic musical gestures, sign-like ciphers or logograms, juxtaposed in apparent isolation yet creating large-scale connections when viewed overall. This new kind of musical utterance, consisting, as it were, no longer of whole words but of syllables and phonemes, invested each individual event with new significance, resulting in more finely nuanced differentiations, not only between sounds, but within them, through subtle changes of tone-colour. At the same time the tendency, always present in Rihm's music towards a plastic, tactile approach to sound became more explicit, almost to the point of being physically experienced by the listener. The paradigmatic example of this evolving process is found in the cycle of chamber works called *Chiffre* (1982–8). The most extreme consequences of the development, with its concentration on individual moments and points of sound, appeared at the end of the 1980s with the two orchestral outer movements of the three-part *Klangbeschreibung* (1982–7) and with *Kein Firmament* for chamber orchestra (1988). These provided the most uncompromising manifestations of Rihm's aesthetics of splits, rifts and fissures, the origins of which go back to his first period, but which now received renewed stimulus from Nono's influence.

A new fluidity and mobility can be detected in Rihm's music from the early 1990s. In general, the processes outlined above serve as 'main currents', but with other streams running concurrently alongside them. For example, while some of the compositions of the 1980s are of the narrative, romantic type, the greater fluidity of the idiom of the 90s is interspersed with experiences gathered in the 'sound point' phase. Even in these later works there are moments of romanticism, where the recklessness of musical language and gesture characteristic of the earlier works is reined in. The simultaneous juxtaposition of dissimilar elements is a lifelong rule of Rihm's manner of production.

Rihm has always accepted the traditional concept of the musical work as a closed, complete entity, formulated once and for all, and with it the idea of fixed form. He has given this work-concept a personal nuance in recent years, however, by exploring ways of proliferating a central, germinal idea. In practice this means that a composition, once formulated, can be illuminated from several different aspects, in the process becoming the matrix for new works. The process combines arrangement, variation, paraphrase and troping – even contrafactum – with new material. One such matrix is – *Et nunc II* for wind and percussion (1993). Returning to the material for the first time, Rihm grafted a solo piano part onto it, producing a kind of *Konzertstück* for piano, wind and percussion, entitled *Sphere* (1992–4). In later reworkings the same matrix, – *Et nunc II*, used in part or in its entirety, served as the basis for a group of orchestral studies (*Vers une symphonie fleuve*), studies for a future work that as yet exists only as a seed. In a sense they provide a concrete demonstration of Rihm's characteristic belief that the work is identical with the search for the work.

Rihm has turned many times to such traditional, 'historical' media as the string quartet, string trio and piano trio. In the orchestral arena he initially stuck quite closely to the Classical-Romantic orchestra with augmented percussion section, but increasingly since the late 1970s has created individual formations according to the particular sound conception behind each work. Often ensembles are divided into spatially dispersed groups, another practice that received additional stimulus from Nono. Rihm is conservative in his treatment of sound material. His demands of instruments scarcely exceed those of the Second Viennese School or Bartók. The decision not to explore or explode the material is deliberate, and in no way compromises his quest for the extraordinary: Rihm is convinced that it is possible 'to find and invent the unusual far more blatantly within the usual'.

Gifted with exceptional energy and productive facility, Rihm has contributed at least one work to practically every recognized genre of art-music except confessional liturgical music. Within an output of such breadth it is to be expected that certain focal points will form within it, certain recurrent preoccupations, some centring on a particular genre, such as the string quartet, some on a concept, such as the cycle of pieces called *Chiffre* and its successors. A number of the focal points in Rihm's oeuvre constitute responses to certain outstanding writers and thinkers: the most obvious example is Nietzsche, whose late poems Rihm has set to music in a variety of ways, but others are Celan, Rimbaud, the German playwright Heiner Müller and Antonin Artaud. Artaud's inspiration has been especially intense and has had a powerful influence on Rihm's dramatic imagination.

2. Dramatic works. The stage works form the nodal points in Rihm's oeuvre. They reflect a consistent development from relatively conventional operatic beginnings towards a quasi-abstract music theatre without text or predetermined plot. The first chamber opera *Faust und Yorick* (1976) finds inspiration in Busoni and in Rihm's own ideal of a 'fabulous and cryptic entertainment'; it unfolds as a sequence of short scenes, recitatives, ariosos and dubbed-on spoken scenes. Its supple musical language is full of stylistic and tonal allusions and all in all offers a mixture of playful and absurd elements, a divertissement oscillating between seriousness and satire. The second chamber opera, *Jakob Lenz* (1977–8), has become one of the most frequently performed of 20th-century musical stage works in the German-speaking world. Its text is a dramatization of Georg Büchner's novella about the descent of the German poet Jakob Michael Reinhold Lenz into madness. The overall form of the work is rondo-like, with interludes between the 13 sharply characterized scenes. It makes virtuosic use of 11 players, and the vocal spectrum extends from various kinds of speech through Sprechgesang and syllabic *recitativo* to elaborate melisma and coloratura. The harmonic language ranges from atonality, through extended tonality to moments of pure tonality: the overall effect is of a syncretism close to that of Berg's *Wozzeck*.

In his two chamber operas Rihm used librettos in the traditional sense. With his next three works for the stage, which he does not designate operas, he himself took principal charge of the construction of the text and the dramaturgy as a whole. For *Die Hamletmaschine* he adapted a text by Heiner Müller. The result, a series of scenes based around the characters of Hamlet and Ophelia, but incorporating a wide range of additional references and associations, realizes the vision of a total theatre, operating with elements of opera, oratorio, melodrama, spoken theatre, narration and reportage. Correspondingly, the music provides anything from functional background, acting merely as a foil for the drama, to the full panoply of large-scale vocal-orchestral writing in dramatic-symphonic mode. The work incorporates the full range of Rihm's stylistic devices of the mid-1980s. It includes the borrowings (in this case from Handel) and the expressionistically agitated musical gestures from Rihm's early period as well as the more compressed language of isolated signals characteristic of the *Chiffre* cycle. It makes violent use of percussion, while the writing for the voices displays, at its extremes, both linear cantabile style and melodies that look like the zigzags of a fever chart, with a Nono-like preference for the very top of the soprano range. Overall the work gives the effect of overprinted layers of expression.

The turn towards a more concise language undertaken in *Die Hamletmaschine* was continued in *Oedipus* (1986–7). Rihm took his material from texts by Sophocles (in Hölderlin's translation), Nietzsche and Heiner Müller, assembled in such a way as to allow action, reflection and commentary to interlock in a total of 21 sections. The wordsetting puts the delivery of the text in the foreground: the declamation of the principal characters' parts, which entail wide leaps across the pitch-range, is predominantly syllabic. For his orchestra Rihm chose woodwind and

brass, two harps, piano and a large percussion contingent; the only string instruments are two violins which do not enter until the last quarter of the work, at the moment of Oedipus's blinding. The choric element is represented in two ways: by 16 male-voice 'elders' onstage and by a mixed singing and speaking chorus on tape, whose interjections reach the auditorium by loudspeaker. The orchestra's function is primarily to underline and support the words and actions of the *dramatis personae*: it rarely acquires a significance independent of the text. Its treatment reflects a strong preference for the very highest and lowest registers and for abrupt dynamic contrasts, a possible link to the aesthetic of Nono's *Prometeo*; it is homophonic, chordal and block-like, fragmenting in places into a splintered texture of 'sound points'. There are cluster-like concentrations in the harmonic writing, and frequent eruptive outbursts from the percussion reinforce the apocalyptic character of the score as a whole, in which the musical discourse is broken up by numerous general pauses.

Three of Rihm's stage works are the fruit of an engagement, now well into its second decade, with the ideas and imagery of the world of the French theatrical visionary Antonin Artaud. The first stage in this preoccupation was the full-length ballet *Tutuguri* (1980–2), whose rhythmic vehemence gives it a position in Rihm's oeuvre comparable to that of *The Rite of Spring* in Stravinsky's. The second stage was the music theatre piece *Die Eroberung von Mexico* (1987–91), based on Artaud's scenario of the same title and his conception of 'Seraphim Theatre'. It is a quasi-epic drama, made up of individual stations rather than continuous action and linear narrative. The events, which can be interpreted as the confrontation of two principles, centre on the encounter of the Aztec king Montezuma and the Spanish conqueror Cortez and the underlying confrontation of opposed principles and world-views. Rihm gives the part of Montezuma to a soprano and that of Cortez to a baritone, and both are extended and supplemented by two additional voices: Montezuma's by a high soprano and a contralto in the orchestra pit and Cortez's by two speakers, whose interjections range from normal speech to outlandish vocal effects. A third vocal medium is provided by singing, speaking and whispering choruses on tape, treated in a variety of ways, to suggestive and sometimes disturbing effect. The stylistic range of the music is wide, embracing pure fifths, triads, polychords, references to Renaissance music on the one hand and bruitist vidence on the other. The work juxtaposes interiorized drama and oratorio-like stasis, and a new melodic awareness reveals itself in the vocal parts of the two main characters, with melodic arcs spanning the entire range of the voices, dramatically articulated in Cortez's case, lyrical in Montezuma's. Movement in the highest soprano register becomes the pre-eminent stylistic means in Montezuma's sphere, in Cortez's world speech and singing are ranked more or less equally. The orchestra, divided into three spatially dispersed groups, is used at times with chamber-music-like economy, at times massive eruptions, to provide emphasis and colouring, rather than any underlying symphonic continuity. Again, the large percussion section provides strong accents, but for all its incisive and eruptive qualities there are long stretches when it has more of ritual and atmospheric suggestion about it than excess.

Artaud's text on 'Seraphim Theatre' was for Rihm the starting-point for a group of works in which he is trying to 'encircle' the Artaud phenomenon and consider it from all sides musically. Rihm regards the project, which has also given rise to a number of separate instrumental works, as 'work in progress', like the orchestral pieces of *Vers une symphonie fleuve*. At its heart is *Séraphin*, an experimental project for an imaginary music theatre without text or predetermined plot, the true form of which is supposed to take shape in the mind of the listener-spectator. *Séraphin*, for two baritones, three mezzo-sopranos, three contraltos and ten instrumentalists, exists in two 'states', identical but for the fact that the second involves the repetition, several times in some cases, of sections of the first with variations in the scoring. The music is of a primeval, animal and aggressive stamp, but also exhibits lyrical concentration in the second main section. The vocal parts make non-semantic use of vowels and consonants, breaths and guttural sounds.

Two oratorio-like works represent significant stages in Rihm's oeuvre: *Dies* (1984) on texts by various authors on the subject of the end of the world, and *Andere Schatten* (1985) on words by Jean Paul. Both use their extensive vocal and instrumental forces to create an apocalyptic vision.

WORKS

published works only

STAGE

Faust und Yorick (Kammeroper no.1, 1, M. Fusten and F. Haas, after J. Tardieu), 1976, Mannheim, National, 29 April 1977

Jakob Lenz (Kammeroper no.2, 1, M. Fröhling, after G. Büchner: *Lenz*), 1977–8, Hamburg, Staats, 8 March 1979

Die Hamletmaschine (Musiktheater, 5 pts, Rihm, after H. Müller), 1983–6, Mannheim, National, 30 March 1987

Oedipus (Musiktheater, Rihm, after Sophocles [trans. F. Hölderlin], F. Nietzsche and Müller), 1986–7, Berlin, Deutsche, 4 Oct 1987 [see also ORCHESTRAL: Splitter]

Die Eroberung von Mexico (Musiktheater, 4 pts, Rihm, after A. Artaud), 1987–91, Hamburg, Staats, 9 Feb 1992

See also GROUPED WORKS: Tutuguri, Séraphin

GROUPED WORKS

Fünf Abgesangsszenen: Erste Abgesangsszene, orch, 1979; Zweite Abgesangsszene (after Nietzsche and Novalis), medium v, orch, 1979; Dritte Abgesangsszene (P. Huchel), Bar, orch, 1979–80; Vierte Abgesangsszene (Nietzsche), Mez, orch, 1979–80; Fünfte Abgesangsszene, orch, 1979, rev. Mez, Bar (Nietzsche), orch, 1981

Drei Walzer, orch: Walzer I 'Sehnsuchtswalzer', 1979–81; Walzer 2 'Drängender Walzer', 1979–86; Brahmsliebewalzer, 1985–8 [version of pf work]

Tutuguri: Tutuguri I, orch, 1980; Tutuguri VI (Kreuze), 6 perc, 1980–81; Tutuguri (poème dansé, after A. Artaud), 1980–82, Berlin, 12 Nov 1982; Tutuguri II, orch, 1981–2, Tutuguri III, orch, 1981, Tutuguri IV, orch, spkr ad lib, 1981–2; Schwarzer und roter Tanz (Fragment aus Tutuguri), orch, 1982–3

Fremde Szenen, pf trio: I, 1982; II 'Charakterstück', 1982–3; III, 1983–4

Chiffre-Zyklus: Chiffre I, pf, 7 insts, 1982–3; Silence to be Beaten (Chiffre II), 15 insts, 1983; Chiffre III, 12 insts, 1983; Chiffre IV, b cl, vc, pf, 1983; Bild (Eine Chiffre), tpt, hn, trbn, pf, 2 perc, va, vc, db, 1984; Chiffre V, 17 insts, 1984; Chiffre VI, b cl + E♭-cl, dbn, hn, 2 vn, va, vc, db, 1985; Chiffre VII, 17 insts, 1985; Chiffre VIII, b cl, dbn, hn, tpt, pf, 2 vc, db, 1985–8

Klangbeschreibungen: I, 3 orch groups, 1982–7, rev. 1988; II 'Innere Grenze' (Nietzsche), high S, 2 S, Mez, hn, 2 tpt, 2 trbn, 6 perc, 1986–7; III, orch, 1984–7

Unbenannt, orch:I, 1986, II, 1987, III, 1989–90

Musik in memoriam Luigi Nono: Cantus firmus – Studie (Musik in memoriam Luigi Nono, erster Versuch), 14 insts, 1990; Ricercare (zweiter Versuch), 14 insts, 1990; Abgewandt 2 (dritter Versuch), 14 insts, 1990; Umfassung (vierter Versuch), 2 orch groups, 1990; La lugubre gondola/Das Eismeer (fünfter Versuch), pf, 2 orch groups, 1992, rev. 2 pf, 2 orch groups, 1994

Séraphin: Etude pour Séraphin, 4 trbn, 4 tuba, 6 perc, 1991–2; Séraphin: Versuch eines Theaters für Instrumente/Stimmen/. . . (textless, after A. Artaud), 1993–4, Frankfurt, 7 Sept 1994, enlarged 1996, Stuttgart, 24 Nov 1996; Séraphin-Spuren, ens, tape, 1996; Etude d'après Séraphin, ens, tape, 1997

Vers une symphonie fleuve, orch: I, 1994–5, II, 1994–5, III, 1994–5, IV, 1997–8

ORCHESTRAL

Solo inst(s), orch: Lichtzwang (Musik für Violine und Orchester [no.1]) 1975–6; La musique creuse le ciel, 2 pf, orch, 1977–9; Va Conc., 1979–83; Erster Doppelgesang, va, vc, orch, 1980; Zeichen I (Double), b fl + pic, cb cl + E♭-cl, 2 orch groups, 1981, withdrawn; Zweiter Doppelgesang (Canzona), cl, vc, orch, 1981–3; Gebild, high tpt, perc, str, 1982, rev. 1997; Monodram, vc, orch, 1983; Gesungene Zeit (Musik für Violine und Orchester [no.2]), 1991–2; Sphere (Kontrafaktur mit Klavier-Gegenkörper), pf, wind, perc, 1992–4; Dritte Musik für Violine und Orchester, 1993; Musik für Oboe und Orchester, 1994; Styx und Lethe, vc, orch, 1997–8; Marsyas, scene, tpt, perc, orch, 1998; Toccata, pf, orch, 1998; Musik für Klarinette und Orchester, 1999; Sotto voce, nocturne, pf, small orch, 1999 [see also GROUPED WORKS: Musik in memoriam Luigi Nono (La lugubre gondola Das Eismeer)]

Other orch: Adagio, str, 1969; Sym. no.1, op.3, 1969–70; Trakt, op.11, 1971; Morphonie, str qt, orch, 1972–3; Magma, 1973; Dis-Kontur, 1974; Sub-Kontur, 1974–5; Sym. no.2, 1975; Cuts and Dissolves, Orchesterskizzen, 1976–7; Schattenstück (Tongemälde für Orchester), 1982–4; Vorgefühle, Prélude für Orchester, 1984

Spur, Orchesterskizze, 1984–5; Abkehr (Aufzeichnung), 1985; Dämmerung (Aufzeichnung), 1985; Umriss (Aufzeichnung), 1985–6, combined with Dämmerung as Aufzeichnung (Dämmerung und Umriss), 1985–6; Compresenze, 1985–7, withdrawn; Danse (Ein Orchesterstenogramm), 1987; Splitter (Fragmente aus Oedipus), 4 orch, 1987; Blick, 1987–8, withdrawn; Bruchstück 'Die Vorzeichen', 1988–9; Schwebende Begegnung, 1988–9

Ungemaltes Bild, orch, 1989–90; Ins Offene. . ., 1990, rev. 1992; In-Schrift, 1995; Ernster Gesang, 1996–7 [see also GROUPED WORKS: 5 Abgesangsszenen, 3 Walzer, Klangbeschreibungen, Tutuguri (Tutuguri I–IV, Schwarzer und roter Tanz, Unbennant, Musik in memoriam Luigi Nono (Umnfassung), Vers une symphonie fleuve]

OTHER INSTRUMENTAL

10 or more insts: Segmente, op.12, 18 solo str, 1971; Nachtordnung, 7 Bruchstücke, 15 str, 1976; Ländler, 13 str, 1979 [version of pf work]; Nature morte – Still Alive (Skizze für 13 Streicher), 1979–80; Fusées, 16 insts, 1984; Kein Firmament, 14 insts, 1988; Dunkles Spiel, 4 perc, 16 insts, 1988–90; Abgewandt 1, 11 insts, 1989; – Et nunc I, wind, perc, 1992, extended as – Et nunc II, 1993; Augenblick, 12 vc, 1992; Form/Zwei Formen, 20 insts, 1993–4; Gejagte Form, 24 insts, 1995–6; Verborgene Formen, ens, 1995–7; Nucleus, 13 insts, 1996; Pol, 13 insts, 1996 [rev. of work for 6 insts]; Gedrängte Form, ens, 1998 [see also GROUPED WORKS: Chiffre-Zyklus, Musik in memoriam Luigi Nono (Cantus firmus – Studie, Ricercare, Abgewandt 2), Séraphin (Étude pour Séraphin-Spuren, Étude d'après Séraphin)]

5–9 insts: Konzert, pf, 8 insts, 1969; Erscheinung (Skizze über Schubert), 3 vn, 3 va, 3 vc, pf ad lib, 1978; Music-Hall-Suite, cl, 2 sax, tpt, vn, db, pf, perc, 1979; Abschiedsmarsch, 4 tpt, 3 trbn, perc, 1985; Sine nomine, brass qnt, 1985; Protokoll (Ein Traum), 6 vc, 1987; Figur, 4 cb trbn, hp, perc, 1989; Kalt, ob, eng hn, trbn, va, vc, db, pf, b drum, 1989–91; Kolchis, hp, pf, vc, db, perc, 1991, Pol, 6 insts, 1995–6, rev. 13 insts, 1996 [see also GROUPED WORKS: Tutuguri (Tutuguri IV), Chiffre-Zyklus]

4 insts: Str Qt, g, 1966 [in 1 movt]; Str Qt, 1968; Str Qt no.1, op.2, 1970; Str Qt no.2, op.10, 1970; Tristesse d'une étoile, str qt, 1971; Im Innersten (Str Qt no.3), 1976; Str Qt no.4, 1979–81; Ohne Titel (Str Qt no.5), 1981–3; Canzona, 4 va, 1982; Str Qt no.6 'Blaubuch', 1984; Str Qt no.7 'Veränderungen', 1985; Str Qt no.8, 1987–8; Zwischen den Zeilen, str qt, 1991; Quartettsatz I (Str Qt no.9), 1992–3; Str Qt no.10, 1993–7

2–3 insts: Str Trio, op.9, 1971; Hekton, vn, pf, 1972; Pf Trio, 1972; Paraphrase, vc, pf, perc, 1972–3; Deploration, fl, vc, perc, 1973; Musik für 3 Streicher, str trio, 1977; Verzeichnung-Studie, va, vc, db, 1986; Duomonolog, vn, vc, 1986–8; Stück, 3 perc, 1988–9; Am Horizont (Stille Szene), vn, vc, accdn, 1991; Antlitz, vn, pf, 1993, rev. vc, pf, 1993 as Von weit; In nuce, va, vc, db, 1994; Phantom und Eskapade (Stückphantasien), vn, pf, 1993–5; 3 Zeichnungen aus 'De coloribus', vn, db, 1997 [see also GROUPED WORKS: Fremde Szenen, Chiffre-Zyklus]

Klavierstücke: no.1, op.8a, 1970; no.2, op.8b, 1971; no.3, op.8c, pf 4 hands, 1970–71; no.4, 1974; no.5 'Tombeau', 1975; no.6 'Bagatellen', 1977–8; no.7, 1980

Other pf: Ländler, 1979, rev. 1979 for 13 str; Mehrere kurze Walzer, pf 4 hands, 1979; Brahmsliebewalzer, 1985; rev. orch 1988; Maske, 2 pf, 1985; Nachstudie, 1992–4

Org: Contemplatio per organo, 1967; 3 Phantasien in memoriam Jehan Alain, 1967; Fantasie, 1968; Sinfoniae I (Messe für Orgel solo), 1970; Siebengestalt, org, tom-tom, 1974; Bann, Nachtschwärmerei, 1980

Other solo: Grat, vc, 1971–2; Über der Linie, vc, 1998

Arrs.: J. Strauss (ii): Unter Donner und Blitz, op.324, fl, ob, cl, bn, 2 vn, va, vc, pf, 1982

VOCAL

Choral-orch: Sym. no.3, S, Bar, mixed chorus, orch, 1976–7; Dies (L. da Vinci, Gradual, Vulgate), S, A, T, Bar, 2 spkr, mixed chorus, children's chorus, speaking chorus, orch, 1984; Andere Schatten (after J. Paul), high S, Mez, Bar, spkr, SATB, orch, 1985; Départ (A. Rimbaud), mixed chorus, speaking chorus, 22 insts, 1988; Geheimer Block (textless), S, A, T, B, SATB, orch, 1988–9; Communio (Lux aeterna), tr, A, chorus, orch, 1994 [movt 11 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]; Maximum est unum (N. Cusanus, Meister Eckhart, other Lat.), A, double chorus, org, orch, 1996

Other choral: Crucifixus, mixed chorus, 1968; Umhergetrieben, aufgewirbelt (Nietzsche-Fragmente), Mez, Bar, mixed chorus, fl, 1981; Mit geschlossenem Mund (textless), SSAATTBB, 1982; Nachtwach (Bible), 2 S, 2 A, 2 T, 2 B, SATB, 4 trbn, woodblock, 1987–8; Quo me rapis (Horace), double chorus/8 solo vv, 1990; Nashornlied (Rihm), children's chorus, pf, 1993; Raumauge (Aeschylus, trans. P. Handke), chorus, 5 perc, 1994

Solo vv, orch: Konzertarie, Mez, orch, 1975; Hölderlin-Fragmente, medium v, orch, 1977 [version of work for 1v, pf]; Lenz-Fragmente (J.M.R. Lenz), 1v, orch, 1980 [version of work for 1v, pf]; Wölfli-Lieder (A. Wölfli), Bar, orch, 1980–81 [version of Wölfli-Liederbuch, B-Bar, pf]; Lowry-Lieder (W. Wondratschek), 1v, orch, 1982–7; Was aber–(Pindar, trans. Hölderlin), 2 equal vv, orch, 1985–6; Mein Tod (Requiem in memoriam Jane S.) (Wondratschek), 2 S, orch, 1988–9; Frau/Stimme (H. Müller), S, orch, 1989; Bildlos/Weglos, 7 female vv, orch, 1990–91; Lied, medium v, orch, 1997 [orch of Apokrph for 1v, pf]; Deutsches Stück mit Hamlet (E. Mühsam, J.W. von Goethe and others), Mez, Bar, orch, 1997; 3 Späte gedichte von Heiner Müller (Müller), A, orch, 1998; In doppelter Tiefe (M. van der Lubbe), Mez, A, orch, 1999 [see also GROUPED WORKS: 5 Abgesangsszenen]

Solo vv, ens: 2 Lieder (O. Loerke), S, 2 vn, 2 vc, db, 1968; Sicut cervus desiderat ad fontes aquarum, op.7, S, b cl, bn, trbn, vc, db, pf, org, perc, 1970; Hervorgedunkelt (P. Celan), Mez, fl, hp, vib, vc, org, perc, 1974; O notte (Michelangelo), Bar, fl, cl, b cl, bn, hp, 2 va, 2 vc, db, 1975; Abschiedsstücke (Wondratschek), female v, 15 insts, 1993; Umsungen (Nietzsche), Bar, cl, bn, hn, str qnt 1984; O, meine Seele war ein Wald (E. Lasker-Schüler), Mez, A, hp, va, vc, db, 1994; Responsorium (Homer), female v, ens, 1997 [see also GROUPED WORKS: Klangbeschreibungen]

1v, pf: Gesänge (G. Trakl, S. George, G. Heym and others), op.1, 1968–70; 4 Gedichte aus Atemwende (P. Celan), 1973; Alexanderlieder (E. Herbeck), Mez, Bar, pf, 1975–6; Hölderlin-Fragmente, 1976–7, rev. for medium v, orch, 1977; Neue Alexanderlieder (Herbeck), Bar, pf, 1979; Lenz-Fragmente, T, pf, 1980, rev. for 1v, orch, 1980; Wölfli-Liederbuch, B-Bar, pf, 1980–81, rev. for Bar, orch, 1980–81; Das Rot (K. von Günderrode), 1990; 4 Gedichte (P. Härtling), medium v, pf, 1993; Apokryph (after G. Büchner), 1997; 3 Gedichte (M. Thoné), 1997; Nebendraussen (H. Lenz), 1998

Arrs.: F. Schubert: Der Wanderer, D489, 1v, orch, 1998

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Principal publisher: Universal

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E. Schmierer: 'Wolfgang Rihm, *Klavierstück Nr.5*', *Neuland*, i (1980), 110–13

H.-W. Heister: 'Sackgasse oder Ausweg aus dem Elfenbeinturm? Zur musikalischen Sprache in Wolfgang Rihms *Jakob Lenz*', *Zur 'Neuen Einfachheit' in der Musik*, ed. O Kolleritsch (Vienna and Graz, 1981), 106–25

A. Riethmüller: 'Wolfgang Rihm versus Ferruccio Busoni', *Neuland*, ii (1981–2), 126–31
Der Komponist Wolfgang Rihm: Frankfurt 1985
R. Urmetzer: *Wolfgang Rihm* (Stuttgart, 1988)
U. Mosch, ed.: *Wolfgang Rihm: ausgesprochen* (Mainz, 1997) [collected writings and interviews]
D. Schmidt: '"Möglichkeit des Daseins": Wolfgang Rihm's Kammeroper *Jakob Lenz*', *Lenz im zeitgenössischen Musiktheater* (Stuttgart, 1993), 165–203
I. Stoianova: 'Rauschen – Urklang – Urgrund', '*Lass singen, Gesell, lass rauschen . . .': zur Ästhetik und Anästhetik in der Musik: Graz 1995*, 150–66 [on *Die Eroberung von Mexico*]
J. Häusler: 'Profil Wolfgang Rihm: ein Versuch', *Berliner Festwochen 1997* [programme book], 22–78
D. Schmidt: 'Libretto frei nach G. Büchners "Lenz"', *HJbMw*, xiv (1997), 224–43 [on *Jakob Lenz*]
A. Williams: 'Engaging Tradition', *New Music and the Claims of Modernity* (Aldershot, 1997), 136–48
U. Mosch: 'Streichquartett – ein magisches Wort: zu Wolfgang Rihms Schaffen für Streichquartett', *Positionen*, no.34 (1998), 47–50
U. Mosch: *Wolfgang Rihm: chronologisches Verzeichnis seiner Werke* (Mainz) [incl. details of unpubd. works]

JOSEF HÄUSLER

Říhovský, Vojtěch [Adalbert] (*b* Dub na Moravě, Moravia, 21 April 1871; *d* Prague, 15 Sept 1950). Czech composer. Between 1887 and 1892 he studied in Prague at the Organ School, the Jan Ludvík Lukes Singing Institute and the Arnošt Černý Music Institute. He then assisted the choir in his home town (where his father was teacher and choirmaster from 1892 to 1902), and directed the choirs in Chrudim (1902–14) and at St Ludmila, Prague-Vinohrady (1914–36). His activities also included performing (viola, violin and piano), directing the choir at the archbishop's seminary, acting as adviser to the Prague music publishing house of Mojmír Urbánek (from 1902) and contributing to the Prague periodicals *Dalibor* (which in 1920 he edited with Jaromír Borecký) and *Cyril*. His short compositions were printed as supplements to the journals *Hudební květy* and *Česká hudba*. He also played a part in the Cecilian Movement, which aimed at a revival of Catholic church music.

For the most part Říhovský composed sacred music, producing almost 300 pieces in this field. The style is basically Romantic; the melodic invention and the refined polyphony do not depart from the norms established for liturgical music. His Christmas carols and organ compositions show the effect on his work of folksong, mainly in a stylized manner (e.g. the *Praktický varhaník*, or 'Practical Organist', *Vánoční preludia*, 'Christmas Prelude', for organ). In the sphere of secular music he wrote principally short vocal and instrumental pieces. Even in these he remained within the bounds of late Romanticism, and his style, affected by commercial demand, is sometimes eclectic. His educational works were important in their time.

WORKS
(*selective list*)

Sacred vocal: Cyrilmetodějská mše [Cyril and Methodius Mass], op.2; Missa loretta, op.3; Missa jubilaei solemnis, op.33; Missa pastoralis, op.48; Missa Sanctae Ludmilae, op.68; Missa Beatae Mariae de Lourdes, op.92; 31 other masses, 5 requiems, 50 graduals, 50 offertories, 11 litanies, 7 Te Deum, 120 Pange lingua etc.

Secular vocal: 5 Pieces, op.10, female chorus; 3 Lyric Songs, op.30, chorus; Balada o starém hradě [Ballad of the Old Castle], op.37, male chorus

Chbr: Pohádka [Fairy Tale], op.51, pf trio

Pf: Pieces, op.6; Prosté motivy [Simple Motifs], op.23; Taneční motivy [Dance Motifs], op.52; Po různých stezkách [On Diverse Paths], op.60

Org: Praktický varhaník [Practical Organist], op.26; Vánoční preludia [Christmas Prelude], op.69; Kniha preludií [Book of Preludes], opp.81, 122

Educational: Malý Paganini [Young Paganini], vn, op.8; Album pro mládež [Albums for the Young], opp.22, 28, pf; Nálady [Moods], op.39, 4 vn; Sonatinas, op.50, pf; Studies, op.73, pf; Concertino, op.87, vn

Principal publishers: Česká hudba, Promberger (Olomouc), Mojmír Urbánek (Prague)

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V. Balthasar: *Vojtěch Říhovský* (Prague, 1921) [incl. list of works]
J. Dušek: *Vojtěch Říhovský a jeho životní dílo* [Říhovský and his life's work] (Prague, 1933) [with list of works]

OLDŘICH PUKL

Rihtman, Cvjetko (*b* Rijeka, 4 May 1902; *d* Sarajevo, 1 Sept 1989). Bosnian musicologist and composer of Croatian birth. He studied music theory and composition at the conservatories in Leipzig and Prague under Křička and Metod Doležil, and composition and musicology at the Schola Cantorum in Paris under d'Indy and Gastoué. For a time he worked as an organist and choirmaster in Paris. Returning to Yugoslavia he worked as a choirmaster in Sarajevo and taught at a teacher-training college. From 1946 to 1947 he was the director of the Sarajevo Opera, and in 1947 he founded the Institute for Folklore Studies at the Regional Museum of Bosnia and Hercegovina and became its first director. From 1955 to 1974 he was professor of ethnomusicology at the Academy of Music in Sarajevo. He was a member of the Bosnian and Hercegovinian Academy of Arts and Sciences.

Rihtman was active as a conductor, teacher, administrator and above all researcher into the folk music of Bosnia and Hercegovina. During his numerous field trips he recorded more than 7000 folksongs and built an impressive collection of tape recordings and transcriptions at the musicology department of the Academy of Music in Sarajevo. He was the first to undertake systematic research into the unique tradition of folk polyphony in Bosnia and wrote authoritatively and extensively on this subject. He was largely responsible for the introduction of modern techniques of transcription, classification and description into Yugoslav ethnomusicology. His compositions have been strongly influenced by folk idiom. Further biographical information is included in the Festschrift *Zbornik radova u čast akademika Cvjetka Rihtmana* ('A Collection of Studies in Honour of Academician Rihtman'), ed. B. Čović (Sarajevo, 1986).

WRITINGS

'Čičak Janja, narodni pjevač sa Kupresa' [Janja, folksinger from Kupres], *Bilten instituta za proučavanje folklora u Sarajevu*, i (1951), 34–81

'Polifonici oblici u narodnoj muzičkoj tradiciji Bosne i Hercegovine' [Polyphonic forms in the folk music tradition of Bosnia and Hercegovina], ibid., 3–38

'Narodna muzika jajačkog sreza' [Folk music of the county of Jajce], *Bilten instituta za proučavanje folklora u Sarajevu*, ii (1953), 5–12

'Jugoslawien, §II, 5', *MGG1*

'Muzička tradicija Neuma i okoline' [The musical tradition of Neum and the environs], *Glasnik Zemaljskog muzeja u Sarajevu*, xiv (1959), 209–306

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'Die Hauptmerkmale der konstatierten Schichten in der traditionellen Musik und in den Musikinstrumenten Bosniens und der Herzegowina', *Naučno društvo BiH: Radovi*, xxvi (Sarajevo, 1965), 213–24
'Reforma obrednega petja srbske pravoslavne cerkve na začetku XIII stoletja' [The reform of the liturgical chant in the Serbian Orthodox Church in the early 13th century], *MZ*, ii (1966), 5–11
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'O poreklu staroslovanskega obrednega petja na otoku Krku' [On the origins of the old Slavonic chant on the island of Krk], *MZ*, iv (1968), 34–49
'The Philosophy of Folk and Traditional Music Study in Yugoslavia', *Yugoslav-American Seminar on Music: Sveti Stefan 1968*, 143–8
'Le microton dans les aspects les plus anciens de la musique traditionelle en Bosnie-Herzégovine', *IIM*, xiii (1969), 293–302
'Kinderlieder in der Volkstradition Bosniens und der Herzegowina', *Die südosteuropäische Volkskultur in der Gegenwart: Graz 1970*, in *Musikethnologisches Kolloquium: zum 70. Geburtstag von Walter Wünsch (1978)*, ed. A. Mauerhofer (Graz, 1983), 151–60
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'Instrumentalna muzika srednjega vijeka i renesanse u Bosni i Hercegovini', [Instrumental music in medieval and Renaissance Bosnia], *Muzičke večeri u Donatu*, ed. Z. Blažeković (Zagreb, 1983), 113–18

BOJAN BUJIC

Riisager, Knudåge (*b* Port Kunda, Estonia, 6 March 1897; *d* Copenhagen, 26 Dec 1974). Danish composer. Born of Danish parents abroad, he completed his school education in Denmark in 1915 and studied political science at the University of Copenhagen, graduating in 1921. He worked in the civil service until 1950, and was assistant secretary in the Ministry of Finance from 1939. His administrative abilities and training also benefited Danish and international musical life: he was, for example, chairman of the Society of Danish Composers (1937–62), president of the Nordisk Komponistråd (1950–52), director of the Copenhagen Conservatory (1956–67) and president of the Society of European Conservatory Directors (1963–6). From 1957 he was a member of the adjudicating panel in composition at the Paris Conservatoire. In 1972 he was awarded an honorary doctorate at the University of Seattle, and the same year became an honorary citizen of the state of Washington.

As a composer Riisager was the most internationally orientated of Danish composers of his generation. Even in his first works he distinguished himself with his stylistic alternative to the predominantly national modernism of the Nielsen tradition of the years after 1920, although his music bears no trace of stylistic schism. He was taught theory and composition by Otto Malling and Peder Gram, and the violin by Peder Møller. His years of study in Paris (1921–3) were decisive for his development as a composer: he studied with Roussel and Le Flem, and came into contact with Les Six, French neo-classicism and the music of Stravinsky. In 1932 he stayed in Leipzig as a student of Grabner.

Riisager became the most prominent representative of the French-orientated trend in Danish music of the interwar years; his Trumpet Concertino op.29 (1933) is a major example of Danish neo-classicism. The main characteristics of his music became clarity and accessibility of form, transparent tonal structure in chamber music and, especially, virtuoso orchestration. His music often develops from small, marked rhythmic and melodic themes on a polytonal basis, and an orchestral work like *Qarrtsiluni* op.36 (1938), subsequently rewritten for a ballet, contains traces of both Stravinsky's and Ravel's knowing naivety. Yet in spite of his Gallic sympathies, the hyper-diatonic foundation of his harmonic language, and the sharp, brittle edge of his orchestral writing belong in the Scandinavian tradition of Berwald and Nielsen. There is a Nordic temperament behind *Qarrtsiluni* (a title taken from the Inuit word for the silence of the polar night) which accounts for the brutal elementalism of the work's opening.

Riisager's international reputation rests particularly on the music he wrote for ballets by Harald Lander and Birgit Cullberg, of which *Etude*, based on Czerny's music, has been the most successful. In some works from his later years, such as the Violin Concerto op.54, the *Canto dell'infinito* op.61 and the *Stabat mater* op.62, there is a lyrical and grave expression otherwise rare in his music.

WORKS
(*selective list*)

DRAMATIC

Opera: Susanna (1, M. Lorentzen), op.49, Copenhagen, Royal, 1950
Ballets: Benzin (E. Jørgen-Jensen), op.17, Copenhagen, Royal, 1930; Slaraffenland (H. Lander), op.33, Copenhagen, Royal, 1942 [after orch work]; Qarrtsiluni (Lander), op.36, Copenhagen, Royal, 1942 [after orch work]; Tolv med posten (B. Ralov), op.37, Copenhagen, Royal, 1942; Fugl Fønix (Lander), op.44, Copenhagen, Royal, 1946; Etude (Etudes) (Lander), Copenhagen, Royal, 1948; Månerenen (B. Cullberg), op.57, Copenhagen, Royal, 1957; Fruen fra havet (Cullberg), op.59, New York, Metropolitan, 1960; Galla-variationer (F. Flindt), Copenhagen, Royal, 1967; Svinedrengen (Flindt), Danish television, 1969
Incid music: Darduse (J.V. Jensen), op.32, Copenhagen, Royal, 1937, arr. orch suite; Mascarade (L. Holberg), Copenhagen, Royal, 1954
Film scores

ORCHESTRAL

Erasmus Montanus, ov., op.1, 1920; Suite dionysiaque, op.6, chbr orch, 1924; Sym. no.1, op.8, 1925; Variationer over et thema af Mezangeau, op.12, 1926; Sym. no.2, op.14, 1927; Fastelavn, ov., op.20, 1929–30; Comoedie, ov., op.21, 1929–30; Conc. for Orch, op.24, 1931; Concertino, op.29, tpt, str, 1933; I anledning af, 1934; Primavera, ov., op.31, 1934; Sym. no.3, op.30, 1935; Slaraffenland, op.33, 1936; Partita, op.35, 1937; 3 danske peblingeviser, 1937
Qarrtsiluni, op.36, 1938; Sym. no.4 (Sinfonia gaia), op.38, 1940; Bellman-variationer, op.45, 1945; Sinfonietta, op.46, 1947; Chaconne, op.50, 1948; Archæopteryx, op.51, 1948; Sym. no.5 (Sinfonia serena), op.52, timp, str, 1949–50; Vn Conc., op.54, 1950–51; Pro fistulis et fidibus, op.56, 1952; Burlesk ouverture, op.60, 1964

OTHER WORKS

Choral orch: Dansk salme, op.41, 1942; Canto dell'infinito, op.61, 1964; Stabat mater, op.62, 1966
Other vocal works: unacc. choral pieces, songs with orch and pf
Str qts: 1918, 1920, 1922, 1925–6, 1932, 1942–3
Other chbr: Wind Qnt, 1921; Sinfonietta, op.7, 8 wind insts, 1924; Divertimento, op.9, str qt, wind qnt, 1925; Musik, wind qnt, op.16, 1927; Concertino, op.28a, 5 vn, pf, 1933; many other pieces
Pf: 4 épigrammes, 1921; Sonata, op.22, 1931

Principal publisher: Hansen

WRITINGS

'Om principerne for den polytonale tonekunst', *Musik* [Copenhagen], ix (1925), 19–21
'Stilprincipperne i nutidig musik', *DMt*, ix (1934), 113–19, 186–7

Tanker i tiden (Copenhagen, 1952)
Det usynlige mønster (Copenhagen, 1957)

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N. Schiørring: 'De tre Riisager-balletter (*Tolv med posten, Slaraffenland, Qarrtsiluni*)', *DMt*, xvii (1942), 58–63
G. Cockshott: 'Knudåge Riisager', *Music in Education*, xxx (1966), 237–9
S. Berg and S. Bruhns: *Knudåge Riisages kompositioner* (Copenhagen, 1967)
B. Johnsson: 'Knudåge Riisagers klavermusik', *DMt*, lv (1980–81), 233–9
N. Krabbe, ed.: *Symfonien er død – musiken leve, og andre essays af Knudåge Riisager* (Copenhagen, 1997)
M. Fjeldsøe: *Den fortraengte modernisme: den ny musik i dansk musikliv 1920–1940* (Copenhagen, 1999)

NIELS MARTIN JENSEN/DANIEL GRIMLEY

Rijavec, Andrej (*b* Belgrade, 4 March 1937). Slovene musicologist. He graduated in English and German from the University of Ljubljana and in musicology from the Ljubljana Academy of Music (1962), and took the doctorate (1964) with a dissertation on Slovenian music during the Reformation. He started teaching at the musicology department of Ljubljana University in 1962, becoming senior lecturer (1970) and professor (1975–7). He was a fellow of the Humboldt Foundation (1971–2), working with H.-P. Reinecke in Berlin and H.H. Eggebrecht in Freiburg. He was editor of *Muzikološki zbornik* (1981–97), and was the first president of the Slovenian Musicological Society (1992–6). His broad range of research interests encompasses Slovenian music of the late Renaissance and Baroque, as well as of the modern period, general issues of the social history of music and compositional theory. A lively speaker, aware of the historical, linguistic and literary components of musicology, he has been a particularly assiduous student of new tendencies in Slovenian music.

WRITINGS

Glasbeno delo na slovenskem v obdobju protestantizma [Music in Slovenia in the protestant era] (Ljubljana, 1967)
'Milan Stibilj: Profil seines Schaffens', *Musica*, xxiii (1969), 45–7
Kompozicijski stavek komornih instrumentalnih del Slavka Osterca [Compositional technique in Slavko Osterc's instrumental chamber works] (Ljubljana, 1972)
'Parthia in trije Concerti Johanna Adama Scheibla v arhivu Študijske knjižnice v Ptuju' [Parthia and three concertos by Johann Adam Scheibl in the archives of the Ptuj Reference Library], *MZ*, viii (1972), 57–69
'Novejši slovenski godalni kvartet' [Recent Slovenian string quartets], *MZ*, ix (1973), 87–107
'The Stylistic Orientation of Primož Ramovš', *MZ*, x (1974), 80–95
Twentieth-Century Slovene Composers/Slowenische Komponisten des 20. Jahrhunderts (Ljubljana and Cologne, 1975)
'Klangliche Realisierungen im Werk von Uroš Krek', *MZ*, xii (1976), 97–109
Slovenska glasbena dela [Slovenian compositions] (Ljubljana, 1979)
'The Dimensions of Darijan Božič's Creativity', *IRMAS*, x (1979), 237–48
'K vprašanju formiranja slovenske komorne glasbe: dileme nastanka nekega žanra' [Notes towards the formation of Slovenian chamber music: dilemmas of an emerging genre], *MZ*, xvii/2 (1981), 135–43
'Oswald von Wolkenstein *Do fraig amors* als Kantate des slowenischen Komponisten Jakob Jež aus dem Jahre 1968', *Die Rezeption des Mittelaters in Literatur, bildender Kunst und Musik des 19. und 20. Jahrhunderts: Salzburg 1982*, 247–60
'Simfonija v Es-duru Leopolda Ferdinanda Schwerdta' [Leopold Ferdinand Schwerdt's Symphony in E flat], *MZ*, xxiv (1988), 61–8
'The Sloveneness of Slovene Music', *Musikwissenschaft als Kulturwissenschaft: Festschrift zum 65. Geburtstag von Hans-Peter Reinecke*, ed. K.-E. Behne and others (Regensburg, 1991), 65–71
'Koncert za violino in orkester v d-molu G. Tartinija (D.45): poizkus analize v času in prostoru' [Tartini's violin concerto in D minor: an attempt at analysis regarding its time and location], *MZ*, xxviii (1992), 47–58
'Glasbena vzgoja v 16. stoletju: ob primeru šolskih redov ljubljanske protestantske stanovske šole' [Music education in the 16th century on the example of the curricula of the protestant estates school in Ljubljana], *Gallus Carniolus in Evropska renesansa/Gallus Carniolus und die europäische Renaissance: Ljubljana 1991*, ii, 185–92 [with Ger. summary]
'Post mortem John Cage: Provokator, guru, ali . . .?' [Post mortem Cage: provocateur, guru, or . . .?], *Provokacija v glasbi/Provokation in der Musik* (Ljubljana, 1993), 83–8
'Sloweniens Wünsche an die "Musikgeschichte Österreichs"', *Musicologia austriaca*, xii (1993), 59–69
'A Polish Connection in Slovene Music', *Musica iagellonica*, i (1995), 115–24

BOJAN BUJIC

Rijnvos, Richard (*b* Tilburg, 16 Dec 1964). Dutch composer and conductor. He studied at the Royal Conservatory in The Hague with van Vlijmen and Ferneyhough, and at the Musikhochschule in Freiburg with Emanuel Nunes. Encounters with Morton Feldman and particularly with John Cage influenced his compositional development profoundly, as did the work of Samuel Beckett, Italo Calvino and Joseph Beuys. Rijnvos's music, austere yet highly sensitive to fine timbres, is a balancing act between numerical logic and musical intuition. The composer conceives each of his works as an abstract sound structure. Pitch, interval and duration are pre-determined by a choice of numbers of which the composer then scrutinizes all the proportional relationships to generate the general form down to the minutest detail, until, as it were, a self-evident matrix emerges. This matrix is the composition, although, as the composer says, 'the ear is the final judge, music has to sound good. In my choice of register and instrumentation there is no system. Timbre is the permanent variable parameter'. By means of this method, each of Rijnvos's works is totally distinct from any other; they show wide variety in content and effect even if, as is the case with *Radio I*, *Sarabande et double* and *Gigue et double*, the musical material initially is identical. Rijnvos writes most of his chamber music for the members of the Ives Ensemble, of which he is one of the founders.

WORKS
(selective list)

Dramatic: Radio I (radio play, 2 scenes, S. Beckett), 3 spkrs, ens, 1990–91
Orch: Antar, chbr orch, 1993
Chbr and solo inst: Study in 5 Parts, pf, 1986–7; Zahgurim, whose number is twenty-three and who kills in an unnatural fashion . . ., b rec, 4 perc, 1987–8; Le rideau se baisse/lentement durant toute/la musique suivante, pic, dbn, b trbn, trbn, perc, pf, 1988; Stalker, solo perc, 1990; Sarabande et double, 23 insts, 1991; Piece of Cake, 5–32 insts, 1992; Gigue et double, vn, pf, 1992; Stanza: diatonic version, music box, 1993, chromatic version 'To the Memory of John Cage', positive org, 8 insts, 1993, microtonal version, b flute, 8 str, 1994; Atlantique, 4 identical groups of 16 insts, 1994; Palomar, 9 vn, 1994; Block-Beuys – Raum 1, tape, 11 insts, 1995; Block-Beuys – Raum 2, 21 insts with continuum, 1995–6

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E. Voermans: 'Rijnvos componeert radiofonisch Radio I', *Het Parool* (30 August 1991)
G. Lünenbürger: 'Zur Rolle der Blockflöte in der zeitgenossischen Musik', *Dissonance*, xliv, (1995), 4–12

F. van Rossum: 'Musical Imagination is no longer my Point of Departure', *Keynotes*, xxix/2 (1995), 24–6

FRANS VAN ROSSUM

Rijspoort, [van Belle], **Jan** (*b* ?Bailleul, Belgium; *fl* early 17th century). Flemish composer. He is known from a collection of four- and five-part *Moraele spreeckwoorden*, which exists in an incomplete copy (Plantin-Moretus Museum, Antwerp; damaged tenor part only). From the quotation in De Jager (*Taalkundig magazijn*, iii, 1840, p.88), the missing title can be completed as follows: *Moraele spreeckwoorden op musyck gestelt door Jan Rijspoort*; the work was published in Antwerp in 1617 and reprinted by the same firm with a basso continuo part in 1631. The volume contains 31 songs for four voices and 19 for five; the texts based on moral proverbs and popular sayings are uniformly written in five-verse stanzas, but are of little or no poetic value. This is the only edition entirely devoted to Flemish texts published in Antwerp by Phalèse and his heirs.

The *Supplementum duodecimum thesauri bibliothecarii librariae bellerianae* (Douai, 1621) and the index to the music library of King João IV of Portugal (*JoãoIL*) add 'van Belle' to the name of the composer. This led to the assumption that Jan Rijspoort was identifiable with Jan Belle of Leuven, author of a *Musices encomion* (Maastricht, 1552, lost) and a group of songs published in 1572. In fact, Rijspoort came from Belle (now Bailleul), a small village north of Tournai. Bergmans mentioned that according to the record office in Ypres, a family Rijspoort was listed from 1575 to 1625 both in Bailleul and in Ypres.

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Antwerpse muziekdrukken: vocale en instrumentale polyfonie (16de–18de eeuw) Plantin-Moretus Museum, 29 June–29 Sept 1996 (Antwerp, 1996), 80 only [exhibition catalogue]
J.W. Bonda: *De meerstemmige Nederlandse liederen van de vijftiende en zestiende eeuw* (Hilversum, 1996)

R.B. LENAERTS/HENRI VANHULST

Riley, Dennis (*b* Los Angeles, 28 May 1943). American composer. He studied at the universities of Colorado (BM 1965), Illinois (MM 1968) and Iowa (PhD in composition 1973), his principal teachers being Crumb, Thomas Frederickson, Ben Johnston, Hervig and Donald Jenni. Under the auspices of the Ford Foundation-MENC programme, he served as composer-in-residence in Rockford, Illinois (1965–7), and later taught at California State University, Fresno (1971–4), and Columbia University (1974–8). Among his many awards are a Fromm Foundation commission, a Guggenheim fellowship and two NEA grants.

Riley's earlier music is often explained with reference to Webern: it is economically conceived, has a sure sense of proportion, and packs much invention into a short span of time. His style is outgoing, flowing and above all, lyrical; it is often based on rhythmic cells and groups of notes that are expanded and developed. This technique suggests a sophisticated use of serial operations. Later instrumental works like *Apparitions* (1984) portray the composer's gift for melodic invention and seamless use of instrumental colours, as well as a more delicate and subtle musical style. The same technique may be found in vocal works such as *Five poems of Marilyn Hacker* (1986), where his apt writing for the voice (although intervalically and rhythmically challenging) resonates fully with the temperament of the poetry. (*GroveO*, J.P. Cassaro)

WORKS

Ops: Rappaccini's Daughter (10 scenes, J. Pazillo and Riley, after N. Hawthorne), 1981–4; Cats' Concert (J. Pazillo), 1983

Orch: Theme and Variations, 1965; Concertante Music no.3 (Va Conc.) 1972–4; Elegy: in memoriam David Bates, vc, str, 1975; Noon Dances, small orch, 1983, arr. 2 pf, 1983; Sym. 1983, large orch, 1983–4

Chbr and solo inst: 3 Pf Pieces, 1963–4; Variations II, vn, va, vc, 1967–8; Concertante Music no.1, pf, fl, a fl, cl, b cl, tpt, trbn, perc, hp, 3 vn, vc, db, 1970; Concertante Music no.2, fl, cl, trbn, vn, va, vc, 2 perc, 1971–2; Variations III, va, 1972; Concertino, tpt, vc, hp, pf, 2 perc, 1976; Canzona, cl, 1977; Variations IV, cl, 1977; Concertante Music no.4, cl, b cl, fl, bn, hn, perc, pf, vn, vc, db 1977–8; Winter Music, vn, va, 1980–81; Masques, wind qnt, 1982; Fantasia, after O. Gibbons, ob, cl, vc, 1983; Apparitions, fl + pic, va, hp, 1984; other pf works

Choral: Blessed be the Lord (Ps xxviii), SATB, tpt/ob, org, 1961; Pater noster and Ave Maria, SSAA/TTBB, 1962; Liebeslied (R.M. Rilke), SATB, 1964; Elegy for September 15, 1945 (Rilke), SATB, cl, pf, db, timp, perc, 1965; Cantata II (T. Nashe), SATB, fl, hp, pf, 1966; Beata viscera (Nativity motet), SATB, 1967; Cantata III: Whispers of Heavenly Death (W. Whitman), SSAA, orch, 1968; Magnificat, SATB, 1978; Cantata IV: Beastly Conceits (T. Roethke), A, T, SATB, orch/pf 4 hands, 1979–80; Psalm lxxxiii (lxxxiv) (trans. I. Watts), SATB, 1981; Winter Settings (T. Campion, T. Durfey), TTBB/SATB, fl, ob, hp, pf, perc, vn, va, vc, db, 1982

Other vocal: Cloud Songs, S, pf, 1962; 5 Songs on Japanese Haiku (trans. H. Stewart), S, cl, vn, vc, 1963; Cantata I (D.H. Lawrence), Mez, t sax, vc, vib, pf, 1966; Wedding Canticle (Ps cxxvii), Bar, va, 1967–8; 7 songs on Poems of Emily Dickinson, S, pf, 1978–81, arr. orch, 1982; Summer Music (Campion), A/Ct, fl, gui, 1979; 5 Poems of Marilyn Hacker, S, fl, ob, bn, hpd, perc, vn, va, vc, 1986; 2 Songs (Roethke), Bar, pf, 1986; many vocal canons, 1966–83

Tape: The Fragility of the Flower Unbruised Penetrates Space, 1970

Principal publisher: C.F. Peters

JAMES P. CASSARO

Riley, Terry (Mitchell) (*b* Colfax, CA, 24 June 1935). American composer and performer. He studied the piano with Duane Hampton and theory with Ralph Wadsworth at Shasta College (1954–5), composition with Wendell Otey at San Francisco State University (BA 1957) and the piano with Adolf Baller at the San Francisco Conservatory (1955–7). Later he took the MA in composition with Seymour Shifrin and William Denny at the University of California, Berkeley (1959–61), while privately studying composition with Robert Erickson and ragtime piano with Wally Rose. More profound was the influence of the Kirana vocal master Pandit Pran Nath, Riley's teacher from 1970 until the latter's death in 1996. A virtuoso keyboard player, Riley supported himself as a composer until the late 1960s mostly by playing in piano bars. Following this he taught Indian classical music at Mills College (1971–81), California Institute of the Arts (1995), the Nairopa Institute (1995) and, from 1993, at the Christi Sabri School of Indian Classical Music in New Delhi. He was composer-in-residence at the Atlantic Center for the Arts in 1992 and at Arcosanti in 1996.

His undergraduate compositions, while not strictly serial, show the influence of Stockhausen. However, in early 1959 at Berkeley he met La Monte Young and was rapidly affected by Young's long-tone style, composing the String Quartet (1960), which approximates tonality in its sustained consonances, and the String Trio (1961), in which the repetition of short phrases was for the first time introduced into notated minimalism. Together Riley and Young provided the sonic backdrop for the dance works of Ann Halbrin, supporting her experiments in

movement with a Cage-inspired music of cans scraped against glass. Riley also composed the accompaniment for Halprin's *The Three-Legged Stool*, which he later revised as a concert piece, renamed *Mescalin Mix*. It was the first work in which he focussed on echo effects, and it paved the way for his use of the new technology of tape – Riley was a founding member of the San Francisco Tape Music Center – in such compositions as *Concert* for two pianos and five tape recorders (first performed by himself and Young); freely explorative, the *Concert* includes tape-loops of the keyboards, *musique concrète* materials, such as explosions, screams and laughter, as well as echo sonorities.

Unable to win any prizes or grants to study in Europe, Riley went there, nevertheless, in 1962. He lived briefly in Spain and then for almost two years in Paris, composing little, playing in bars and air force officers' clubs and serving as a driver and accompanist for carnival-like variety shows. He attended the Darmstadt summer courses, hearing Stockhausen lecture on *Gruppen*, and visited Helsinki, where he collaborated on *Helsinki Street Piece* with Finnish artists and the director Ken Dewey, whom he had met in San Francisco. Subsequently he produced, at the ORTF, music for Dewey's *The Gift* (given its première at the Théâtre des Nations Festival) which consisted of a rendition of Miles Davis's *So What* specially recorded by the Chet Baker quartet and then subjected to a 'time-lag accumulator'. This technique – the first time it had been used – involved stretching the tape across a series of both play and record heads, resulting in the build-up of a progressively rich and multi-layered texture.

Following the assassination of President Kennedy and the ensuing closure of the officers' clubs in Europe, Riley was forced to return to San Francisco, where he wrote *In C*, his best-known work. The score consists of 53 phrases, or modules, each player freely repeating each phrase as many times as desired before proceeding to the next. As a consequence, unpredictable layerings of the same and successive motifs occur, creating elaborate canonic textures and polyrhythms. For any number of melody instruments, the work has since been realized in versions which include solo piano, marimba ensemble and full symphony orchestra. Although Riley has always been the first to acknowledge Young as a precursor, *In C* defined the minimalist style of modular repetition and was the first work to bring minimalism into mainstream culture, aided by Alfred Frankenstein's highly favourable review in the *San Francisco Chronicle* of the première at the Tape Music Center (8 November 1964), and four years later through its Columbia recording. Steve Reich, along with Jon Gibson, Oliveros and Subotnick, was among the players in the first performance of *In C*.

Riley moved to New York the following summer, remaining until 1969. He sang with Young's Theatre of Eternal Music during 1965–6, and was a solo performer at the Intermedia '68 Festival, at the Electric Circus, a psychedelic club in the East Village, and at all-night concerts in New York, Philadelphia, Albany and Buffalo. His broad musical background has been particularly evident in his extended keyboard improvisations, including the use of ragtime syncopations, non-Western modes and cyclic processes. At the beginning of the 1970s he introduced partly improvised elements into compositions such as *A Rainbow in the Curved Air* and *Poppy Nogood and the Phantom Band* (an elaboration of the earlier *Dorian Reeds*, which he had recorded for the Warhol-affiliated label Mass Art). He then largely abandoned notated composition altogether, preferring to devote himself to the study and teaching of Indian music, with frequent solo performing tours in Europe.

Towards the end of his time at Mills College he met David Harrington, leader of the Kronos Quartet, then resident at the college, who persuaded him to compose for the group. But even in his return to formal composition his music has tended to retain an improvisational air in its rhapsodic structure and eclectic allusiveness. Riley has since written 13 works for string quartet, most notably the two-and-a-half-hour *Salome Dances for Peace*. While maintaining his musical syncretism in his leadership of the improvising performance group Khayal (1989–93), Riley also produced a two-disc set of just intonation compositions of a hauntingly understated lyricism, *The Harp of New Albion* (Celestial Harmonies, CEL 18 and 19, 1986), and turned to orchestral composition with the *Jade Palace*, a Carnegie Hall centenary commission, and *June Buddhas* – based on Kerouac's *Mexico City Blues* – for the Koussevitzky Foundation. A second work for Kronos, a concerto for string quartet and orchestra entitled *The Sands*, followed, begun on the eve of the Gulf War. Shortly thereafter he developed a fascination with the Swiss schizophrenic poet Adolf Woelfli, which has led to *Four Woelfli Portraits* for septet, a multimedia chamber opera *The Saint Adolf Ring*, in which Riley performed as keyboard player, singer and actor, and a series of seven projected books of piano pieces inspired by Woelfli's drawing *The Heaven Ladder*.

WORKS

DRAMATIC

The Gift (incid music, dir. K. Dewey), 1963; Les yeux fermés (film score, dir. J. Santoni), 1972; No Man's Land (film score, dir. A. Tanner), 1984; The Saint Adolf Ring (multimedia chbr op, after A. Woelfli), 1992

ORCHESTRAL

Jade Palace, large orch, synth, 1990 [orig. Jade Palace Orchestral Dances]; June Buddhas (J. Kerouac: *Mexico City Blues*), chorus, orch, 1991; The Sands, str qt, orch, 1991

CHAMBER

Trio, Vn, cl, pf, 1957; 2 Pf Pieces, 1959; Spectra, 3 wind, 3 str, 1959; Str Qt, 1960; Str Trio, 1961; Autumn Leaves, pf, t sax, rec, 1964; Mythic Birds Waltz, str qt, 1983; The Travelling Machine, 1v, pf, s sax, drums, 1983; Cadenza on the Night Plain, str qt, 1984; Salome Dances for Peace, 5 str qts, 1985–7; Chanting the Light of Foresight, sax qt, 1987; The Crow's Rosary, str qt, synth, 1988; Reading the Signs, 1v, pf, s sax, b, 1990; Shades of White, 1v, pf, s sax, b, 1990; 4 Woelfli Portraits, vn, vc, cl, fl, sax, 2 pf, 2 perc, 1992; El Hombre, str qt, pf, 1993; Ritmos and Melos, vn, pf, perc, 1993; Chorus 193 (J. Kerouac: *Mexico City Blues*), S, S, A, T, B, B, 1993; Zamorra, 2 gui, 1995; The Heaven Ladder, pf 4 hands, 1996–; Cantos desiertos, fl, gui, 1996; Cinco de mayo, pf 4 hands, 1997; 3 Requiem Qts, 1997 [with sound collage in 2nd movt of no.3]

SOLO INSTRUMENTAL

Coulé, pf, 1964; Reed Streams, reed org, 1965; The Harp of New Albion, pf, 1986; Ebony Horns, pf, 1991; Ascención, gui, 1993; Piedad, gui, 1995; Barabbas, gui, 1995

PARTLY IMPROVISED WORKS

Kbd Studies, 1963; In C, unspecified insts, 1964; Tread on the Trail, unspecified insts, 1964–5; Dorian Reeds, s sax, hmn, tape, 1965; Olson III, vv, insts, 1967; Poppy Nogood and the Phantom Band, s sax, elec kbd, tape delay, 1967 [from Dorian Reeds]; A Rainbow in the Curved Air, elec kbd, dumbak, tambourines, 1968; Persian Surgery Dervishes, elec kbd, 1971; Happy Ending, pf, elec kbds, s sax, tape delay, 1972 [from film score Les yeux fermés]; Journey

from the Death of a Friend, pf, elec kbds, 1972 [from film score Les yeux fermés]; Descending Moonshine Dervishes, elec kbd, *c*1975; Shri Camel, elec org, tape delay, 1976; Do you Know how it Sounds? (Riley), 1v, pf, tablā, 1983

WORKS WITH SYNTHESIZER

Chorale of the Blessed Day (Bengali trad.), (1v, 2 synth)/(1v, pf, sitar), 1980; Eastern Man (Riley), 1v, 2 synth, 1980; Embroidery (Riley), (1v, 2 synth)/(1v, pf, synth, sitar, tablā, s sax), 1980; Song from the Old Country (Riley), 1v, pf, sitar, tablā, str qt, synth, 1980; G-Song, str qt, 1980 [orig. for elec kbd, s sax]; Remember This O Mind, 1v, synth, 1981; Sunrise of the Planetary Dream Collector (Riley), str qt, 1981 [orig. for elec kbd, 1973]

The Ethereal Time Shadow (Ramprasad, trans.), 1v, 2 synth, 1982; Offering to Chief Crazy Horse (Riley), 1v, 2 synth, 1982; Rites of the Imitators (Riley), 1v, 2 synth, 1982; The Medicine Wheel (Riley), 1v, pf, sitar, tablā, synth, 1983; Song of the Emerald Runner (Riley), 1v, pf, str qt, sitar, tablā, synth, 1983; The Room of Remembrance, synth, pf, vib, mar, sax, 1987; Cactus Rosary, synth, 2 perc, tpt, b cl, b, nar, elecs, 1990

ELECTRO-ACOUSTIC

Concert, 2 pf, 5 tape recorders, 1960; Earpiece, 2 pf, tape, 1960; I Can't Stop, She Moves, Mescalin Mix, tape collages, 1962–3; Music for the Gift, tape-looped jazz qt, 1963; In A Flat or is it B Flat?, t sax, tape, 1964; Shoe Shine, Bird of Paradise, tape collage, 1964 [from J. Walker: *Shotgun*]; You're No Good, tape collage of rhythm and blues ens, synth, 1967; Autodreamographical Tales, nar, insts, 1997

Recorded interviews in *US-NHoh*

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A. Frankenstein: 'Music Like None Other on Earth', *San Francisco Chronicle* (8 Nov 1964)
K. Knox: 'The Parametric Music of Terry Riley', *JazzM*, July (1967), 9–11
K. and R. Knox: 'Relax and Fully Concentrate: the Time of Terry Riley', *Friends Magazine* (20 Feb 1970)
M. Nyman: *Experimental Music: Cage and Beyond* (London, 1974)
R. Palmer: ' Doctor of Improvised Surgery', *Down Beat*, xlii/19 (1975), 17–18, 41
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EDWARD STRICKLAND

Rilke, (René) Rainer (Karl Wilhelm Johann Josef) Maria (*b* Prague, 4 Dec 1875; *d* Valmont, nr Montreux, 29 Dec 1926). Austrian poet and novelist. After military academies at St Pölten and Mährisch-Weisskirchen (now Hranice) he attended the universities of Prague and Munich but did not complete his studies. He was 19 when his first collection of poems was published, bringing him into contact with some of the leading artistic figures of the day. His affair with Nietzsche's mistress resulted in two visits to Russia, as well as exposure to Nietzschean philosophy and Freudian psychoanalysis. His restless nature led him to spend time in an artistic colony, where he married the sculptor Clara Westhoff. He travelled widely in Europe, and in Paris was briefly Rodin's secretary.

As a teenager Rilke had met Brahms, and later became acquainted with Busoni; in his last years the violinist Alma Moodie delighted him with her playing of Bach's solo sonatas and partitas. He professed himself uninterested, however, in musical settings of his lyrics, believing that their innate musicality needed no further embellishment. He made an exception with Krenek, to whom he sent the lyric trilogy *O Lacrymosa* ('intended for music') in 1923; it became Krenek's op.48 (1926).

The best-known and most important of Rilke's numerous collections of verse are *Buch der Bilder* (1902), *Das Stunden-Buch* (1905), *Neue Gedichte* (1907–8), *Duineser Elegien* (1923) and *Die Sonette an Orpheus* (1923); he also translated poetry from several languages. Among the many settings of Rilke's verse the most notable are Hindemith's *Das Marienleben* op.27 (1922–3) and various further settings, Milhaud's *Quatrains valaisans* (1939), Schoenberg's 'Alle welche dich suchen' from *Vier Lieder* op.22 for voice and orchestra (1913–16) and Webern's *Zwei Lieder* op.8 (1925).

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PETER BRANSCOMBE

Rilling, Helmuth (*b* Stuttgart, 29 May 1933). German conductor, chorus master and organist. He studied the organ with Karl Gerock, composition with Johann Nepomuk David and choral conducting with Hans Grischkat at the Stuttgart Musikhochschule (1952–5). He continued his organ studies with Fernando Germani in Rome, and studied conducting with Bernstein in New York. He founded his first choir, the Gächinger Kantorei, in 1954, and his modern-instrument orchestra, the Bach-Collegium, Stuttgart, in 1965. In 1957 he was appointed organist and choirmaster at the Gedächtniskirche, Stuttgart, and, in 1969, on his appointment as professor at the Frankfurt Musikhochschule, succeeded Kurt Thomas as director of the Frankfurter Kantorei. He made his London début as a conductor in 1972, and in that year began his complete recorded cycle of Bach's sacred cantatas with the Frankfurter Kantorei, the Gächinger Kantorei and the Stuttgart Figuralchor. In articles, and in his concerts and recordings, he has questioned the historically informed approach to Bach performance, preferring a more traditional style of interpretation, which he believes both clarifies and strengthens the meaning of the music for the contemporary listener. He has toured throughout the world with his regular ensembles, performing major choral works from Bach and Handel to Verdi and Reger, and *a cappella* choral works of different periods. In 1988 he gave the première of the *Messa per Rossini*, written by 13 Italian composers (including Verdi), but never previously performed.

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NICHOLAS ANDERSON

RILM. *See* RÉPERTOIRE INTERNATIONAL DE LITTÉRATURE MUSICALE.

Rimbault, Edward (Francis) (*b* London, 13 June 1816; *d* London, 26 Sept 1876). English musicologist. The son of a London organist, Stephen F. Rimbault (1773–1837), he received his first instruction in music from his father and then became a pupil of Samuel Wesley. At the age of 16 he was appointed organist of the Swiss Church, Soho. As a young man he directed his attention to the study of music history and literature, and in 1838 delivered a series of lectures on the history of music in England. In 1840 he took an active part in the formation of the Musical Antiquarian and Percy societies; he became secretary of both and edited several works for them, and in 1841 was made editor of the music publications of the Motett Society. In 1842 he was elected Fellow of the Society of Antiquaries and a member of the Swedish Royal Academy of Music, was awarded a doctorate by Göttingen University and was offered (but declined) the chair of music at Harvard University. He joined the committee of the Handel Society in 1844, and edited three of the society's volumes. He was extremely active for the rest of his life as a lecturer and in collecting, editing and writing about early music, particularly English; but he still found time for composing and was organist of various London churches. He left an immense music library, which was sold by Sotheby's in July 1877, and included the Mulliner Book, the Sambrooke Manuscript and John Gamble's Commonplace Book. Not all his possessions were acquired by conventional means: in the early 1840s he helped himself to various items from the library of Christ Church, Oxford, which he subsequently sold to the British Museum.

Rimbault was a pioneer in English musicology, and his achievement should be measured not by the accuracy of his editions (for naturally they have been superseded several times over) but by the educational effect of his discoveries and revivals on the Victorian public: his work first gave the ordinary musician some awareness of the riches of England's musical past. Duckles calls him a 'transitional figure' between those who edited early music for the pleasure of amateurs and those who did so to share knowledge among specialists. He produced editions of the early settings of the Anglican liturgy, of Thomas East's Whole Book of Psalms and of countless early anthems and motets, which were eagerly seized on by church choirs in need of more inspiring material than the contemporary cathedral music. He also arranged many operas and other works, wrote many elementary books and articles for periodicals. The long list of his works in Brown and Stratton is by no means complete. He was also the founder and co-editor of *The Choir and Musical Record* (1863–78). His compositions, including an operetta *The Fair Maid of Islington* (1838), incidental music for *The Castle Spectre* (1839) and the cantata *Country Life* (published posthumously), are of slight importance.

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W.H. HUSK/NICHOLAS TEMPERLEY

Rimmer, John (Francis) (*b* Auckland, 5 Feb 1939). New Zealand composer. His initial training in composition was with Tremain at the University of Auckland, where he also did postgraduate work in musicology. An interest in electro-acoustic music in the mid-1960s led him to study in Toronto under Weinzweig and Gustav Ciamaga. In 1974 he joined the staff of the University of Auckland, founding the electro-acoustic music studio there. His compositions include instrumental, vocal, theatrical and electro-acoustic works, with some emphasis on pieces mixing instrumental or vocal forces with electro-acoustic sounds, as in the *Composition* series of ten such works. A powerful influence of the natural environment can be found in much of his work, including the 'modelling' of specific natural events, such as the build-up and dissipation

of energy in a breaking wave in his Viola Concerto, *Seaswell*, for trumpet and tape, *Your Piano is my Forte* for piano and orchestra, and the electro-acoustic *Fleeting Images*. A more general concern for intricacy of texture and detail in instrumental sounds can be heard in his early *At the Appointed Time* (1973), which successfully blends time-space notation with strictly metred writing, as well as *The Ring of Fire* for 16 instruments, *Gossamer* for 12 solo strings and his Symphony 'The Feeling of Sound'. Most recently his electro-acoustic music has been invigorated through his work with granular synthesis techniques, as in *Beyond the Saying* and *Crow* for oboe and tape. He was awarded a personal chair in music at the University of Auckland in 1995.

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JOHN YOUNG

Rimonte [Ruimonte, Ruymonte], **Pedro** (*b* Saragossa, *c*16 April 1565; *d* 30 Nov 1627). Spanish composer. He probably studied with Melchor Robledo at La Seo Cathedral, Zaragoza, before travelling to Brussels, probably in the company of Archduke Albert, Governor of the Low Countries, and his wife, the Infanta Isabella. By 1601 he was master of their chapel and chamber music. He held these positions until at least 1611, when he took part in the mourning ceremonies for Marguerite of Austria, Queen of Spain. In 1614 he received a gift of 1500 Flemish pounds to return to Spain, and Diego Pontac said in his autobiography that in that year he was taught by Rimonte at Zaragoza. A document cited by Vander Straeten (ii, p.10), apparently from 1618, again names Rimonte as master of chamber music at Brussels, a position he still held in 1622.

Of Rimonte's six masses, two paraphrase chant melodies while the other four are based on motets, two by Palestrina and two by Francisco Guerrero (i). They are predominantly imitative in style, similar to works of the mid-16th century, but occasionally, significant words are emphasized homophonically. The Agnus Dei sections tend to employ canons and the works are unusual for the number of notated sharps, sometimes resulting in mild cross relations. The madrigals in *El Parnaso español* are competently composed, often charming pieces in an old-fashioned style reminiscent of the period 1550–60. They are mainly imitative, with a little word-painting and occasional chromaticisms. The villancicos are sharply distinguished by their refrain forms, use of 6/4 time and lively, intricate rhythms often including hemiola.

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BARTON HUDSON

Rim shot. A technique of side-drumming. *See* DRUM, §II, 2.

Rimskaya-Korsakova, Yuliya Lazarevna. *See* VEYSBERG, YULIYA LAZAREVNA.

Rimsky-Korsakov. Russian family of musicians.

(1) Nikolay Andreyevich Rimsky-Korsakov (*b* Tikhvin, 6/18 Mar 1844; *d* Lyubensk, nr Luga [now Pskov district], 8/21 June 1908). Composer and teacher.

1. Life, 1844–70. 2. 1871–80. 3. 1881–93 4. 1894–1908. 5. Operas: (i) Historical drama (ii) Gogol operas (iii) Epics (iv) Fairy tales (v) Stylistic experiments. 6. Orchestral and other works. 7. Rimsky-Korsakov and Russian musical nationalism.

1. LIFE, 1844–70. Rimsky-Korsakov was born into a family of landless nobility in the small provincial town of Tikhvin. His education and upbringing were guided at least as much by his brother Voin (22 years Nikolay's senior) as by his parents. It was, for example, Voin who determined that the young Nikolay was to embark on a naval career (Voin was himself a distinguished naval officer and later became the director of the Naval College in St Petersburg). Nikolay received his primary education at home, displaying great abilities in practically every subject. From as early as five he also started tinkering on the piano, imitating the popular tunes his father played by ear, and soon began private piano lessons. Although he produced his earliest compositions at the age of ten, Rimsky-Korsakov later remembered that at this stage he had not yet developed a true passion for music, and that literature used to make a much stronger impression on him. In 1856 he duly entered the Naval College, his progress carefully monitored by his brother. From his early years he held the military values of honour and duty in high esteem, and grew into an independent, responsible and reserved person who, it seems, hardly ever strayed even as a youth. From the variety of entertainments St Petersburg offered, he chose opera, and productions of Donizetti's *Lucia*, Glinka's *A Life for the Tsar* and Meyerbeer's *Robert le diable* in particular encouraged his growing interest in music. Another strong influence was his new teacher, Fyodor Kanille, who introduced him to Bach, Beethoven and Schumann, and who was able to affirm that '*Ruslan* was really the best opera in the world, and Glinka the greatest genius'. At first Voin did not object to his brother's musical activities and even hired a room with a piano for him, thinking that proficiency at the piano might prove a useful social skill for the rather shy and retiring Nikolay. But by the time Nikolay was 17, Voin decided that music should not continue to occupy so much of his brother's energies, and brought the piano lessons to a halt; but Kanille, reluctant to part with such an eager student, began to give Nikolay lessons in theory and composition instead.

1861 was a pivotal year in Rimsky-Korsakov's musical career, for it was then that a new acquaintance, Mily Balakirev, volunteered to become his informal music tutor; Balakirev also introduced him to the critic Vladimir Stasov as well as to the budding composers Modest Musorgsky and César Cui. Thus Rimsky-Korsakov soon joined that unique workshop where Russian musical nationalism was effectively brought to life. His musical talents were readily apparent, but he had as yet little grounding in theory and his pianistic skills were unfinished; nevertheless, Balakirev bizarrely, but characteristically, set Rimsky-Korsakov the initial test of composing an entire symphony – the rudiments he was to learn along the way, with painstaking guidance from Balakirev. But his musical ambitions had to be set aside before he could complete the task (the first movement and part of the finale had been drafted), for in 1862 the man-o'-war *Almaz* left Russia for a three-year tour of duty; midshipman Rimsky-Korsakov's services were required. At first his pressing desire to continue work on the symphony overcame the boredom of peacetime naval service and the distractions of his fellow seamen, whose company he did not relish. The slow movement of the symphony was soon completed, and Rimsky-Korsakov even saw fit to draw up plans for two further symphonies (never realized). He purchased scores at every port of call, as well as a piano on which to play them (Beethoven's symphonies and quartets, Schumann's quartets, and Mendelssohn's music to *A Midsummer Night's Dream*), and filled his free hours back on board ship by studying Berlioz's treatise on orchestration. The tour also widened his horizons in other respects: he saw London, the Niagara Falls and Rio de Janeiro, and also found time to familiarize himself with the works of Homer, Shakespeare, Schiller and Goethe. The lack of external musical stimulus eventually had its effect, and after two years of service, Rimsky-Korsakov confessed in a letter to Balakirev that he had neglected his musical studies over the previous months.

After the return to St Petersburg, in May 1865, Rimsky-Korsakov's onshore duties were sufficiently light – two or three hours of clerical work a day – that he was able to rekindle his energies for composition: the missing Scherzo was written, the remainder brought to completion and scored, so that the symphony was ready for its première on the 19/31 December 1865, given by the orchestra of Balakirev's Free School of Music, conducted by Balakirev himself (a date celebrated by Rimsky-Korsakov and his colleagues as the first public appearance of a true Russian symphony). From the correspondence between pupil and teacher, we know that some details of the score came directly from Balakirev, whose teaching habits always far exceeded the mere correction of the work presented to him; just how much more we owe to him is, however, impossible to establish. Later, Rimsky-Korsakov produced a more polished version of the First Symphony, transposed from the original E♭ minor to E minor.

By 1867 Rimsky-Korsakov had also composed several songs and his Overture on Three Russian Themes, a faithful copy of Balakirev's work of the same name. He also followed Glinka and Dargomïzhsky in using non-Russian folk material for his Fantasia on Serbian Themes. This work received its first performance together with Balakirev's Overture on Czech Themes at a concert given for the delegates of the Slavonic Congress of 1867 – perhaps the apex of Pan-Slavism. As it happens, this was the occasion on which Stasov first coined the jocular name 'Moguchaya kuchka' (usually rendered as 'The Mighty Handful' or 'The Five') for the five leading nationalist composers.

The late 1860s saw the closest interaction between the members of the group: they regularly met for musical evenings and detailed discussion of selected passages; similar discussions also dominated their correspondence. Their search for novel means of expression bore much fruit in these years, for example in Borodin's free use of diatonic dissonance, or in Musorgsky's naturalistic speech rhythms; these new idioms immediately became shared property and laid the foundation of what became The Five's collective style. Rimsky-Korsakov's first

contributions to the formation of this style were his orchestral works *Sadko* and the Symphony no.2 ('Antar'), in which he began to develop the characteristic chromatic 'fantastic style' of his later operas. The public success of these two works marked a turning point in Rimsky-Korsakov's compositional career: he came to be cited in reviews as the most talented of the group, and was thereafter styled by critics as a 'symphonist', in spite of the overwhelming weight of the 15 operas which later consumed most of his energies as a composer.

In spring 1868 he began composing his first opera, *Pskovityanka* ('The Maid of Pskov'). This historical drama was born in the midst of vigorous debates among the members of The Five about the future of Russian opera; Cui's *William Ratcliff* and Musorgsky's *Boris Godunov* also emerged from these discussions. During work on the opera, Rimsky-Korsakov was especially close to Musorgsky (they even shared quarters at some stage), and sought to emulate his friend. This work, however, was interrupted by the attempt to complete the late Dargomïzhsky's opera *The Stone Guest*; The Five viewed this work, an essay in continuous recitative, as the cornerstone of the new operatic style, and so they could hardly allow it to perish along with its composer. Cui was asked to complete what little remained to be drafted and Rimsky-Korsakov, whose gift for orchestration had already been noticed, was to supply the full score – work which delayed the completion of his own *The Maid of Pskov* until 1871. This charitable deed successfully brought *The Stone Guest* to the stage, but even then Rimsky-Korsakov was evidently dissatisfied, for he reorchestrated the opera twice (in 1892 and 1902), lavishing as much time upon it as he did upon his own youthful creations. Much as he grumbled about the opera late in life (he called it 'a pointless and talentless experiment'), his boundless sense of duty made him perfect its score to his own standards.

2. 1871–80. Another turning point in Rimsky-Korsakov's career was his acceptance of a professorial post at the St Petersburg Conservatory, a step he took in spite of The Five's fierce anti-conservatory approach to music. Not surprisingly, this damaged his relations with the other members of the group; Balakirev in particular, it would seem, never fully forgave him. Borodin alone welcomed his move towards professionalism:

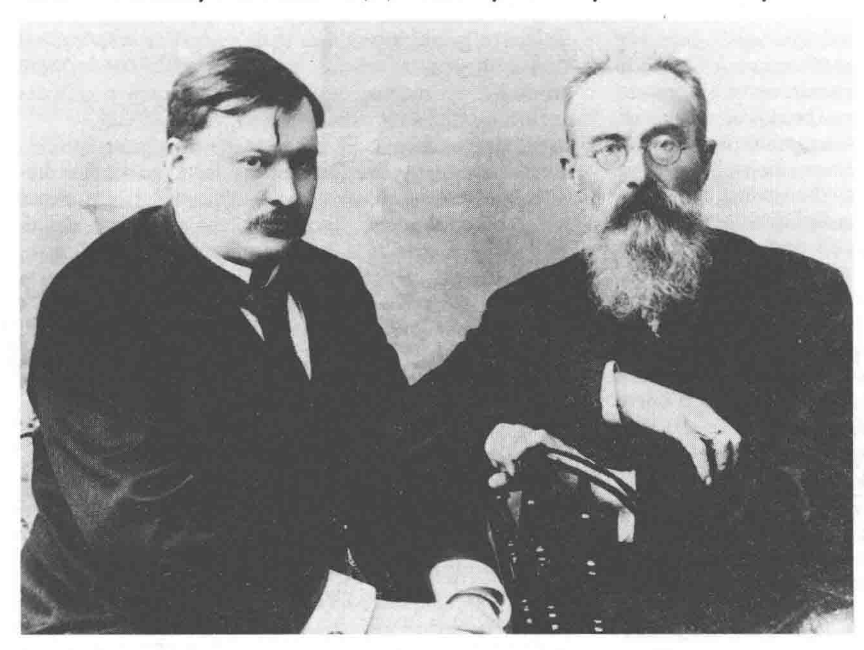
> 'Rarely can a musician have been so lucky as he: he stepped out onto the musical stage when there was a demand for Russian musicians; he immediately had the brilliant success that is now permanently assured; he hasn't made enemies in any musical coterie – all of them recognized his virtues unanimously; and now he has a post that guarantees his financial security, and more than any other position [such as his previous employment in the navy] meets his spiritual and musical requirements ... Not everyone is so lucky!'

With a secure income and growing prestige as a composer (*The Maid of Pskov* was accepted by the Mariinsky Opera), the time was right for Rimsky-Korsakov to become a family man. In June 1872 he married Nadezhda Purgol'd (see§2 below), an accomplished amateur pianist who also tried her hand at composition. Apart from bearing him six children, she became Rimsky-Korsakov's lifelong assistant, preparing four-hand piano arrangements of his works, which she played with her husband. She was also a most demanding critic of her husband's works, and her influence on him in musical matters was noticeable enough for Balakirev and Stasov to grumble at times that Nadezhda was leading Rimsky-Korsakov astray, but their accusations were grounded on nothing more than their own prejudices against mixing an artistic vocation with marriage.

'Having undeservedly become a Conservatory professor, I soon became one of its best students', wrote Rimsky-Korsakov in his *Chronicle*, recalling his days of ignorance with embarrassment. Back then, the very first classes made him realize that Balakirev's tuition, excellent in practical terms, left him helpless in the simplest matters of music theory. But the extent of Rimsky-Korsakov's self-improvement far exceeded the requirements of competent teaching; it became a quest for perfection. For example, he was assigned to rehearse the student orchestra, and so had to acquire the skill of conducting along the way. The direct experience of orchestral textures from the podium, as well as the necessity of making suitable arrangements for the student orchestral concerts led to his enduring interest in the art of orchestration. In 1873, the Navy created the post of Inspector of Naval Bands for Rimsky-Korsakov, and this too served as a useful stimulus, for he now learned to play all kinds of wind instruments in order to advance his knowledge of orchestration further. The score of his Third Symphony reflected Rimsky-Korsakov's hands-on experience of the orchestra; he was by now confident enough to make his conducting début with this work, in 1874.

The next stage of Rimsky-Korsakov's self-education proved to be a radical review of the very basics of compositional technique. Setting his own compositions aside for a time, Rimsky-Korsakov designed a strict study plan: first, contrapuntal exercises, then fugues and chorales, next *a cappella* choruses, and finally, a cantata. Apart from the cantata *Aleksandr Nevsky*, which remained an unrealized project, the programme was duly fulfilled over a period of three years (1874–6). The technical drill brought with it technical facility, but the aesthetic value of the resulting compositions is debatable: the first fruits of his learning, the String Quartet in F major, was unanimously greeted as a failure by the other members of The Five, and even Tchaikovsky, who sincerely admired Rimsky-Korsakov's new professionalism, was ambivalent: he discerned both 'a perfect clarity of texture' and 'a dryness approaching indigestibility'.

But there was no going back; moreover, Rimsky-Korsakov felt the necessity to revise everything written before 1874, even the most highly acclaimed works. In spite of his recognized flair for orchestration in his earlier scores, Rimsky-Korsakov believed that he only acquired true mastery in the 1870s (although his later encounter with Wagner's music caused him to revise his ideas again); it was for this reason that he returned in later life to reorchestrate earlier works, both his own and those of others. He would also remove many of the more pungent harmonic ideas of his earlier works, some admittedly gauche, but others quite striking. This process of perfecting earlier works would continue throughout his life: it seems that Rimsky-Korsakov was constantly reassessing his whole output, reluctant to leave behind anything incomplete, unused or unsatisfactory by the standards he acquired in his conservatory years. It is hardly surprising then that many works exist in two versions, or sometimes more, as in the case of *The Maid of Pskov* and *Antar*. Such tidying-up usually occupied Rimsky-Korsakov's



1. Nikolay Rimsky-Korsakov (right) with Aleksandr Konstantinovich Glazunov

weeks or months when inspiration for new projects was slow to come.

From 1877 to 1878, Rimsky-Korsakov and Balakirev undertook the editing of Glinka's operatic scores. This kind of project was unprecedented in Russian music history, and the rules of scholarly musical editing had to be devised along the way. Balakirev tended to 'correct' Glinka ruthlessly, while Rimsky-Korsakov was in favour of a more conservative approach; in the end Balakirev had to agree with him. In time, Rimsky-Korsakov became chief curator, collector and restorer of the Russian 'imaginary museum of musical works' (to borrow a phrase of Liszt's). He required a constant flow of scores from his friends in order to promote new Russian music in concerts held at the Conservatory as well as in Balakirev's Free School of Music, where Rimsky-Korsakov worked from 1874 to 1881; the late arrival of scores often clashed with rehearsal deadlines. In order to meet one such imminent deadline, for a performance of Borodin's *Polovtsian Dances*, Rimsky-Korsakov, Lyadov and Borodin 'divided up [the score] ... writing in pencil rather than ink, for speed ... Borodin covered the sheets with liquid gelatine, in order to prevent pencil from rubbing off; in order to get them dry sooner, he hung them on a string like washing in my study. In this way, a number was prepared and sent off to the copyist ... The final chorus I practically orchestrated on my own, for Lyadov failed to turn up' (Rimsky-Korsakov, *Chronicle*).

Another non-compositional task which occupied him at that time (1875–6) was the compilation of two folksong collections: 40 Russian songs were transcribed by Rimsky-Korsakov from performances by one Tyorty Filippov, and 100 other songs were supplied by friends and servants or in some cases merely taken from earlier collections. None of the songs were transcribed in the field, and all performances were monophonic versions of music that was also customarily performed in heterophonic/polyphonic versions – at this stage, the members of The Five knew little of this characteristic feature of Russian folksong. Rimsky-Korsakov then harmonized these songs according to the principles which Balakirev had adopted for his own collection: any non-diatonic details were smoothed out, and leading notes avoided or flattened in the harmony – by doing so, The Five imagined they were stripping away Western accretions and drawing out the authentic harmonic implications of the material (they were, of course, entirely misguided). This project played a very important role in Rimsky-Korsakov's creative development; by working on it he equipped himself with a large amount of musical material ready for quotation, or to serve as a model for folk-style passages.

Two operas flowed from all the preparatory work of these years: *Mayskaya noch'* ('May Night', 1878–9) and *Snegurochka* ('The Snow Maiden', 1880–81). *May Night* was compared unfavourably with the earlier *Maid of Pskov* and found much less striking and original. *The Snow Maiden*, on the contrary, in the splendid Mariinsky production of 1882, won the composer one of his greatest public successes. Rimsky-Korsakov remembered the time of its creation as full of inspiration, one of the happiest periods of his life. The story, a 'spring tale' by Aleksandr Ostrovsky – a play in verse laced with artful imitations of folksong texts – had already caught the attention of Tchaikovsky, who had supplied it with incidental music; Rimsky-Korsakov worked intensively on his own version, and completed the vocal score after two and a half months during the summer of 1880. He and his wife usually rented a country home every summer, but this time the situation was especially lucky. For the first time in his life the composer found himself in a 'true Russian village'. Beautiful surroundings, archaic place-names, berries, flowers and birds – everything was 'in harmony with my pantheistic mood at the time, and with my fascination in the *Snow Maiden* plot', he recalled in his *Chronicle*.

3. 1881–93. The success of *The Snow Maiden* and his own satisfaction in the work made Rimsky-Korsakov feel that he had said everything there, and no longer knew how to proceed further. By 1885 he was expressing his discomfort thus: 'In my musical convictions and views there appeared such hesitations and contradictions, that I cannot sort all this out ... The end of music in general is

near'. Nevertheless, Rimsky-Korsakov was too stable and methodical in his habits to act out a romantic artistic crisis; he never stopped working, shifting his attention to the task of revising his own earlier works (in this period, the String Quartet was turned into a Sinfonietta, and the First Symphony was thoroughly reworked).

After Musorgsky's death in 1881, Rimsky-Korsakov immediately collected all his friend's manuscripts and began preparing them for publication. The weightiest part of the task was the completion and orchestration of Musorgsky's last opera, *Khovanshchina* (eventually produced in 1886). 'It seems to me that even my name is Modest Petrovich, and not Nikolay Andreyevich, and that it was me who composed *Khovanshchina* and even *Boris*. And concerning *Khovanshchina*, there is a grain of truth in this', wrote Rimsky-Korsakov. We can say the same of Musorgsky's orchestral piece, *Night on Bald Mountain*, of which he left no definitive version; Rimsky-Korsakov almost created a new work from Musorgsky's drafts.

When we turn to Borodin's *Prince Igor*, we encounter a similar story. Rimsky-Korsakov started working on Borodin's sketches and drafts when Borodin was still alive and well, hoping that his own efforts would prompt his friend to return to his neglected opera. Far from taking offence at this officiousness, Borodin was in fact delighted at this unexpected turn; and so with Borodin's approval, Rimsky-Korsakov converted sketches into a vocal score by cutting several bars here, adding a few there, transposing some passages, correcting part-writing and completing recitatives. Vladimir Stasov described Borodin as 'galvanized' and 'revived' by his friend's activity, and already believed that looking forward to the première of *Prince Igor* would take place within the coming year. Unfortunately, Borodin's enthusiasm was short-lived, and Rimsky-Korsakov had to give up the task for want of time; but this state of affairs was not permanent, and after Borodin's death, the rest of the vocal score was eventually brought to completion by Glazunov and the whole orchestrated by Rimsky-Korsakov.

In 1883 Rimsky-Korsakov became Balakirev's deputy at the Court Kapella. His duties led him to explore Russian church music for the first time. During their formative years, The Five had displayed no interest in Russian Orthodoxy and did not venture to explore the nationalist potential of its music, perhaps under the influence of Stasov, their ideologue, who was a staunch atheist. Even Balakirev, who became an ardent believer, produced little church music himself – perhaps the restrictions of writing for male *a cappella* choir did not attract him. Rimsky-Korsakov's sacred output from this period was more enterprising: in his arrangements of the old *znamenniy* chants that were coming into vogue, he explored the possibilities of strict diatonicism and departed from the customary four-part texture, anticipating the ideas of the so-called New Trend in church music (espoused by Kastal′sky, Rachmaninoff and others).

Another task Rimsky-Korsakov set himself as a distraction from his compositional crisis was the writing of a harmony textbook, which he began after reading Tchaikovsky's manual and finding it unsatisfactory. In the end it was Rimsky-Korsakov's volume, rather than Tchaikovsky's, that became the foundation for harmony teaching in Russia. His method was based on the gradual introduction of chords in the context of detailed instruction on part-writing. Only when the students mastered all possible progressions using the primary triads, were they allowed to move on to more colourful harmonies. Figured-bass exercises were banished altogether, so that students would have to choose chords themselves from the very beginning. This method, Rimsky-Korsakov claimed, prevented them from bringing into the classroom harmonizations full of 'correct nonsense'. Tchaikovsky did not concur: he found his colleague's method too pedantic and resented what he saw as the spoon-feeding of students.

By this stage Rimsky-Korsakov had raised a generation of students, the most gifted of them being Anatoly Lyadov (although Rimsky-Korsakov expelled him from the Conservatory for laziness) and Glazunov (celebrated already at the age of 16 when his First Symphony was performed). However, the gradual academicization of the Russian school for which Rimsky-Korsakov was largely responsible led to the emergence of production-line 'Russian style' pieces, polished and correct, but lacking originality. His students were dominant in the 'Belyayev circle', formed around the rich merchant and patron of the arts, Mitrofan Belyayev. Rimsky-Korsakov, who became the artistic leader of the new group, could not help reflecting on the contrast between the rebellious character of the former 'Balakirev circle' and the prosperous complacency of Belyayev's. But the benefits of the new situation were considerable: Belyayev set up the new Russian Symphony Concerts which Rimsky-Korsakov regularly conducted, and even a publishing house (M.P. Belaieff, Leipzig) for promoting the music of the circle.

Without any new operatic project in sight, Rimsky-Korsakov occupied himself with instrumental music. He wrote the Piano Concerto, which subjected a Russian folk theme to Lisztian transformations, then three works recycling old Glinkian ideas: the Fantasia on Two Russian Themes for violin and orchestra, the Little Russian Fantasia and the *Spanish Capriccio*. The last of these is the most inspired, another showcase for Rimsky-Korsakov's brilliant orchestration. Together with the *Sheherezade* and *Svetlïy prazdnik* ('Russian Easter Festival' overture) (both 1888) Rimsky-Korsakov considered the *Spanish Capriccio* to contain the finest examples of orchestral virtuosity he had been able to produce before he came under the influence of Wagner. Proud as he was of the dazzling effects he had created for these pieces, Rimsky-Korsakov did not take them very seriously; he could hardly have imagined that they would later bring him international celebrity. But the European craze for Russian music had not yet arrived; indeed, Rimsky-Korsakov's appearance as a conductor at the Paris Exposition of 1889 passed almost unnoticed, and his Brussels concerts of 1890 won him only local renown.

During the season of 1888–9 Rimsky-Korsakov finally received the new musical stimulus he had long desired, in the shape of Wagner's *Ring*, which was mounted for the first time in St Petersburg by a Prague company under the direction of Carl Muck. Together with Glazunov, he sat through every rehearsal, following the score. It was first Wagner's orchestration that struck them, but soon all other aspects of the music made their impression; the music of both men was irreversibly altered. Rimsky-Korsakov now saw the Wagnerian potential in the libretto *Mlada* (whose plot was drawn from Slav mythology), which he had already encountered, in 1872, when he, Cui, Musorgsky, Borodin and the ballet composer Ludwig

Minkus all embarked on the collective composition of the opera – a project which was abandoned at an early stage. Now Rimsky-Korsakov decided to compose a new opera of his own devising, based on the same libretto. Since the old-fashioned genre of opera-ballet was hardly a suitable platform for Wagnerian music drama, the Wagnerian influence in *Mlada* is limited to the scoring. This was certainly Rimsky-Korsakov's new beginning in orchestration, but in every other respect *Mlada* seemed to be a summation of the past achievements. Rimsky-Korsakov's sense of arriving at some final destination was now even stronger than it had been after *The Snow Maiden*. As he wrote in May 1890 to Kruglikov:

> After the completion of *Mlada*, I have nothing left to write. I have done all I could with my limited talent. Before composing *Mlada*, some themes were still left untouched; now there is nothing. I have everything that suits me: mermaids, wood-goblins, Russian pastoral, *khorovod* dances, rituals, transformations, oriental music, nights, evenings, sunrises, little birds, stars, clouds, floods, storms, deluges, evil spirits, pagan gods, horrible monsters, hunts, entrances, dances, priests, idolatry, the musical development of Russian and other Slavonic elements, and so on. *Mlada* has filled in all the gaps.

Once again Rimsky-Korsakov felt he had reached a creative impasse, and, as before, he turned to the task of completing and polishing earlier compositions, whether his own or his colleagues'. The most notable project of these years was the editing of Musorgsky's *Boris Godunov*. While it is undoubtedly true that Rimsky-Korsakov's selfless work brought *Khovanshchina* to the stage, *Boris Godunov* was quite another matter: it already existed in two complete versions, the later version having been performed in 1874, when it proved a great success. This did not cause Rimsky-Korsakov to shrink from the task, and by 1893 he had completed his own abridged version of *Boris*, with extensive changes to harmony and orchestration. We should not imagine that the recomposition of an established work by another hand (as opposed to the completion of unfinished works) was more readily accepted then than it would be today, and Rimsky-Korsakov's version caused immediate unease. Stasov disapproved vehemently, and Rimsky-Korsakov's proposal that it might be performed at the Mariinsky Theatre was rejected unequivocally. Rimsky-Korsakov defended himself by pointing out that he had never sought to displace Musorgsky's original(s), but merely to provide an alternative which should be judged on its own merits. 'Did I burn the old Boris?', he asked of his critics. Rimsky-Korsakov, in his recomposition, had not only addressed the issues of dramatic pacing and orchestration but also sought to remove or reshape passages which he now considered 'musically impossible' (such as the scene with the Chiming Clock in Act 2), so far had he departed from the ethos of experimentation and freedom that had characterized The Five's activities in the 1860s. Rimsky-Korsakov saw himself stripping away the infelicities which marred Musorgsky's score, where today, of course, we see only the removal of Musorgsky's most striking inventions. Nevertheless, the new *Boris* displays all the consummate craftsmanship and highly polished orchestration that characterize Rimsky-Korsakov's mature output. We might also consider, before rushing to condemn, that this version has an important historical niche of its own, for this is the version of *Boris* used in the acclaimed Paris production of 1909 that first established Musorgsky's reputation in the West – it cannot have seemed at all anodyne to Parisian audiences at the time, considering the reception it won.

In Rimsky-Korsakov's personal life, the years 1890–92 brought him much distress: his mother and two of his children died, his wife suffered a serious illness, and his own health began to decline; in the midst of this, his work at the Kapella was permanently troubled by friction with Balakirev. Any remaining ties of affection between the two former friends were broken, and this encouraged Rimsky-Korsakov to detach himself more completely from his own past. He finally left the Kapella in 1894, and for some time even contemplated moving to Moscow.

4. 1894–1908. The last 15 years of Rimsky-Korsakov's life were the most prolific – one opera followed another at an unprecedented rate. This wave of inspiration began with *Noch' pered rozhdestvom* ('Christmas Eve'), based on the Gogol story that Tchaikovsky had used before him; Rimsky-Korsakov mentioned that he felt he was free to use the same plot only after Tchaikovsky's death in 1893. While still working upon *Christmas Eve*, he also



2. *Closing scene of Act 4 of Rimsky-Korsakov's 'Mlada', Mariinsky Theatre, St Petersburg, 1889: design by Mikhail Il'yich Bocharov*

began drafting *Sadko*, his next opera, which drew its plot and some of its melodic details from Russian epic songs. While there were no obvious departures in these works, Rimsky-Korsakov set himself a fresh challenge in each of his next two operas. *Motsart i Sal′yeri* ('Mozart and Salieri') was a successful attempt to write in a highly expressive declamatory idiom, while *Tsarskaya nevesta* ('The Tsar's Bride') ran counter to Stasov's contempt for long, smooth melodic lines, as did the 48 songs written in the same period.

Rimsky-Korsakov's compositional energies were further fuelled by his increasing fame and material success. *Sadko* was performed by a private company in Moscow (after rejection by the Imperial Theatre), a company directed and financed by Savva Mamontov, the second industrialist who proved a Maecenas to Rimsky-Korsakov. The 1897 première of *Sadko* initiated a long and fruitful collaboration that in the end made Rimsky-Korsakov in our eyes at least as much a man of the Russian 'Silver Age' as he was a representative of the *narodnik* 1860s. Through the Mamontov Opera, the composer came into contact with the outstanding bass Fyodor Chaliapin (whose greatest roles were Rimsky-Korsakov's Ivan the Terrible and Salieri, and Musorgsky's Boris) and the soprano Nadezhda Zabela (fig.3), wife of the painter Vrubel′ (who played the Sea Princess Volkhova in *Sadko*, the Snow Maiden, and Marfa in *The Tsar's Bride*). Mamontov keenly followed new developments in painting, and was able to enlist four of the most eminent artists – Vrubel′, Malyutin, Korovin and Golovin – to design the sets and costumes for his productions. The early modernist styles adopted by these artists placed Rimsky-Korsakov's music in a new artistic context, and to a certain extent influenced his own conceptions. In time, however, Mamontov devoted so much of his energy to the visual aspects of his productions that Rimsky-Korsakov felt he was neglecting the music; a series of bitter disputes ensued. Nevertheless, the 1898 St Petersburg tour of the company turned into an unprecedented festival of Rimsky-Korsakov's music: four of his operas were produced in one season (*Sadko*, *The Maid of Pskov*, *May Night* and *The Snow Maiden*) and all were well attended in spite of serious competition from the production of the *Ring* given by St Petersburg's German Opera company. This festival confirmed that Rimsky-Korsakov was now a composer well-loved and respected by his public.

Rimsky-Korsakov's persistence in operatic composition was eventually rewarded by the emergence of an ideal librettist, Vladimir Bel′sky, who was delighted by Rimsky-Korsakov's music, in tune with contemporary trends and able to produce consummate literary pastiches – his imitations of Pushkin, contemporaries witnessed, even fooled the Pushkinologists. Thanks to Bel′sky, Rimsky-Korsakov set two of Pushkin's folk-style tales, *Skazka o Tsare Saltane* ('The Tale of Tsar Saltan', 1899–1900) and *Zolotoy petushok* ('The Golden Cockerel', 1906–7). The conception of *Skazaniye o nevidmom grade Kitezhe* ('The Legend of the Invisible City of Kitezh', 1903–4) also owes much to Bel′sky, who managed to transform the folk legend into a 'liturgical opera', a very topical idea for the God-seeking Russian intelligentsia of the time, but an unexpected turn for the eternal atheist Rimsky-Korsakov.

'In every new work of mine I am trying to do something that is new for me,' wrote Rimsky-Korsakov in 1902. 'On the one hand, I am pushed on by the thought that in this way [my music] will retain freshness and interest, but at the same time I am prompted by my pride to think that many facets, devices, moods and styles, if not all, should be within my reach. I would not like to shut myself within the limits set by Stasov, César [Cui], Balakirev and others.' *Kashchey bessmertnïy* ('Kashchey the Immortal'), *Serviliya* and *Pan Voyevoda* all provide clear evidence of these indefatigable stylistic searches. *Kashchey* can be seen as a conservative's reply to modernism: it arrives at many of the complex harmonies of modernism, but always by following impeccably orthodox procedures in part-writing and the construction of underlying progressions. *Serviliya* and *Pan Voyevoda* were not so concerned with the future, but recreated, respectively, Italianate and Chopinesque styles from earlier in the century. *Kashchey* was much more resonant with the preferences of both critics and public at the time and was welcomed more wholeheartedly, while the two more backward-looking won only the polite approval of any *succès d'estime*.



3. Nadezhda Zabela as Volkhova, the Sea Princess, a role she created in the original production of Rimsky-Korsakov's 'Sadko', Solodovnikov Theatre, Moscow, 1897/8: portrait by Mikhail Vrubel′

The events of 1905, the First Russian Revolution, unexpectedly turned the liberal Rimsky-Korsakov into a 'bright red', as he himself put it. His show of solidarity with the rioting students was by no means without risk, as he must have known, and he was duly removed from his professorial post at the same time as over 100 students were expelled. These events underlined his importance as a public figure, since he was offered overwhelming support both within and without the Conservatory. Glazunov,

Lyadov and 300 students left the Conservatory voluntarily, and owing to the widespread press coverage, Rimsky-Korsakov began receiving letters of support (and even small donations) from peasants who had never heard a note of his music. If anything, he was rather embarrassed by his newly acquired fame as a revolutionary, and had no desire to exploit the dramatic potential of his predicament further. After the first performance of *Kashchey* in a private theatre turned into a political demonstration, Rimsky-Korsakov avoided attending many performances. The political upheaval showed once again how far the former members of Balakirev's musical circle had drifted away from each other: while Stasov remained on the left and readily sang Rimsky-Korsakov's praises, Balakirev and Cui found his solidarity with 'vandals and hooligans' offensive. Eventually Rimsky-Korsakov was invited back to the Conservatory in December 1905, under its new director, Glazunov.

During the revolutionary months, Rimsky-Korsakov could not find sufficient peace of mind to compose, and instead spent the summer writing his *Letopis' moyey muzïkal'noy zhizni* ('Chronicle of my musical life'), a detailed and entertaining book that is still valued highly by scholars of the period, as well as by the general public. He also worked on his orchestration manual, constantly beset by doubts about its usefulness, for by this stage he realized that other composers had developed new orchestral styles which were just as effective, but very different from his own; he could only witness to his own craft. Whatever the value of this manual for student composers at the time, it serves today as a perfect exposition of Rimsky-Korsakov's own methods.

On 28 April 1907 Rimsky-Korsakov left for Paris to conduct Diaghilev's Russian Concerts. These performances inaugurated the astonishing success of Russian music in Europe. Rimsky-Korsakov's personal success was also quite significant: *Sadko* was to be produced the following year at the Opéra, and *The Snow Maiden* in the Opéra-Comique. In Paris, the composer also had an opportunity to hear the more recent music of leading European composers. He hissed unabashedly at the performance of *Salome*, while after *Pelléas et Mélisande* he made a curious remark to Diaghilev: 'Do not make me listen to all these horrors, or I shall end up liking them!' The inevitable comparisons between these operas and his own sharpened his perception of his own place on the musical arena. At the end of his life, when his rebellion against the ideology and style of The Five had subsided, he admitted that he was a 'convinced kuchkist' and belonged to an era which the music of Debussy, d'Indy, Richard Strauss and Reger had left behind. At the same time, he confessed that his own operas, *Kashchey* and *The Golden Cockerel*, were written 'almost exclusively' for the purpose of competing with Western composers.

Rimsky-Korsakov was able to see on stage all but his last opera, *The Golden Cockerel*, which ran into trouble with the highly cautious Russian censors, delaying the first production until 1909. The composer had died the previous year, leaving no unfinished works behind. He was buried in the grounds of the Aleksandr-Nevsky monastery in St Petersburg, next to Glinka, Musorgsky, Borodin and Stasov.

5. Operas. Although he owes much of his international fame to his orchestral works, Rimsky-Korsakov was an operatic composer above all. When he began his musical career, only a handful of Russian operas existed, and performances depended entirely on the judgment of the Imperial Theatres' Directorate (the Mariinsky in St Petersburg and the Bol'shoy in Moscow). By contrast, at the end of his life, Russian operatic culture was flourishing, and a number of private opera companies competed freely and vigorously with the Imperial Theatres. Since the practice of commissioning operas hardly existed in Russia, Rimsky-Korsakov enjoyed complete creative freedom where all but political censorship was concerned. Of his 15 operas all but the last were produced during his lifetime, and several had become well established in the repertory of the Russian companies. Outside Russia, performances remain relatively infrequent, with the exception of *The Golden Cockerel*, which was promoted by Diaghilev, who produced it as an opera-ballet in Paris in 1914 (as a result, even English speakers generally thought of it as *Le coq d'or*).

The 15 operas are grouped below by stylistic category, rather than by chronological period, since the various generic types Rimsky-Korsakov adopted or developed still recur many years later. Without arriving at any ultimate set of preferences, he alternated between fairy tale and drama, through-composed and number operas, recitative-based and lyrical operas, dense leitmotivic constructions and more relaxed, thematically profligate operas. The following categories should provide a useful point of reference, although other plausible divisions are of course possible: (i) historical drama: *The Maid of Pskov*; (ii) Gogol operas: *May Night* and *Christmas Eve*; (iii) Epics: *The Snow Maiden*, *Mlada*, *Sadko* and *Kitezh*; (iv) Fairytales: *Saltan*, *Kashchey* and *The Golden Cockerel*; (v) Stylistic experiments: *Mozart and Salieri*, *The Tsar's Bride*, *Serviliya* and *Pan Voyevoda*.

(i) Historical drama. Rimsky-Korsakov's first opera, *The Maid of Pskov*, stands alone in its category. Even its one-time prologue, *Boyarïnya Vera Sheloga* ('The Noblewoman Vera Sheloga'), a spillover from the first revision that was reworked as a separate one-act opera in the 1890s, manifests a very different approach. *The Maid of Pskov* is the only Rimsky-Korsakov opera to embody many of the radical ideas that emerged from within The Five's musical laboratory; the result proved uncongenial to the composer's mature sensibilities. *The Maid of Pskov* was shaped by The Five's notions of musical progress, by nationalistic considerations and by realist operatic aesthetics, all of which were most successfully explored by Musorgsky in *Boris Godunov*. Rimsky-Korsakov made a point, in *The Maid of Pskov*, of avoiding operatic convention: the four acts are divided into through-composed scenes, largely without any underlying number structure; choral and recitativo textures dominate. The kuchkist preference for an uninterrupted flow of music (and drama) was stimulated by Dargomïzhsky's *The Stone Guest* rather than by Wagner, whose works were still little known in Russia at this time.

The chorus of Russian people (*narod*) assumes a leading role in *The Maid*; indeed the whole of Act 2 is taken up by one of the earliest and most impressive crowd scenes in Russian opera. Rimsky-Korsakov, following the example of Serov and Musorgsky, uses choral recitative to individualize different groups of people, then conjoins these separate choral strands in a great dramatic climax. The innovative impulse also affects harmony: the first version of the opera is a compendium of The Five's



4. Final scene (the invisible city with the prophet-birds Sirin and Alkonost, centre right) of Rimsky-Korsakov's 'The Legend of the Invisible City of Kitezh and the Maiden Fevroniya', Mariinsky Theatre, St Petersburg, 7/20 February 1907: design by Apollinary Vasnetsov
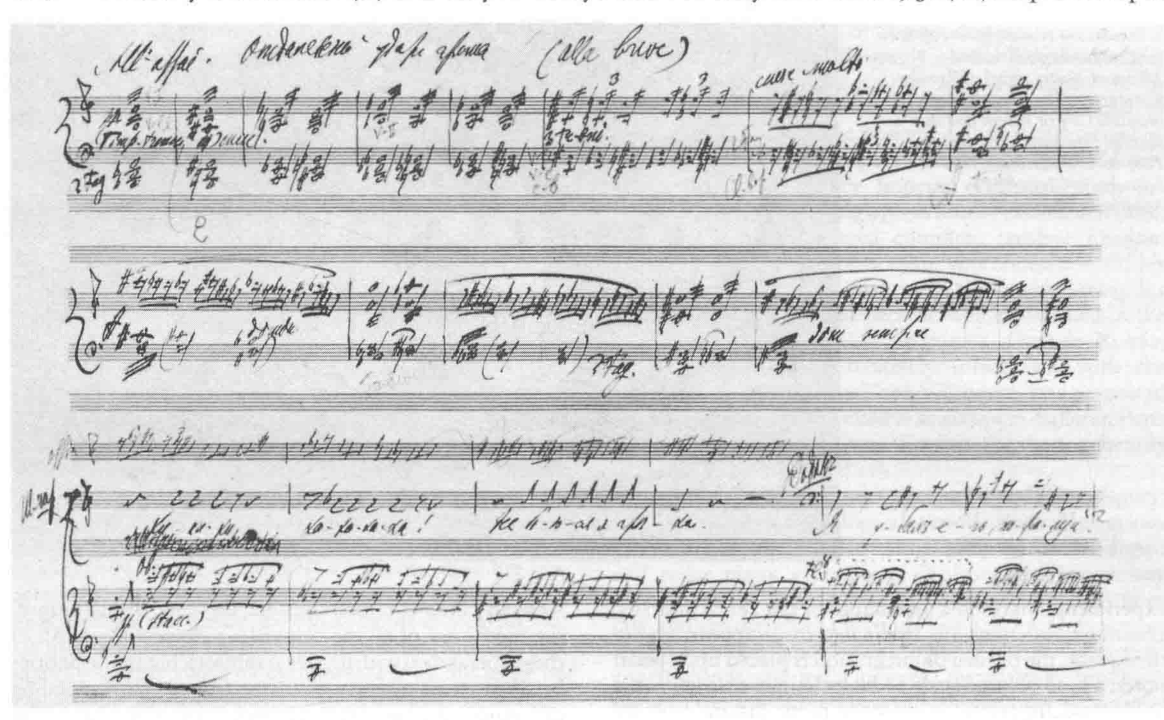
experimental harmonic techniques of the 1860s and 70s. Harmonic functions are attenuated or disappear, and in their place, the burden of integration is placed upon pedal notes; a kind of large-scale pedal technique emerges in the linking of 3rd-related and other more distant keys by means of emphasizing a common note throughout. Admittedly, many passages are merely gauche rather than strikingly innovative; the composer's later grounding in conventional music theory allowed him to rewrite such passages for the better.

(ii) Gogol operas. The two operas based on stories of Nikolay Gogol deserve separate treatment, since their literary sources inspired Rimsky-Korsakov to produce a combination of lyricism, comedy and fantasy that is not found in his other operas. *May Night* (1878–9) turns its back on Stasovian aesthetics, perhaps revealing Rimsky-Korsakov's artistic individuality for the first time. His primary operatic model is now Glinka, rather than Musorgsky, and so closed numbers co-exist with larger through-composed scenes. 'Realistic' declamation is relegated to the comic characters, while the principal roles are endowed with more lyrical parts, and in general a more conventional Romantic means of expression. *Christmas Eve*, written nearly 20 years later, approaches its Gogol story in a very similar way; in order to provide himself with an opportunity to display his strengths – the fantastic, and the depiction of rituals – Rimsky-Korsakov allows himself greater freedom in adapting the plot. The supernatural made its first appearance in *May Night*, but in *Christmas Eve* its portrayal is musically separated from the depiction of the real world by the use of formal, non-diatonic chord progressions, often chains of triads standing in 3rd relations. In both operas, the use of folksong is tied to the particular season; but in *Christmas Eve* Rimsky-Korsakov greatly expanded the sphere of ritual by adding to the plot the pagan cult of Kolyada, that allowed him to indulge in painting seasonal festivities.

(iii) Epics. Stasov's term 'epic opera' picks out those slow-paced narrative-based Russian works which eschew dramatic tension in favour of a series of elaborate, contrasting tableaux; Glinka's *Ruslan* was the prototype for all such operas. This category includes the most monumental of Rimsky-Korsakov's works, which Russian commentators consider the core of his output, the repository of all the composer's deepest ideas. All of these operas deal with mythical subjects, but the disparities between their literary sources led to corresponding differences between the resulting musical settings. *The Snow Maiden* inherited from Ostrovsky a certain playfulness, although this quality was undermined by the dutiful insertion of epic choruses. *Sadko*, drawn directly from sung folk epics (*bïlinï*), retains the consistent seriousness of its unmediated mythological source. *Mlada* was handicapped by its adherence to the opera-ballet tradition, which was largely defunct at the time of composition (1890). *Kitezh* is coloured by the religious mysticism so typical of the Russian 'Silver Age'.

Aside from the defining characteristics of the epic opera, various devices recur in Rimsky-Korsakov's examples of genre. We find bardic songs on a number of occasions with the harp or piano called upon to imitate the traditional *gusli* accompaniment. Again *Ruslan* provides the prototype in the bard Bayan, who is most clearly evoked in the analogous parts of Nezhata in *Sadko* and Lumir in *Mlada*. Massive crowd scenes (in which the bards characteristically appear) are also features of the epic operas; examples are to be found in *Mlada*, Act 2, the fourth tableau of *Sadko* or the first scene of *Kitezh*, Act 2. Typically, they consist of multi-layered complex constructions united by a certain ritornello theme, looking back to grand opera as much as they prefigure Stravinsky's *Petrushka*. Another ubiquitous type is the solemn chorus in irregular metre attempting to accommodate folk-inspired metres. Where Glinka used 5/4, Rimsky-Korsakov confidently adopts larger groupings: 8/4 (3+3+2) in *Mlada*, and 11/4 in *The Snow Maiden* and *Sadko*.

Rimsky-Korsakov's favoured oriental and fantastic styles are used prominently within the frameworks of the epic operas. Oriental colouring appears, for example, in Mizgir''s arioso (*The Snow Maiden*) and in the Song of the Indian Guest (*Sadko*) as an invocation of a remote and beautiful world, or, by contrast, to represent a fierce hostile power (the Tatars) in *Kitezh*. The fantastic style appropriately dominates the underwater scenes of *Sadko*, and the forest transformation scenes of *The Snow Maiden*.



5. Autograph score from Act 3 of Rimsky-Korsakov's 'The Golden Cockerel', composed 1906–7 (RUS-SPsc)

Intense human drama also makes an unexpected appearance in this group of operas, carefully handled, in order not to shatter the epic frame. Perhaps the most memorable instance of this is in the development of the Snow Maiden's character, as she yearns for love and finally melts away with passion, only for her sufferings to be subordinated to the epic, when Tsar Berendey reminds his people that spring could enter only through the Snow Maiden's death. Or again, we have the development of Grishka in *Kitezh*, who begins as a profane drunk, descends further into wickedness until he betrays his people to the enemy, accusing another of the crime; his conscience is pricked into repentance, but without a god to turn to, he finds refuge only in madness; again, however, this development is not allowed to overshadow the larger epic design, and Grishka is allowed to run off stage and out of the story.

(iv) Fairy tales. These operas – *The Tale of Tsar Saltan*, *Kashchey the Immortal* and *The Golden Cockerel* – are painted from a deliberately restricted expressive palette, in contrast to the all-embracing character of the epic operas. In each case Rimsky-Korsakov finds a way to distance the action from the audience by creating a closed, magical world: he employs framing devices like the repetition of the trumpet flourish in Saltan and the Astrologer's music in the *Cockerel*; there is the distinctively eerie sound world of *Kashchey*, where all the harmonies revolve around the diminished 7th chord (key centres at the distance of a minor 3rd, octatonicism, etc.); and there are the parodistic exaggerations of the *Cockerel*, which completely erase the possibility of any psychological development for the main characters. The composer Grechaninov wrote to Rimsky-Korsakov, praising his fairy tale manner: 'No-one had previously managed to maintain a fairy tale flavour consistently throughout an opera, where everything – desires, feelings, actions – is expressed as if in half-tints, where there is nothing "real"'. Grechaninov singled out a passage from *Saltan*, where the Tsarina Militrisa is about to be floated off to sea in a barrel: 'What a temptation for a composer to write heart-rending music, yet you make her sing about the rushing waves, as if before a somewhat unpleasant sea journey'. This is an apt observation of Rimsky-Korsakov's anti-Romanticism, which harmonized so well with decorative trends in painting and with the new choreography of Diaghilev's Saisons Russes; eventually, Stravinsky and Prokofiev were also to come under its profound influence.

(v) Stylistic experiments. In each of *Mozart and Salieri*, *The Tsar's Bride*, *Serviliya* and *Pan Voyevoda*, Rimsky-Korsakov set himself a new stylistic challenge. Written between 1897 and 1903, they provide evidence (attested in his letters) of Rimsky-Korsakov's growing frustrations with the 'Russian style' and with Stasovian aesthetics in general. In *Mozart and Salieri*, Rimsky-Korsakov moved beyond historical or mythological Slav lands for the first time; apart from quotations from Mozart and one clear pastiche section, the general style includes various neo-classical turns of phrase.

In *The Tsar's Bride*, Rimsky-Korsakov discovered a talent for sustained lyrical writing which he had banished from earlier operas, in obedience to Stasov. While the literary source is very close to that of *The Maid of Pskov* (it was written by the same author, and set in the same historical period), the operatic treatment of the plot could not be more different. In Tchaikovskian fashion, the historical and social aspects are sacrificed to the personal drama. Passionate lyricism poured into conventional forms are also reminiscent of Tchaikovsky; for the first time, Rimsky-Korsakov was prepared to include large ensemble numbers (typical of Tchaikovsky), and even adopted that characteristic feature of *Yevgeny Onegin*, the echoing of each lyrical vocal phrase in the orchestra.

Serviliya and *Pan Voyevoda* went even further in subverting Rimsky-Korsakov's image as the leader of the Russian nationalist school. The very plot of *Serviliya*, based on Mey's drama from Roman history and perfectly fitted for grand opera, was itself an emphatic rejection of Stasov and nationalism, but the music of the resulting opera took every opportunity to exacerbate the offence, since Rimsky-Korsakov decided that an Italianate style would serve as suitable local colour for the ancient Roman setting. Perhaps we might not agree that the choice was so apt, but the adoption of the Italian style introduced a more profound problem, for it was not merely another national or exotic colouring on a par with the Spanish or oriental styles much used elsewhere in Russian music. On the contrary, the Italian style had the status of an operatic default, as much for Russian as for Western operagoers; Stasov and the Russian School had hitherto regarded Italian opera as the chief enemy of their own project, and they had recognized that Italianisms, belonging to the default style, could never be heard as exotic colouring. Rimsky-Korsakov appeared to have forgotten this (so it would seem from his correspondence on the matter), but he was most probably grasping at any excuse for his sudden indulgence in all those sweet sins from which he had formerly abstained: the appoggiaturas, chromatic passing notes and duets in parallel 6ths. *Pan Voyevoda* is a homage to Chopin, whose style was once rejected by The Five as feminine and sentimental; in accordance with his model's predilections, Rimsky-Korsakov constructs his opera from berceuses, nocturnes, mazurkas and polonaises and recreates Chopin's style with substantial success.

6. Orchestral and other works. Rimsky-Korsakov's orchestral works are largely programmatic, the more so if we take him seriously when he says, 'To me even a folk theme has a programme of sorts'. The two chief influences upon his orchestral music were Balakirev, unsurprisingly (especially his First Symphony, the Overture on Three Russian Themes, the Czech Overture and *Tamara*), and Liszt (the symphonic poems). All Rimsky-Korsakov's works based on folk themes, Russian or otherwise, owe much to Balakirev's gestures and formal procedures. His oriental style evolved from *Tamara*; even some of his most characteristic oriental passages, such as the recurring solo violin sections of *Sheherezade*, are drawn from that source. Liszt's influence, on the other hand, was responsible for the development of his fantastic style, a fact of which he made no secret. When asked by his biographer, Yastrebtsev, how to account for the enormous differences between his First Symphony (1865) and his orchestral fantasia *Sadko* (1867) the composer replied with disarming frankness: 'When I wrote the symphony, we [the composers of Balakirev's circle] knew only Beethoven, Schumann and some Glinka; by the time I began working on *Sadko* and *Antar*, I was profoundly inspired by the beauty of Liszt's *Mephisto Waltz*'. Liszt's harmonic experimentation inspired both Rimsky-Korsakov's use of the octatonic scale and 3rd-related triads, both features of *Sadko*, *Antar*, *Skazka* ('Legend') and many of the operas.

The difference between these earlier pieces and the most popular works of the 1880s (the *Spanish Capriccio*, *Sheherezade* and the *Easter Festival* overture) lies not so much in the material, or even in its development, as in orchestration that replaced the sparer textures of Glinka and Balakirev with a new luxuriance. The principle of highlighting 'primary hues', individual timbres, remained in place (suffice it to recall the prominence of the bassoon in the second movement of *Sheherezade*, or the trombone solo in the *Easter Festival* overture), but behind the seemingly effortless transparency of sound there was now a sophisticated armoury of orchestral effects, some discovered in the scores of other composers, but many freshly invented by Rimsky-Korsakov himself. He confessed that the striking use of *pianissimo* trombones to support the *forte* strings in the first movement of *Sheherezade* was drawn from Wagner, but the orchestral imitation of bells (for example, in the *Easter Festival* overture) was his own invention; we find just such bell effects in Musorgsky and Borodin too, but in each case we know that the passages concerned were scored by Rimsky-Korsakov, who saw no reason to restrict the appearance of his most felicitous ideas to his own scores. The influence of Rimsky-Korsakov's orchestral style, in its turn, seeped into the lingua franca of European music after Debussy and Ravel mined *Sheherezade* for new orchestral idioms (one passage from its second movement appears, hardly disguised, in both *La Mer* and *Daphnis et Chloé*).

The discipline of non-programmatic symphonic writing did not inspire Rimsky-Korsakov to the same degree; his First Symphony is too slender and derivative, and in the Third Symphony and the Sinfonietta, a series of variations on trivial material leads to tedium. The music for piano or chamber ensemble likewise adds little to our estimation of the composer. His songs are another matter: while they do not boast the overt lyricism of Tchaikovsky or Rachmaninoff, a number of them, such as *Redeyet oblakov letuchaya gryada* ('The Clouds begin to Scatter') from op.42 or *Na nivï zholtïye* ('Silence Descends on the Golden Cornfields') from op.39, certainly possess a delicate beauty, and these have deservedly entered the standard repertory of Russian singers.

7. Rimsky-Korsakov and Russian musical nationalism. In histories of Western music, Rimsky-Korsakov's output is customarily discussed under the rubric of nationalism. Indeed, it is no exaggeration to call Rimsky-Korsakov the main architect of the 'Russian style' in music, a style which is instantly recognizable to a worldwide public today. The sheer volume of his heritage consolidated the common idioms of The Five by dint of constant repetition; his completion and editing of his colleagues' works established the concert repertory of Russian music; his professorial toil ensured the continuity of the style into the following generation; he was also the first and most important exporter of the style to Western Europe.

At the outset of Rimsky-Korsakov's musical career, he worked within the aesthetic framework outlined by Stasov and Balakirev. Their vision of the Russian national style had two main components: the positive side was the development of the folk heritage, while the negative was the creation of a new style through the avoidance of all that seemed most characteristically Western. Stasov also harboured a far-reaching concept of the essential difference of Russian music from that of Western Europe, a difference supposedly based on the origins of Russian music in the Greek modes, origins which could be heard, he thought, in everything from the cries of street hawkers through to Glinka; Western music, on the other hand,

lacked such ancient and noble underpinnings. Rimsky-Korsakov developed his own musical talents in the midst of this nationalist theorizing and rhetoric, but it never set the limits on his thinking, and in later life he abandoned all its major doctrines.

Rimsky-Korsakov's contribution to the assimilation of folk heritage is, without doubt, enormous. He significally expanded the range of folk genres employed by art music, placing emphasis on the more archaic *bïlinï* and calendar songs that brought him in touch with pagan beliefs. Unlike other composers, he often attempted to re-create the appropriate context for the quoted folksongs by representing a seasonal or wedding ritual. The sun cult held a special fascination for him, and it features in *May Night*, *The Snow Maiden*, *Mlada* and *Christmas Eve*. One should not, of course, overestimate the ethnographical accuracy of such representations or indeed the folksong transcriptions, since Rimsky-Korsakov never carried out any field work. In compositional terms, Russian folksongs served him primarily as a source of melodic material. His harmonizations of them had little to do with the real folk polyphony, though in some cases he sought to represent the general idea of *podgoloski* (literally 'undervoices', more or less independent parts that twine round the main melody in Russian folksongs). Where possible, he would try to minimize his interference with a folk melody, stating it without accompaniment, or against a pedal tone. In other cases he adopted Balakirev-style harmonizations that incorporated modal inflections, without leaving major and minor tonalities altogether. There are other folk-inspired traits to be found, such as irregular phrasing and certain patterns of repetition in his small-scale structures. On a larger scale, Rimsky-Korsakov extensively uses the changing-background variation technique established by Glinka as a possible treatment for folk-style material, but by no means excluded other forms as inappropriate.

Regarding the creation of an idiom that would eschew the features regarded as most Western, Rimsky-Korsakov contributed less; *The Maid of Pskov*, in its first version, is perhaps the closest the composer came to realizing such a project, for there he strives to avoid any familiar modulation patterns or closing gestures. The revised version of the same opera demonstrates Rimsky-Korsakov's loss of faith in these nationalist pretensions, and he inserts many of the devices he earlier avoided in order to achieve a much smoother (and conventional) musical flow. In later years, the composer thoroughly demystified the concept of musical nationalism by exposing its mechanism:

> In my opinion, a distinctively 'Russian music' does not exist. Both harmony and melody are pan-European. Russian songs introduce into counterpoint a few new technical devices, but to create a new, unique kind of music – this they cannot do. Russian traits – and national traits in general – are not acquired by writing according to specific rules, but rather by removing from the common language of music those devices which are inappropriate to a Russian style ... Thus, for example, I would not use this turn of phrase [ex.1] if I were writing in

Ex.1

> a Russian style, as it would be inappropriate; but aside from this, I would compose freely. To obtain the Russian style I would avoid some devices, for a Spanish style I would avoid others, and for a German style, still others.

The process of creating Russian national music is, he tells us, no different from the process required for mastery of any other local colour. Nationalist claims for a distinctive Russian music that would constitute an alternative to European music are also effectively punctured by Rimsky-Korsakov. He no longer sees folksong in Russian music as a limitless resource; indeed, he thinks that the possibilities it offered had already been exhausted by the turn of the century.

It is ironic that the same Rimsky-Korsakov who so frankly articulated his scepticism about musical nationality is now remembered and celebrated outside his homeland precisely for his exotic Russianness. Although such popular perception is unlikely to change in the near future, it is to be hoped that in time a more balanced portrait of the composer will emerge, that of a master whose output is an integral part of European culture.

WORKS

Edition: *N. Rimsky-Korsakov: Polnoye sobraniye sochineniy* [Collected works], ed. A. Rimsky-Korsakov and others (Moscow, 1946–70) [RK]

STAGE

(Moscow first performances at Solodovnikov Theatre, St Petersburg first performances at Mariinsky Theatre, unless otherwise stated
* – full score
† – vocal score with pf acc.)

Op.	*Title*	*Genre, acts*	*Libretto*	*First performance*	*Remarks, publication*	*RK*
	Pskovityanka [The Maid of Pskov]	op, 3	Rimsky-Korsakov, after L.A. Mey; addl text V. Krestovsky and M. Musorgsky			
	1st version			St Petersburg, 1/13 Jan 1873; cond. E. Nápravník	comp. 1868–72 (St Petersburg, 1872)	*1a, b, † 29a
	2nd version				comp. 1876–7	
	3rd version			St Petersburg, Panayev, 6/18 April 1895, cond. I. Davidov; Moscow, 12/24 Dec 1896, cond. G. Truffi	comp. 1891–2 (St Petersburg, 1892)	*1v, g, † 29b

Op.	Title	Genre, acts	Libretto	First performance	Remarks, publication	RK
	'standard' version	prol., 3		Moscow, Bol'shoy, 10/23 Oct 1901, cond. I. Al'tani	rev. of 2nd version; incl. prol. Boyarïnya Vera Sheloga; new aria for Act 3 comp. 1898	
	Mlada (i)	opera-ballet, 4	V.A. Krïlov		comp. 1872, collab. Borodin, Cui, Musorgsky and Minkus; inc.	
	Mayskaya noch' [May Night]	comic op, 3	Rimsky-Korsakov, after N.V. Gogol'	St Petersburg, 9/21 Jan 1880, cond. E. Nápravník	comp. 1878–9 (Leipzig, 1893)	*2, † 30
	Pskovityanka [The Maid of Pskov]	incidental music (overtures and entr'actes) to Mey's play				
	1st version				comp. 1877	
	2nd version				comp. 1881–2 (Moscow and Leningrad, 1951)	*19b
	Snegurochka [The Snow Maiden]	springtime tale, prol., 4	Rimsky-Korsakov, after A.N. Ostrovsky			
	1st version			St Petersburg, 29 Jan/10 Feb 1882, cond. E. Nápravník	comp. 1880–81 (St Petersburg, 1881)	
	2nd version (slightly abridged)				comp. c1895 (St Petersburg, 1898)	*3, † 31
	Mlada (ii)	magical opera-ballet, 4	Rimsky-Korsakov, after Krïlov	St Petersburg, 20 Oct/1 Nov 1892, cond. E. Nápravník	comp. 1889–90 (Leipzig, 1891)	*4, †32
	Noch' pered rozhdestvom [Christmas Eve]	carol – a true story, 4	Rimsky-Korsakov, after Gogol'	St Petersburg, 28 Nov/10 Dec 1895, cond. E. Nápravník	comp. 1894–5	*5, † 33
	Sadko	opera-bïlina, 3 or 5 (7 scenes)	Rimsky-Korsakov, V. Stasov, V. Yastrebtsev, N. Shtrup, N. Findeyzen and V.N. Bel'sky	Moscow, 26 Dec 1897/7 Jan 1898, cond. E. Esposito	comp. 1895–6 (Leipzig, 1897)	*6, † 34
	Bagdadskiy borodobrey [The Barber of Baghdad]	op, 1	Rimsky-Korsakov		sketches, comp. 1895	
48	Motsart i Sal'yeri [Mozart and Salieri] op.48	op, 1	A. Pushkin	Moscow, 25 Nov/7 Dec 1898, cond. G. Truffi	comp. 1897 (Leipzig, 1898)	*7, † 35
54	Boyarïnya Vera Sheloga [The Noblewoman Vera Sheloga] op.54	op, 1	Rimsky-Korsakov, after Mey	Moscow, 15/27 Dec 1898	comp. 1898 (St Petersburg, 1898); prol. to 2nd version of Pskovityanka, 1876–7	*8, † 36
	Tsarskaya nevesta [The Tsar's Bride]	op, 4	I.F. Tyumenev, after Mey	Moscow, 22 Oct/3 Nov 1899, cond. M. Ippolitov-Ivanov	comp. 1898 (Leipzig, 1899); new aria, Act 3, comp. 1899	*9, † 37
	Skazka o Tsare Saltane, o sïne yego slavnom i moguchem bogatïre knyaze Gvidone Saltanoviche i o prekrasnoy Tsarevne	op, prol., 4	Bel'sky, after Pushkin	Moscow, 21 Oct/3 Nov 1900, cond. M. Ippolitov-Ivanov	comp. 1899–1900 (St Petersburg, 1901)	*10, † 38

Op.	Title	Genre, acts	Libretto	First performance	Remarks, publication	RK
	Lebedi [The Tale of Tsar Saltan, of his Son the Renowned and Mighty Bogatïr Prince Guidon Saltanovich, and of the Beautiful Swan Princess]					
	Serviliya [Servilia]	op, 5	Rimsky-Korsakov, after Mey	St Petersburg, 1/14 Oct 1902, cond. F. Blumenfeld	comp. 1900–01 (St Petersburg, 1902)	*11, † 39
	Kashchey bessmertnïy [Kashchey the Deathless]	autumnal parable, 1 (3 scenes without pause)	Rimsky-Korsakov and S. Rimsky-Korsakov, after Y.M. Petrovsky	Moscow, 12/25 Dec 1902, cond. M. Ippolitov-Ivanov	1901–2 (St Petersburg, 1902); conclusion rewritten 1906	*12, † 40
	Pan Voyevoda	op, 4	Tyumenev	St Petersburg Conservatory, 3/16 Oct 1904, cond. V. Suk	comp. 1902–3 (St Petersburg, 1904)	*13, † 41
	Skazaniye o nevidimom grade Kitezhe i deve Fevronii [Legend of the Invisible City of Kitezh and the Maiden Fevroniya]	op, 4	Bel'sky, after I.S. Meledin, P.I. Mel'nikov and trad. tales	St Petersburg, 7/20 Feb 1907, cond. F. Blumenfeld	comp. 1903–4 (Leipzig, 1906)	*14, † 42
	Zolotoy petushok [The Golden Cockerel]	op, prol., 3, epilogue	Bel'sky, after Pushkin	Moscow, 24 Sept/7 Oct 1909, cond. E. Cooper	comp. 1906–7 (Moscow, 1908)	*15, † 43
	Sten'ka Razin	op, sketches	Bel'sky		comp. 1905	
	Zemlya i nebo [Heaven and Earth]	op, sketches	Byron		comp. 1905	

SECULAR CHORAL WORKS

* – full score
† – vocal score with pf acc.

Op.	Title	Translation	Text	Forces	Composed	Published	RK
13	2 choruses:		M. Lermontov	3 female vv	1874	St Petersburg and Leipzig, 1875	46b
	1 Tuchki nebesnïye	Clouds in the Sky					
	2 Nochevala tuchka zolotaya	The golden cloud had slept					
14	4 variations and fughetta on a Russian folksong, Nadoyeli nochi	(I am tired of the nights)	folk text	4 female vv, pf/hmn ad lib	1875	St Petersburg and Leipzig, 1875	46b
16	6 choruses					St Petersburg, 1846	46
	1 Na severe dikom	In the wild north	Lermontov	SATB	1875		
	2 Vakkhicheskaya pesn'	Bacchic Song	A. Pushkin	TTBB	1875		
	3 Staraya pesnya: Iz lesov dremuchikh severnïkh	Old Song: From the dense northern forests	A. Kol'tsov	SATB	1876		
	4 Mesyats plïvyot i tikh i spokoyen	The moon floats quietly and peacefully	Lermontov	SATB	1876		
	5 Poslednyaya tucha rasseyannoy buri	The last cloud of the scattered storm	Pushkin	SSAA	1876		
	6 Molitva: Vladïka dney moikh	Prayer: Rule my days	Pushkin	SATB	1875		
18 (1887) or 22 (1877)	2 choruses:			SATB	1876	St Petersburg, 1876	46b
	1 Pred raspyat'yem (fuga v miksolidiyskom lade)	Before the Cross (fugue in the Mixolydian mode)	Kol'tsov				

Op.	Title	Translation	Text	Forces	Composed	Published	RK
	2 Tatarskiy polon (variatsii na russkuyu temu v miksolidiyskom lade)	The Tatar captivity (variations on a Russian theme in the Mixolydian mode)	folk text				
23	4 choruses:			3 male vv, pf ad lib	1876	St Petersburg and Leipzig, 1876	46b
	1 Krest'yanskaya pirushka	The peasant feast	Kol'tsov				
	2 Voron k voronu letit	Raven flies to raven	Pushkin				
	3 Plenivshis' rozoy solovey	Enslaved by the rose the nightingale	Kol'tsov				
	4 Dayte bokalï	Pass the goblets	Kol'tsov				
20	Stikh ob Alexeye Bozh'yem cheloveke	Poem about Aleksey, the Man of God		ATB, orch	1878	Leipzig, *c*1880	*24, 44
19	15 Russian folksongs:			mixed vv	1879	Moscow, 1879	46b
	1 Iz-za lesu, lesu tyomnogo (svadebnaya)	From the forest, the dark forest (wedding song)					
	2 Kak pri vechere (svadebnaya)	As at evening (wedding song)					
	3 A i gusto na beryoze list'ya (troitskaya)	The leaves are thick on the birch tree (Trinity song)					
	4 Zelyona grusha vo sadu (svadebnaya)	The green pear tree in the garden (wedding song)					
	5 Kak za rechoyu (velichal'naya)	As across the river (ceremonial)					
	6 Vo luzkakh (khorovodnaya)	In the meadows (khorovod song)					
	7 Chto vilis'-to moi rusï kudri (protyazhnaya)	When my auburn locks were curly (protyazhnaya, or protracted lyrical song)					
	8 Poduy, poduy nepogodushka (protyazhnaya)	Blow, storms, blow					
	9 Akh, talan-li moy (protyazhnaya)	Oh, my good fortune					
	10 Tï vzoydi solntse krasnoye (razboinichya)	Rise, red sun (robbers' song)				slightly different version pubd in a collection, Moscow, 1884	
	11 Vzoydi tï solntse, ni nizko, vïsoko (khorovodnaya)	Rise, O sun, not low but high (khorovod song)					
	12 Ay, vo pole lipen'ka (troitskaya khorovodnaya)	In the field there is a lime-tree (Trinity khorovod song)					
	13 Zapletisya pleten' (vesennyaya khorovodnaya)	Plait the wattle fencing (spring khorovod song)					
	14 Posmotrite-ka dobrïye lyudi (khorovodnaya)	Just see, good people (khorovod song)					
	15 So v'yunom ya khozhu (khorovodnaya)	Carrying bindweed I walk (khorovod song)					
21	Slava	Glory		SATB, orch	1879–90	St Petersburg, 1895	*24
—	2 choruses:			children's vv	1884 unfinished		46b
	1 Repka	Little turnip					
	2 Kotik	Little tom-cat					

Op.	*Title*	*Translation*	*Text*	*Forces*	*Composed*	*Published*	*RK*
44	Switezianka, cant.		L.A. Mey, after Mickiewicz	S, T, SATB, orch	1897	Leipzig, 1898	*24 † 44
58	Pesn' o veshchem Olege	Song of Oleg the Wise	Pushkin	T, B, TB, orch	1899	St Petersburg, 1901	*24 † 44
60	Iz Gomera, prelude-cantata	From Homer	from the Odyssey	S, Mez, A, SA, orch	1901	Leipzig, 1905	*24 † 44

SACRED CHORAL WORKS

Op.	*Title*	*Translation*	*Forces*	*Composed*	*Published*	*RK*
—	Tebe Boga khvalim	We praise thee O God	SATB	1883	St Petersburg, 1883	–
22	8 nomerov iz 'Liturgii Sv. Ioanna Zlatousta':	8 numbers from the Liturgy of St John Chrysostom:	SATB	1883	St Petersburg, 1884	–
	1 Kheruvimskaya	Song of the Cherubim				
	2 Kheruvimskaya	Song of the Cherubim				
	3 Veruyu	I believe				
	4 Milost' mira	Mercy of peace				
	5 Tebe poyom	We praise Thee				
	6 Dostoyno yest'	It is truly meet				
	7 Otche nash	Our Father				
	8 Voskresnïy prichastnïy stikh: Khvalite Gospoda s nebes	Sunday Communion hymn (Praise the Lord from the heavens)				
22b	Sobraniye dukhovno-muzïkal'nïkh perelozheniy:	Collection of sacred musical arrangements:	SATB	1884	St Petersburg, 1885	–
	1 Kheruvimskaya pesnya	Song of the Cherubim				
	2 Da molchit vsyakaya plot' chelovecha	Let all mortal flesh keep silent				
	3 Voskresnïy prichastnïy stikh	Sunday Communion hymn				
	4 Se zhenikh gryadet	See the bridegroom comes				
	5 Chertog tvoy vizhdu, Spase Moy	I enter thy hall, my Saviour				
	6 Psalom: Na rekakh Vavilonskikh	Psalm: By the rivers of Babylon				
—	[Sobraniye dukhovno-muzïkal'nïkh sochineniy i perelozheniy]	[Collection of sacred works and arrangements]	SATB	1883–4	St Petersburg, not earlier than 1913	–
	1 Kto yest' sey Tsar' slavï?	Who is the King of Glory?				
	2 Krestu tvoemu	Before Thy Cross				
	3 Kheruvimskaya pesn' no.4	Song of the Cherubim no.4				
	4 Kheruvimskaya pesn' no.5	Song of the Cherubim no.5				
	5 Kheruvimskaya pesn' no.6	Song of the Cherubim no.6				
	6 Tebe poyom no.2	We praise Thee no.2				
	7 Tebe poyom no.3	We praise Thee no.3				
	8 Tebe poyom no.4	We praise Thee no.4				
	9 Tebe poyom no.5	We praise Thee no.5				
	10 Tebe poyom no.6	We praise Thee no.6				
	11 Dostoyno yest' no. 2	It is truly meet no.2				
	12 Khvalite Gospoda s nebes	Praise the Lord from the Heavens	SSAATTBB			
	13a Khvalite Gospoda s nebes no.1 (Prichastnïy stikh no.1 v voskresen'ye)	Praise the Lord from the Heavens no.1 (Sunday Communion hymn no.1)	SATB			
	13b Khvalite Gospoda s nebes no.2 (Prichastnïy stikh no.1 v voskresen'ye)	Praise the Lord from the Heavens no.2 (Sunday Communion hymn no.1)				
	14 Tvoryayu angelu svoya dukha (Prichastnïy stikh no.2 v ponedel'nik)	Angelic host (Monday Communion hymn no.2)				
	15 V pamyat' vechnuyu (Prichastnïy stikh no.3 vo vtornik)	The memory of the righteous (Tuesday Communion hymn no.3)				
	16 Chashu spaseniya (Prichastnïy stikh no.4 v sredu)	The Chalice of Salvation (Wednesday Communion hymn no.4)				
	17 Vo vsyu zemlyu (Prichastnïy stikh no.5 v chetverg)	To all the Earth (Thursday Communion hymn no.5)				
	18 Spaseniye sodelal yesi (Prichastnïy stikh no.6 v pyatnitsu)	You have created Salvation (Friday Communion hymn no.6)				
	19a Raduytesya pravednii no.1 (Prichastnïy stikh no.7 v subbotu)	Rejoice the Righteous no.1 (Saturday Communion hymn no.7)				

Op.	Title	Translation	Forces	Composed	Published	RK
	19b Raduytesya pravednii no.2 (Prichastnïy stikh no.7 v subbotu	Rejoice the Righteous No.2 (Saturday Communion hymn no.7)				
	20 Znamenasya na nas svet litsa (Prichastsen na vozdvizhenye kresta)	Bestow on us the Light of your Countenance (Communion: Exaltation of the Cross)				
	21 Vzïde Bog (prichasten na Voznesenye Gospodne)	Arise O God (Communion: the Ascension of Our Lord)				
	22 Dogmatik 1: go glasa: Vsemirnuyu slavu	Dogmatik of the first mode: Glory to the whole world				
	23 Irmosï kanon na Utreni v Velikuyu Subbotu (Volnoyu morskoyu)	Irmos of the Canon for Matins on Easter Saturday (By the waves of the sea)				

ORCHESTRAL

* – full score
† – composer's arr. pf 4 hands
‡ – pf reduction of orch pt.

Op.	Title	Composed	Published	Remarks	RK
1	Symphony no.1				
	1st version	1861–5	Moscow, 1953		*16
	2nd version	1884	St Petersburg, 1885		*16
28	Overture on Three Russian Themes				
	1st version	1866	Moscow, 1954		*20
	2nd version	1879–80	Leipzig, 1886		*20, † 49b
6	Fantasia on Serbian Themes				
	1st version	1867	St Petersburg, 1870		*19b, † 49b
	2nd version	1886–7	Leipzig, 1895		*19b
5	Sadko				
	1st version	1867	Moscow, 1951	entitled Ėpizod iz bïlinï o Sadko [Episode from the legend of Sadko]	*19a
	2nd version	1869	Moscow, 1870	entitled Muzïkal'naya kartina – Sadko [Musical picture – Sadko] in 2nd and 3rd versions	*19a
	3rd version	1891–2	Moscow, 1892		*19a
—	Symphony, b	1866–9	Moscow, 1970	sketches only; pt of 2nd subject used in Mizgir's aria O lyubi menya, lyubi, in Snegurochka	*50
9	Symphony no.2 'Antar'			based on Arabian tale by Senkovsky	*17
	1st version	1868	—		
	2nd version	1875	St Petersburg, 1880		
	3rd version	1897	St Petersburg, 1913	described as Symphonic Suite (2nd symphony)	
	4th version	1903	St Petersburg, 1903	variant of 1875 version	
32	Symphony no.3, C				
	1st version	1866–73	Moscow, 1959	scherzo composed 1866, trio 1870, other movts 1873	*18
	2nd version	1886	Leipzig, 1888		*18
—	Concerto, trbn, military band, B♭	1877	Moscow, 1950		*25
—	Variations, ob, military band, g	1878	Moscow, 1950	on Glinka's song Chto krasotka molodaya	*25
—	Concertstück, cl, military band, E♭	1878	Moscow, 1950		*25
29	Skazka [Legend]	1879–80	Leipzig, 1886	orig. title Baba-Yaga	*20, † 49b
31	Sinfonietta on Russian Themes, a	1879–84	Leipzig, 1887	based on first 3 movts of str qt, 1878–9	*20

Op.	Title	Composed	Published	Remarks	RK
30	Pf concerto, c♯–D♭	1882–3	Leipzig, 1886		*26, ‡ 48
—	Symphony no.4	1884	Moscow, 1970	pf sketches for scherzo, d	50
33	Fantasia on Two Russian Themes, vn	1886–7	Leipzig, 1887	based on Nadoyeli nochi and khodila mladyoshen'ka	*26, ‡ 48
34	Kaprichchio na ispanskiye temï [Spanish capriccio]	1887	Leipzig, 1888	based on projected Fantasia on Spanish themes, vn, orch	*21, † 49b
—	Malorossiyskaya fantaziya [Little Russian fantasia]	1887	Moscow, 1970	pf sketches, 129 bars of score	50
35	Sheherazade, symphonic suite	1888	Leipzig, 1889		*22, † 49b
—	Mazurka na polskiye narodnïye temï, or Souvenir de trois chants polonais, vn	1888	‡ Moscow, 1949 * Moscow, 1964	Polish themes used later in Pan Voyevoda; arr. pf, vn 1893	*26, ‡ 48
36	Svetlïy prazdnik [Russian Easter Festival], ov.	1888	Leipzig, 1890	based on liturgical themes from the Obikhod	*21
—	Theme and Variation no.4	1901	Leipzig, 1903	for Variations on a Russian theme, Uzh tï pole moyo, collab. Artsïbushev, Vïtols, Lyadov, Sokolov and Glazunov	*23
—	Noch' na gore Triglave [Night on mount Triglav]	1899–1901	Moscow, 1959	orch arr. of act 3 of op Mlada	*4 suppl.
37	Serenade, vc	1903	Moscow, 1964	orch arr. of Serenade, vc, pf, 1893	*26
57	Skazka o Tsare Saltane [Tale of Tsar Saltan], musical pictures	*c*1901	St Petersburg, ?1901	suite from op	—
59	Pan Voyevoda	1903–4	Leipzig, *c*1904	suite from op	—
—	Mlada	1903	Leipzig, *c*1904	suite from op	—
—	Noch' pered rozhdestvom [Christmas Eve], chorus ad lib	1903	Leipzig, 1904	suite from op	—
61	Nad mogiloy, prelude [On the tomb]	1904	Leipzig, 1905	in memory of M.P. Belyayev	*23, † 49b
62	Dubinushka [The little oak stick]				
	1st version	1905	Moscow, 1966		*23
	2nd version, chorus ad lib	1906	Leipzig, 1907		*23, † 49b
—	Zdravitsa [Greeting]	1906	Moscow, 1966	for Glazunov's jubilee, 1907	*23
63	Neapolitanskaya pesenka [Neapolitan song]	1907	Moscow, 1966	arr. of Denza: Funiculi, funicula	*23, † 49b
—	Zolotoy petushok [The Golden Cockerel]	1907	Moscow, *c*1908	concert arr. of introduction and wedding march to the op	—
—	Skazka o rïbake i o rïbke [Tale of the fisherman and the fish], sym. poem	1907	—	after Pushkin; sketches only	—
—	Skazka o nevidimom grade Kitezhe i deve Fevronii [Tale of the Invisible City of Kitezh and the Maiden Fevroniya]	*c*1907	Leipzig, ?1909	suite from op	—

CHAMBER MUSIC

Op.	Title	Composed	Published	Remarks	RK
12	String Quartet, F	1875	Moscow, *c*1875		27
—	String Sextet, A, 2 vn, 2 va, 2 vc	1876	Moscow, 1912		27
—	Quintet, B♭, fl, cl, hn, bn, pf	1876	Leipzig, 1911		28a
—	String Quartet on Russian themes:	1878–9	—	first 3 movts used later in Sinfonietta, op.31; last movt arr. pf 4 hands as V tserkvi	
	1 V pole [In the field]	—	—	—	—
	2 Na devichnike [At the wedding-eve party]	—	—	—	
	3 V khorovode [At the khorovod]	—	—		
	4 V monastïre [At the monastery]		Moscow, 1955		27, † 49b

Op.	Title	Composed	Published	Remarks	RK
—	4 variations on a chorale, g, str qt	1885	Moscow, 1955		27
—	String Quartet 'B la F'	1886	Leipzig, 1887	1st movt only, remainder by Lyadov, Glazunov and Borodin; arr. pf 4 hands	27, † 49b
—	String Quartet 'Imeninï' ['Jour de fête']	1887	Leipzig, 1889	finale only (Khorovod), remainder by Glazunov and Lyadov	27
—	Nocturne, F, 4 hn	*c*1888	Moscow, 1955		27
—	2 Duets, F, 2 hn	?1883–94	Moscow, 1955		27
—	Canzonetta and Tarantella, 2 cl	?1883–94	Moscow, 1955		27
—	Serenade, vc, pf	1893	Leipzig, 1895	orchd 1903 as op.37	48
—	String Quartet, G	1897	Moscow, 1955		27
—	Trio, c, vn, vc, pf	1897	Moscow, 1970	outer movts completed by M. Steinberg, 1939	28b
—	Theme and variation no.4, G, str qt	1898	Leipzig, 1899	for Variations on a Russian theme, Nadoyeli nochi nadoskuchili, collab. Artsïbushev, Skryabin, Glazunov, Lyadov, Vītols, Blumenfeld, Ėval'd, Winkler and Sokolov	27
—	Allegro, B♭, str qt	1899	Leipzig, 1899	for collective qt 'Les vendredis', collab. Glazunov, Artsïbushev, Sokolov, Lyadov, Vītols, Osten-Sacken, Blumenfeld, Borodin and Kopïlov	27

PIANO

all for solo pf unless otherwise stated

Op.	Title	Composed	Published	Remarks	RK
—	Overture	*c*1855	—	unfinished, mentioned in Rimsky-Korsakov's Chronicle	—
—	Allegro, d	1859–60	—	mentioned in Chronicle	—
—	Variations on a Russian theme	1859–60	—	mentioned in Chronicle	—
—	Nocturne, b♭	*c*1860	—	mentioned in Chronicle	—
—	Funeral march, d	*c*1860	—	mentioned in Chronicle	—
—	Scherzo, c, pf 4 hands	*c*1860	—	mentioned in Chronicle	—
17	6 fugues, d, F, C, E, A, e	1875	St Petersburg, *c*1875		—
—	4-pt. fugue, C	1875	Moscow, 1959	arr. pf 4 hands 1875	49a
—	3 4-pt. fugues, C, e, g	1875	St Petersburg, *c*1875	nos.2 and 3 are double fugues; no.3 on B–A–C–H	49a
—	6 3-pt. fugues, G, F, E, A, d, D	1875	Moscow, 1959		49a
—	3 fughettas on Russian themes: 4-pt., g; 4-pt., d; 3-pt., g	1875	Moscow, 1959		49a
15	3 pieces: Valse, Romance, Fugue	1875–6	St Petersburg, *c*1880		49a
11	4 pieces: Impromptu, Novellette, Scherzino, Etude	1876–7	St Petersburg, 1878		49a
10	6 variations on B–A–C–H: Valse, Intermezzo, Scherzo, Nocturne, Prelude, Fugue	1878	St Petersburg, 1878		49a
—	Parafrazï [Paraphrases, also known as Chopsticks paraphrases]	1878	St Petersburg, 1880	Variations nos.1, 2, 6, 11–13, 16, 19 and Berceuse, Fughetta on B–A–C–H, Tarantella, Minuet, Carillon and Grotesque March (and addl. pieces in 2nd edn, 1893); remainder by Borodin, Cui, Lyadov, Liszt and Shcherbachev	49a
—	V tserkvi [In church], pf 4 hands	1879	Moscow, 1966	arr. of last movt of str qt, 1878–9	49b
—	Variations on a theme by Misha, pf 3 hands	?1878–9	Moscow, 1959	theme by Rimsky-Korsakov's eldest son, Mikhail	49a
—	Shutka (kadril') [Joke, quadrille]	1885	Leipzig, 1891	figure 6 (finale) only; remainder by Artsïbushev, Vītols Lyadov, Sokolov and Glazunov	49a
—	String quartet 'B-la-F', arr. pf 4 hands	1886	Moscow, 1966	1st movt only	49b

Op.	Title	Composed	Published	Remarks	RK
38	Prelude-impromptu, Mazurka	1894	St Petersburg, 1896	for Bessel's 25th jubilee album, collab. Artsïbushev, Cui, Glazunov, Lyadov and Sokolov	49a
—	Allegretto, C	1895	Moscow, 1959		49a
—	Prelude, G	1896	Moscow, 1959		49a
—	Fugal intermezzo, pf 4 hands	1897	—	intended for Motsart i Sal'yeri	—
—	Variation no.1, A	1899	Leipzig, 1900	for Variations on a Russian theme, collab. Winkler, Blumenfeld, Sokolov, Vītols, Lyadov, Glazunov	49a
—	Pesenka (v doriyskom lade) [Little Song (in the Dorian mode)]	1901	St Petersburg, 1903	repr. as no.3 in Armenian collection Artsunker [Tears] (St Petersburg, 1907)	49a

SONGS

unless otherwise stated, for 1v, pf acc. and in RK 45

Op.	Title	English version	Text	Composed	Published	Remarks
—	Babochka, duet	The Butterfly	anon.	1855	—	not in RK
—	Vïkhodi ko mne, signora	Come out to me, signora	anon.	1861	RMG (1909)	not in RK
—	V krovi gorit ogon' zhelan'ya	In the blood burns the fire of desire	A. Pushkin	1865	—	not in RK; ?lost
2	4 songs:				St Petersburg, 1866	
	1 Shchekoyu k shcheke tï moyey prilozhis'	Lean thy cheek to mine	Heine, trans. M. Mikhaylov	1865		piano part written by Balakirev
	2 Vostochnïy romans: Plenivshis' rozoy, solovey	Eastern Song: Enslaved by the rose, the nightingale	A. Kol'tsov	1865–6		
	3 Kolïbel'naya pesnya iz dramï 'Pskovityanka': Bayu, bayushki, bayu	Lullaby	L. Mey	1866		included in 2nd version of Pskovityanka and in Boyarïnya Vera Sheloga
	4 Iz slyoz moikh	From my tears	Heine, trans. Mikhaylov	1866		
-	Tï skoro menya pozabudesh'	You will soon forget me		1866		not in RK; ?lost
3	4 songs:			1866	St Petersburg, 1866	
	1 Yel' i pal'ma	The pine and the palm	Heine, trans. Mikhaylov			orchd with alterations, 1888 (Leipzig, 1891), RK 23; later version, arr. v, pf, RK 45
	2 Yuzhnaya noch'	Southern Night	N. Shcherbina			
	3 Nochevala tuchka zolotaya	The golden cloud has slept	Lermontov			
	4 Na kholmakh Gruzii	On the hills of Georgia	Pushkin			
4	4 songs:			1866	St Petersburg, 1866	
	1 Chto v imeni tebe moyem?	What is my name to thee?	Pushkin			
	2 Gonets	The Messenger	Heine, trans. Mikhaylov			
	3 V tyomnoy roshche zamolk solovey	In the dark grove the nightingale is silent	I. Nikitin			nos.3 and 4 orchd 1891 (Moscow, 1922), RK 23
	4 Tikho vecher dogorayet	Quietly evening falls	A. Fet			
7	4 songs:			1867	St Petersburg, 1867	orig. op.5
	1 Moy golos dlya tebya i laskovïy, i tomnïy	My voice for thee is sweet and languid	Pushkin			

Op.	Title	English version	Text	Composed	Published	Remarks
	2 Yevreyskaya pesnya	Hebrew Song	L. Mey			
	3 Switezianka	Switezianka	A. Mickiewicz, trans. Mey			later used in the choral setting, op.44
	4 Kak nebesa, tvoy vzor blistayet	Thy glance is radiant as the heavens	Lermontov			
8	6 songs:				Moscow, 1870	
	1 Gde tï, tam mïsl′ moya letayet	Where thou art, my thought flies to thee	unknown	1870		
	2 Noch′	Night	A. Pleshcheyev	1868		orchd 1891 (Moscow, 1922), RK 23
	3 Tayna	The Secret	after Chamisso	1868		
	4 Vstan′, soydi!	Arise, come down!	Mey	1870		
	5 V tsarstve rozï i vina	In the kingdom of roses and wine	Fet	1870		
	6 Ya veryu, ya lyubim	I believe, I am loved	Pushkin	1870		
25	2 songs:		Heine, trans. Mikhaylov		St Petersburg, 1876	
	1 K moyey pesne	To my song		1870		
	2 Kogda glyazhu tebe v glaza	When I gaze into thy eyes		1876		
26	4 songs:			1882	St Petersburg, 1882	
	1 V porïve nezhnosti serdechnoy	In moment to delight devoted	Byron, trans. I. Kozlov			
	2 Zaklinaniye	Evocation	Pushkin			
	3 Dlya beregov otchiznï dal′noy	For the shores of thy far native land	Pushkin			
	4 Pesnya Zyuleyki	Zuleika's song	Byron, trans. Kozlov			
27	4 songs:			1883	St Petersburg, 1883	
	1 Gornimi tikho letela dusha nebesami	Softly the spirit flew up to Heaven	A.K. Tolstoy			
	2 Ėkho	The Echo	F. Coppée, trans. S. Andreyevsky			
	3 Tï i vï	Thou and you	Pushkin			
	4 Prosti! Ne pomni dney naden′ya	Forgive! Remember not these tearful days	N. Nekrasov			
39	4 songs:		A.K. Tolstoy	1897	Leipzig, 1897	
	1 O, yesli b tï mogla	Oh, if thou couldst for one moment				
	2 Zapad gasnet v dali bledno-rozovoy	The west dies out in the distant pallid rose				
	3 Na nivï zheltïye niskhodit tishina	Silence descends on the golden cornfields				
	4 Usni, pechal′nïy drug	Sleep, my poor friend				
40	4 songs:			1897	Leipzig, 1897	
	1 Kogda volnuyetsya zhelteyushchaya niva	When the golden cornfield waves	Lermontov			
	2 Po nebu polunochi	Across the midnight sky	Lermontov			
	3 O chyom v tishi nochey	Of what I dream in the quiet night	A. Maykov			
	4 Ya v grote zhdal tebya v urochnïy chas	I waited for thee in the grotto at the appointed hour	Maykov			
41	4 songs:			1897	Leipzig, 1897	
	1 Nespyashchikh solntse	Sun of the sleepless	A.K. Tolstoy, after Byron			
	2 Mne grustno	I am unhappy	Lermontov			
	3 Lyublyu tebya, mesyats (Melodiya s beregov Ganga)	I love thee, moon (Melody from the banks of the Ganges)	Maykov			
	4 Posmotri v svoy vertograd (Iz vostochnogo mira)	Look in thy garden	Maykov			
42	4 songs:			1897	Leipzig, ?1897	
	1 Shyopot, robkoye dïkhan′ye	A whisper, a gentle breath	Fet			
	2 Ya prishyol k tebe s privetom	I have come to greet thee	Fet			

Op.	Title	English version	Text	Composed	Published	Remarks
	3 Redeyet oblakov letuchaya gryada (ėlegiya)	The clouds begin to scatter (Elegy)	Pushkin			
	4 Moya balovnitsa	My spoiled darling	Mickiewicz, trans. Mey			
43	Vesnoy [In spring]:			1897	Leipzig, 1898	
	1 Zvonche zhavoronka pen′ye	The lark sings louder	A.K. Tolstoy			
	2 Ne veter, veya s vïsotï	Not the wind, blowing from the heights	A.K. Tolstoy			
	3 Svezh i dushist tvoy roskoshnïy venok	Cool and fragrant is thy garland	Fet			
	4 To bïlo ranneyu vesnoy	Early spring	A.K. Tolstoy			
45	Poėtu [To the poet]:				Leipzig, 1898 [1899]	
	1 Ėkho	The Echo	Pushkin	1897		
	2 Iskusstvo	Art	Maykov	1897		
	3 Oktava	The Octave	Maykov	1897		
	4 Somneniye	Doubt	Maykov	1897		
	5 Poėt	The Poet	Pushkin	1899		
46	U morya [By the sea]:		A.K. Tolstoy	1897	Leipzig, 1898	
	1 Drobitsya, i pleshchet, i brïzzhet volna	The wave breaks into spray				
	2 Ne penitsya more	Not a sound from the sea				
	3 Kolishetsya more	The sea is tossing				
	4 Ne ver′ mne, drug	Do not believe me, friend				
	5 Vzdïmayutsya volnï	The waves rise up like mountains				
47	2 duets, Mez, Bar, or S, T:			1897	Leipzig, 1898	in RK 46a; orchd 1905 (Leipzig, 1906), RK 46a
	1 Pan	Pan	Maykov			
	2 Pesnya pesen	The Song of Songs	Mey, after the Bible			
49	2 songs, B:		Pushkin		Leipzig, 1898	
	1 Anchar	The Upas Tree		1882		rev. 1897; orchd 1906 (Leipzig, 1907), RK 23; this version arr. v, pf, ?1906, RK 45
	2 Prorok	The Prophet		1897		orchd, with male vv ad lib, 1899 (Leipzig, 1899), RK 23; this version arr. v, pf, 1899, RK 45
50	4 songs:		Maykov, after modern Greek poems		Leipzig, 1898	
	1 Deva i solntse	The Maiden and the Sun		1897		
	2 Pevets	The Singer		1897		
	3 Tikho more goluboye	Quiet is the blue sea		1897		
	4 Yeshchyo ya poln, o drug moy milïy	I am still filled, dear friend		1898		
51	5 songs:		Pushkin	1897	Leipzig, 1898	
	1 Medlitel′no vlekutsya dni moi	Slowly drag my days				
	2 Ne poy, krasavitsa, pri mne	Do not sing to me, o lovely one				
	3 Tsvetok zasokhshiy	Withered flower				
	4 Krasavitsa	The Beauty				
	5 Nenastnïy den′ potukh	The rainy day has waned				
52	2 duets:		Maykov		Leipzig, 1898	in RK 46a

Op.	Title	English version	Text	Composed	Published	Remarks
	1 Gorniÿ klyuch, S, Mez, or T, Bar	The Mountain Spring		1897		orchd as trio, S, Mez, A, op.52b, 1905 (Leipzig, 1906), RK 46a
	2 Angel i demon, S, Bar, or T, Mez	Angel and Demon		1898		
53	Strekozï, 2 S, Mez	Dragonflies	A.K. Tolstoy	1897	Leipzig, 1898	in RK 46a; orchd, with female vv ad lib, 1897 (Leipzig, 1898), RK 46a
55	4 songs, T:				Leipzig, 1898	
	1 Probuzhden'ye	Awakening	Pushkin	1897		
	2 Grechanke	To a Grecian Girl	Pushkin	1898		
	3 Snovideniye	The Dream	Pushkin	1898		
	4 Ya umer ot schast'ya	I died from happiness	L. Uhland, trans. V. Zhukovsky	1898		
56	2 songs, S:		Maykov	1898	Leipzig, 1899	
	1 Nimfa	The Nymph				orchd 1905 (Leipzig, 1908), RK 23
	2 Son v letnyuyu noch'	Summer Night's Dream				orchd 1906, ?unpubd, lost

FOLKSONG COLLECTIONS

Op.	Title	Translation	Compiled	Published	PRemarks	RK
24	Sbornik 100 russkikh narodnïkh pesen	Collection of 100 Russian folksongs	1875–6	St Petersburg, 1877	—	47
	40 narodnïkh pesen	40 folksongs	1875–82	Moscow, 1882	collab. T.I. Filippov	47

WORK ON COMPOSITIONS BY OTHERS

Borodin: Final chorus from Prince Igor, orchd 1879, prol and Act 1 scene i rev. 1885, whole op completed and orchd with Glazunov 1887–8
Nocturne from String Quartet no.2 arr. vn and orch 1887
First Symphony rev. with Glazunov
Second Symphony rev. with Glazunov
Finale to Act 4 of collective Mlada orchd 1890
Song The Sea orchd 1906

Cui: First number from the op William Ratcliff orchd 1868, Introduction to Act 1 and Entr'acte to Act 3 reorchd 1894

Dargomïzhsky: Op The Stone Guest orchd 1869–70, first scene reorchd 1899, whole op reorchd and rev. 1902
Chorus of Maidens from Rogdana orchd 1873

Glinka: Music for stage band in Ruslan and Lyudmila, 1876
Score of A Life for the Tsar arr. and ed. with Balakirev and Lyadov (pubd 1881), new edn with Glazunov (pubd 1907)
Score of Ruslan and Lyudmila arr. and ed. with Balakirev and Lyadov (pubd 1878)
Excerpts from ops, arr. str qt 1884
Score Jota aragoñesa, Kamarinskaya, Prince Kholmsky, Summer Night in Madrid, Valse-fantaisie and other works all ed. and arr.

Handel: Seven numbers from Samson orchd with other Conservatoire students 1875–6

Musorgsky: 2nd version of trio of Destruction of Sennacherib orchd 1874; complete work orchd later (pubd 1894)
Persian Dances from the op Khovanshchina ed. and orchd 1879; whole op rewritten, completed and orchd 1881–3
Various orchestral and choral works, songs etc. ed. and orchd, 1881–3
Dream Intermezzo from Sorochintsï Fair rewritten and rescored for orchestra as Night on the Bare Mountain 1886
Coronation Scene from Boris Godunov reorchd 1892; whole opera cut rev. and reorchd 1892–6; rewritten and reorchd with restoration of cuts 1906; two passages written for the Coronation Scene in Diaghilev's Paris Production, 1907
Op The Marriage rev. and partly orchd 1906

	Songs Hopak, Gathering Mushrooms and Perasnat Lullaby orchd 1906
	Song With Nurse freely arr. 1908
	Songs Night (with restoration of Pushkin's words), The Field Marshall and pt. of Serenade orchd 1908
Schubert:	Grand March in A minor orchd 1869
Schumann:	Carnaval orchd with others

TRANSCRIPTIONS FOR MILITARY BAND (1873–83)

Meyerbeer: Coronation March from Le prophète; Isabella's aria from Robert le diable, cl, military band; Conspiracy Scene from Les Huguenots
L. de Meyer: Berlioz's version of Marche marocaine
Schubert: March, b
Wagner: Prelude to Lohengrin
Mendelssohn: Nocturne and Wedding March from Midsummer Night's Dream
Beethoven: Overture Egmont

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(2) Nadezhda Nikolayevna Rimskaya-Korsakova [née Purgol'd] (*b* St Petersburg, 19/31 Oct 1848; *d* Petrograd, 11/24 May 1919). Pianist, composer and writer, wife of (1) Nikolay Andreyevich Rimsky-Korsakov. She began to learn the piano at the age of nine. Beginning in the 1850s she participated in musical events in her parents' home with their neighbour, Dargomïzhsky, and in the 1860s and 70s, with her vocalist sister Aleksandra (later Molas), in soirées sponsored by the Balakirev circle. Under Dargomïzhsky's tutelage, she learnt how to reduce orchestral scores. During the period 1868–71 she acted as the 'dear orchestra' for readings of Dargomïzhsky's *The Stone Guest*, Musorgsky's *Marriage* and *Boris Godunov*, Cui's *William Ratcliff* and Rimsky-Korsakov's *The Maid of Pskov*. In the mid-1860s she studied at the St Petersburg Conservatory with Gerke (piano), N.I. Zaremba (theory) and, later, Rimsky-Korsakov (composition, orchestration). Although she gradually gave up composition after her marriage to Rimsky-Korsakov in 1872, she had a considerable influence on the creation of his first three operas. She travelled with her husband, attended rehearsals and proofread and arranged compositions by him and others. Her last years were dedicated to issuing her husband's posthumous literary and musical legacy, maintaining standards for performance of his works (particularly where Diaghilev was concerned) and preparing material for a museum in his name. Rimskaya-Korsakova's compositions, all apparently unpublished, include an orchestral piece *Zakoldovannoye mesto* ('An Enchanted Place'; 1872), an opera *Midsummer Night* in piano-vocal score, piano pieces and songs.

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(3) Andrey Nikolayevich Rimsky-Korsakov (*b* St Petersburg, 17 Oct 1878; *d* Leningrad, 23 May 1940). Musicologist, son of (1) N.A. Rimsky-Korsakov, and husband of the composer Yuliya Veysberg (1880–1942). His interest in music was encouraged from childhood and he played the cello in the family string quartet. He had to abandon his studies at St Petersburg University after participating in student protests, and in 1900 went abroad to study philosophy in Strasbourg and Heidelberg. On his return to St Petersburg he taught logic and the history of philosophy for a number of years in Gymnasiums. He adopted music as a career in 1912 when he became music correspondent of the newspaper *Russkaya molva*, and contributed to *Severnïye zapiski* and other publications. In 1915 he became editor of the new magazine *Muzïkal'nïy sovremennik* (1915–17), the first publication of its kind in Russia, covering not only concert life but also aspects of the history and theory of music. He contributed numerous articles, including studies on Musorgsky, Skryabin and Taneyev to the journal as well as polemical essays to its supplement *Khronika*, which concentrated on current musical events. He also prepared three issues of the journal *Muzïkal'naya letopis'* (1922–5), the successor to *Muzïkal'nïy sovremennik* which had ceased publication in 1917.

From 1918 until the end of his life Rimsky-Korsakov worked in the Saltïkov-Shchedrin Public Library in Leningrad as head of its music department. There he continued Stasov's work in cataloguing the library's vast

collection of music manuscripts, and in 1938 produced a definitive guide to the collection. He also gave classes in music history at Leningrad University (1921–4) and was a member of the department of music history and theory at the Institute of Historical Studies (1923–8). He worked assiduously on behalf of his father's music, and helped set up the museum in Rimsky-Korsakov's St Petersburg flat. He wrote a five-volume study on his father's life and works (1933–46), and edited the third, fourth and fifth editions of his *Letopis' moyey muzïkal'noy zhizni* ('Chronicle of my Musical Life'); in the last years of his life he did much of the preparatory work for the publication of the correspondence between Rimsky-Korsakov and Tchaikovsky. Together with Maximilian Steinberg, he edited the first published volume (the collected songs, vol.xlv, Moscow, 1946) of the collected edition of Rimsky-Korsakov's works, and he also edited Glinka's memoirs and the collected letters of Musorgsky.

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(4) Georgy Mikhaylovich Rimsky-Korsakov (*b* St Petersburg, 13/26 Dec 1901; *d* Leningrad [now St Petersburg], 10 Sept 1965). Composer and musicologist, nephew of (1) N.A. Rimsky-Korsakov. He studied under M.A. Steinberg, Sokolov, Lyapunov and Nikolayev at the Petrograd/Leningrad Conservatory until 1927. In the following year he took his *kandidat* degree at the Leningrad Institute of Theatre and Music, supervised by Finagin and Asaf'yev. He taught from 1927 at the Leningrad Conservatory, where he was Asaf'yev's assistant up to 1929; courses that he directed included acoustics, score reading and orchestration. During the period 1929–32 he also worked at the Lenfilm film studio as a sound engineer. In 1923 he founded a Petrograd society for quarter-tone music, and he made public appearances in concerts and lectures as the director of an ensemble for music of this type (1925–32). His compositions make use of a quarter-tone harmonium and the Emiriton, an electronic keyboard instrument constructed by A.A. Ivanov, A.V. Rimsky-Korsakov, V.L. Kreytser and V.P. Dzerzhkovich.

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(selective list)

Orch: Sym., F, 1925

Vocal: Myatezh [Uproar] (cant, E. Verhaeren, trans. V. Bryusov), 1927; Rumyanoy zareyu [In the Glow of the Evening] (A. Pushkin), 2 solo vv, pf, 1935; 3 vityaza [3 heroes] (M. Lermontov), 3 solo vv, pf, 1936; Parus [Sail] (Lermontov), 2 solo vv, pf, 1938; Morskaya pekhota [Sea Infantry] (A. Barto), 1v, pf, 1941–5; other trios, duets and songs, *c*100 romances

Chamber: Qnt, cl, hn, str trio, 1925; 2 str qts, 1926, 1932; Octet, 2 Emiritons, 2 cl, bn, str trio, 1932; Pieces, vn, pf, 1934–55; Poem, vc, pf, 1951; pieces for vc, pf and Emiriton, pf; quarter-tone pieces for 2 pf, harp, harmonium, 2 hps, 1925–30

Pf: 24 preludes, 1922–55; 2 sonatas, 1924, 1932; 8 studies, 1932

Incid music, film scores, folksong arrs.

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'O vïsote kombinatsionnïkh tonov' [The pitches of combination tones], *De musica*, iii (1927), 155–65

'Akusticheskoye obosnovaniye teorii ladovogo ritma' [The acoustic basis of the theory of key-rhythm], *Muzïkoznaniye*, iv (1928), 79–92

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MARINA FROLOVA-WALKER (1), LYLE NEFF (2), RITA McALLISTER/IOSIF GENRIKHOVICH RAYSKIN (3), DETLEF GOJOWY (4)

Rinaldi, Andrea (*b* Francofonte, Sicily; *fl* 1627–44). Italian composer. He was a priest living under the protection of the noble family Bonanno and Colonna, whose two branches resided respectively at Caltagirone and Syracuse, while some members were knights of Malta. He was *maestro di cappella* of Mdina Cathedral, Malta (1627–31), of the city of Syracuse (1633–4) and of the city of Caltagirone (1634–5, and April–December 1638). On 5 August 1644 he acted as *maestro di cappella* for the feast of the Madonna della Neve in Francofonte. His *Il primo libro de motetti a due, tre e quattro voci* (Palermo, 1634) was discovered in the cathedral archives at Mdina in 1979. The texts are taken from the *Psalms*, the *Song of Songs*, the Gospels, *Acts* and *Revelations*. Others are paraliturgical hymns. The voices (two sopranos, mezzo soprano, two altos, two tenors and two basses) are combined in various ways. The style is somewhat rigid and harmonically predictable, with alternating duple and triple metres, limited chromaticism and the occasional madrigalism.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Rinaldi, Susana (*b* Buenos Aires, 25 Dec 1935). Argentine tango singer. She studied classical singing at the Conservatorio Nacional de Música before training as an actress at Buenos Aires's principal drama school, the Escuela de Arte Dramático. In the mid-1960s an invitation to record from the Madrigal label drew her back to singing, and a series of popular television appearances in 1967 established her as perhaps the outstanding contemporary woman singer in the tango genre. With her remarkably controlled alto voice, exquisite diction and dramatic expressiveness, she was the first to perform the seemingly impossible task of providing genuinely fresh versions of Carlos Gardel classics like *Melodía de arrabal* and *Cuesta abajo*. The first of her several LPs appeared in 1967. She was acclaimed at Buenos Aires's celebrated Michelangelo nightclub (1969) and at the Olympia in Paris (1977) on the first of many successful trips abroad.

SIMON COLLIER

Rinaldo dall'Arpa (*b* late 16th century; *d* 2 Aug 1603). Italian harpist, singer and composer. He was a highly esteemed member of Gesualdo's retinue of musicians. He accompanied him to Ferrara in 1594: a letter from a courtier to Alfonso II, Duke of Ferrara, stated that Gesualdo 'hopes that Rinaldo will be able to join in the singing from time to time'. A letter written by the custodian of instruments at the court of Ferrara in December 1598 mentions that a 'Rainaldo detto la arppa' had taken a new harp to Rome and never returned it. Rinaldo dall'Arpa is probably the composer of two keyboard pieces (in *GB-Lbl* Add.30491, ed. in CEKM, xxiv, 1967).

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ROLAND JACKSON

Rinaldo di [da] **Capua** (*b* Capua or Naples, *c*1705; *d* ?Rome, *c*1780). Italian composer, possibly the father of Marcello Bernardini. Burney (1771) described him as:

> an old and excellent Neapolitan composer. He is the natural son of a person of very high rank in that country, and at first only studied music as an accomplishment; but being left by his father with only a small fortune, which was soon dissipated, he was forced to make it his profession. He was but seventeen when he composed his first opera at Vienna.

Burney's description of Rinaldo as 'old' in 1771 and his string of operatic successes beginning in 1737 suggest a birthdate around 1710. Presumably, the epithet 'di Capua' indicates that Rinaldo was born in the town of this name 30 km north of Naples. Probably he studied privately; his name does not appear on the rolls of the Neapolitan conservatories.

Rinaldo made his career in Rome, where he presented his first known opera, *Ciro riconosciuto*, in 1737. The satirical opera *La commedia in commedia* was so outstanding a success at the Teatro Valle the following year that it was repeated in Florence (1741), London (1748), Venice (1749) and Munich (1749), and various versions of it were staged under other titles elsewhere. His most celebrated *opera seria* was *Vologeso, re de' Parti*, first performed in 1739. *La libertà nociva* (1740) enhanced his reputation as a composer of comic opera and, like *La commedia*, was repeated in various European cities. On 18 March 1740 Rinaldo set out for Lisbon, where he had a contract for 1000 scudi per annum; he composed three *opere serie* there but was back in Rome by 1742. Eustachio Bambini's company of Italian *bouffons* performed *La donna superba* (an abridged setting of *La commedia in commedia*) in Paris in 1752 and *La zingara* in 1753. The latter was extraordinarily successful; there were innumerable revivals and it played an important part in the Querelle des Bouffons. Rinaldo's last *opera seria*, *Adriano in Siria*, was performed in 1758. From then on he wrote only comic operas, and those infrequently. According to Dent, the last of them, *La Giocondina* (1778), was performed posthumously.

Rinaldo experienced 'various vicissitudes of fortune; sometimes in vogue, sometimes neglected'. Burney (1789) also said: he 'was living, or rather starving in 1770 at Rome'. In his last years, 'the accumulated produce of his pen, had by a graceless son been sold for waste paper' (Burney, 1771).

About 40 stage works have been identified as by Rinaldo, of which two are doubtful. The problem of cataloguing is complicated by his tendency to present reworkings of his operas under new titles and by confusion with Marcello di Capua (Bernardini). Apart from a few dozen separate arias, the music of only six operas survives. In *Gli impostori* (1751) two of the 19 arias are in *ABA* form and ten in da capo form. The style is typical of Rinaldo, ranging from farcical caricature to lyrical and sentimental expression. The words are set to nimble figures and the declamation is clearly articulated. Accompanied recitative is rare, but the ensembles are expertly composed. The score reveals Rinaldo's favourite texture – three parts, generally for strings: the first violin doubles the vocal line, sometimes varying it; the second violin either doubles the first or follows it at a 3rd or 6th (it is rarely independent); the bass, doubled by the viola (which rarely has an independent part), provides an accompaniment, often in fast repeated notes. Of the 15 numbers in *La zingara*, six are reworkings from *Il cavalier Mignatta* (1751). After the performances by Bambini's *buffa* company in Paris in 1753, *La zingara* was translated into French as *La bohémienne* and adapted as an *opéra comique* by Favart in 1755. He cut out four numbers and added six others by various composers. *La bohémienne* is therefore a pasticcio (the aria 'Examinez sa grâce' is set to a motif from the celebrated 'Tre giorni son che Nina', which has been attributed at various times to Pergolesi, Rinaldo and Ciampi; the true composer remains unknown). A further version, arranged by Bambini, was performed in Pesaro in 1755. The rapid action of *La zingara* is carried along by the exceptionally felicitous inventiveness of the music; in the second intermezzo, the simple *buffo* style in which the work begins is expanded to embrace arias in *seria* style, a chorus and wind instruments. Of Rinaldo's cantatas, only two are known, *La natività* (1753) and the allegorical, festive Cantata *a 5*; they each have a sinfonia and 11 numbers and resemble the operas in style.

The separate arias, which come mainly from *opere serie*, reaffirm Rinaldo's qualities – an architectonic

expansiveness of form, a variety of style related to the expressive needs of the situation, a desire for contrast (especially between the two parts of da capo arias), and occasional bursts of virtuoso coloratura. Burney described the aria 'Ombra che pallida' from *Vologeso* as an 'example of the perfection to which dramatic music was brought in Italy'. Rinaldo's vocation as a dramatist is evident also in his boast that he was 'among the first who introduced long "ritornellos", or symphonies, into the recitatives of strong passion and distress, which express or imitate what it would be ridiculous for the voice to attempt'.

His qualities as an instrumental composer are revealed in his sinfonias, or *ouvertures*, in which he contributed to the development of the Classical symphony-sonata. The first movement departs from the old binary form of the Baroque period and tends towards bithematic structure, with signs of a 'subsidiary thematic group', and tripartite structure, with a sizable central development section. The second movement, formerly a short, unpretentious section, becomes a bipartite song form, and the third movement is normally a jig in binary form. Rinaldo's ability to compose solid, complex forms contradicts Burney's final judgment; although considering him 'a composer of great genius and fire', Burney seems also to have echoed the opinion of La Borde: 'The science of this composer is not equal to his genius'.

WORKS

STAGE

first performed in Rome, music lost, unless otherwise stated

dm – *dramma per musica*

Ciro riconosciuto (dm, 3, P. Metastasio), Tordinona, carn. 1737
Unititled comic op, Valle, 1737
La commedia in commedia (dg, 3, F. Vanneschi, after C.A. Pelli), Valle, 8 Jan 1738; rev. G. Barlocci as L'ambizione delusa, Vencie, S Cassiano, carn. 1744; abridged as La donna superba (int), Paris, Opéra, 19 Dec 1752, *F-Po*; parodied as La femme orgueilleuse, Paris, 8 Feb 1759 (London, *c*1749)
Vologeso, re de' Parti (dm, 3, G.E. Luccarelli, after A. Zeno: *Lucio Vero*), Torre Argentina, carn. 1739, *D-Dl*, *US-NH* (facs. in IOB, xxxviii, 1977)
Farnace (dm, 3, A.M. Lucchini), Venice, S Giovanni Grisotomo, aut. 1739
La libertà nociva (dg, 3, G. Barlocci), Valle, 17 Jan 1740
Catone in Utica (dm, 3, Metastasio), Lisbon, Rua dos Condes, 1740, rev. Milan, Regio, Jan 1748, *P-La*
Didone abbandonata (dm, 3, Metastasio), Lisbon, Rua dos Condes, 1741
Ipermestra (dm, 3), Lisbon, Rua dos Condes, 1741
Le nozze di Don Trifone (int, 2, N.G. Neri), Torre Argentina, carn. 1743
Turno Heredonio Aricino (dm, 3, S. Stampiglia), Capranica, 11 Dec 1743, arias *I-IBborromeo*
Il bravo burlato (int, 2, A. Pavoni), Pallacorda, carn. 1745, rev. as Il capitan Fracasso, Stockholm, 1768, *S-St*
La forza del sangue (int), Pallacorda, 1746
La finta zingarella (int, 2), Perugia, Nobili, carn. 1748
Il vecchio amante (dg, 3), Turin, Carignano, spr. 1748
Il bravo e il bello (int), Granari, 1748
Mario in Numidia (dm, 3, G. Tagliazucchi), Dame, Jan 1749
Untitled comic op, 1750
Il ripiego in amore di Flaminia finta cameriera e Turco (farsetta, 2, A. Lungi), Valle, carn. 1751
Il galoppino (int, 1), Capranica, carn. 1751
Gli impostori (dg, 3), Modena, Ducale, 1751, *I-MOe*
Il cavalier Mignatta (int, 2), Capranica, 1751, *Fc* [6 arias rev. in La zingara]
La forza della pace (int, 2 G. Puccinelli and G. Aureli), Pace, carn. 1752 [also ?1742]
La serva sposa (int, 2), Valle, carn. 1753, aria *Nc*
L'amante deluso (farsetta giocosa, 2, Pavoni), Tordinona, May 1753
La zingara (int, 2), Paris, Opéra, 19 June 1753, *F-Pn*, *I-Fc*, rev. E. Bambini as Il vecchio amante e la zingara (dg, 2), Pesaro, Sole, Jan 1755; as La bohémienne (oc, C.-S. Favart), Paris, Comédie-Italienne (Bourgogne), 28 July 1755, with addns by others, *Mc*; as La bohémienne (comédie, 2, Moustou), Paris, Foire St Laurent, 14 July 1754, *B-Bc*, *D-Bsb*, *GB-Lbl*, *I-Bc*, *Tn*, *S-St*, *US-Bp*, *Wc*
La chiavarina (int, 2, G. Peruzzini and A. Luigi), Valle, carn. 1754
Attalo (dm, 3, A. Papi [pseud. Cleofante Doriano]), Capranica, Feb 1754
La smorfiosa (int, 2), Valle, carn. 1756; rev. Lucca, Pubblico, 1762
Il capitano napoletano (commedia, 2), Florence, Cocomero, spr. 1756
Adriano in Siria (dm, 3, Metastasio), Torre Argentina, 2 Jan 1758, *P-La*
Le donne ridicole (int, 2, C. Goldoni), Capranica, Jan 1759
Il giocatore ed il cavatesori (int), Cagli, Nobili, carn. 1762
Il matrimonio in villa o sia L'amante di tutte (farsetta, A. Galuppi), Tordinona, carn. 1762 [arias and recits]
Il caffè di campagna (farsetta, 2, P. Chiari), Pace, carn. 1764, *La*
Il passeggio in villa (farsetta), Pace, carn. 1765
Il contadino schernito (int), Rome, Pace, carn. 1768
I finti pazzi per amore (farsetta, 2, T. Mariani), Pace, carn. 1770 [also ?1742], *I-Rdp*
La donna vendicativa, o sia L'erudito spropositato (farsetta, 2, A. Pioli), Pace, carn. 1771 [also ?*c*1740], *GB-Lbl* (Act 1), *US-Wc*
La Giocondina (comic op), Pace, 1778

Pasticcios: Merope (dm), Genoa, S Agostino, carn. 1746; Nerone (dm), London

Single arias in *A-Wgm*, *B-Bc*, *D-Dl*, *Mbs*, *MÜp*, *F-Pn*, *GB-Lbl*, *I-Fc*, *Mc*, *Nc*, *US-BEm*

OTHER WORKS

Numerous orats; Per la natività della Beatissima Vergine (cant.), Rome, 1753, *D-MÜp*; Cant. a 5, *F-Pn*
Componimento drammatico (cant.), Rome, 1745; Il pontefice Iaddo (cant.), Rome, 1758; Elia al Carmelo, Rome, 1761; Il roveto ardente, Rome, 1762; L'arca del Testamento, Rome, 1763; Eva riparata, Rome, 1765; L'angelo di Tobia, Rome, 1768: all lost
5 symphonies and numerous ovs. in *A-Wgm*, *B-Bc*, *D-Dl*

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CLAUDIO GALLICO

Rincik (i). Small 15-string zither of Sunda, West Java, also known as *kacapi rincik* (*see also* KACAPI (i)).

Rincik (ii). High-pitched double row GONG-CHIME used in *gamelan saléndro* and *pélog* of West Java.

Rincik (iii). Small Balinese cymbals, consisting of one upturned pair (or three to five overlapping cymbals mounted on a base) and a striking pair which the player holds (*see* INDONESIA, §II, 1, Table 2).

Rinck, Johann Christian Heinrich (*b* Elgersburg, Thuringia, 18 Feb 1770; *d* Darmstadt, 7 Aug 1846). German organist and composer. He studied first with Abicht, J.A. Junghanss and H.C. Kirchner, but received his most important musical training in Erfurt from J.C. Kittel, a former pupil

of Bach, from 1786 to 1789. In 1790 he became municipal organist of Giessen. He moved to Darmstadt in 1805 as organist, Kantor and teacher at the music school, and he was also a member of Grand Duke Ludwig's Hofkapelle. In Darmstadt he met such figures as Abbé Vogler and Gottfried Weber. He became court organist in 1813. Rinck was celebrated as a teacher throughout Germany, and because of him Darmstadt became a centre for aspiring organists. Among his pupils were Charles Hallé, F.C. Kühmstedt, Joseph Mainzer, C.A. and W. Mangold and C.F. Pohl. Rinck was also regarded as an authority abroad, although he seldom left Darmstadt. He was awarded an honorary doctorate from Giessen in 1840.

Rinck's compositions are mainly for the organ. They include many collections of chorale preludes as well as instructive works such as the *Praktische Orgelschule* op.55, the *Vorschule für angehende Organisten* op.82 and the seven-volume *Der Choralfreund oder Studien für Choralspielen* opp.101–27. Rinck was influential in the development of the chorale prelude in the early 19th century, and his *Theoretisch-Praktische Anleitung zum Orgelspielen* op.124 was translated into French, English and Italian during his lifetime. His prime concern was to write in a manner suitable for liturgical use, and the moderation of his artistic methods was esteemed by his contemporaries. Rinck also wrote instructional works, waltzes and variations for the piano, two masses, motets, and much unpublished instrumental music, probably written for the musicians of the Darmstadt Hofkapelle, which lies between the Classical and the Biedermeier style.

Rinck had close connections with the publishers Schott in Mainz, which issued his main organ works and which owned the journal *Cäcilia*, to which he contributed music criticism; he also prepared the piano score of Beethoven's *Missa solemnis* for Schott. In the middle of the 19th century Rinck's library, which contained important 18th-century manuscripts as well as his own compositions, was sold to America and given to Yale University (microfilm in *D-DS*).

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URSULA KRAMER

Rinckart [Rinckhard, Rinckhardt], **Martin** (*b* Eilenburg, nr Leipzig, 23 or 24 April 1586; *d* Eilenburg, 8 Dec 1649). German poet and composer. He went to the Thomasschule, Leipzig, and sang in its choir under Sethus Calvisius, rising to the position of prefect. From 1602 he also studied at the University of Leipzig where he took the bachelor's degree in 1609. In 1610 he became Kantor at the Nikolaikirche, Eisleben, and thus also a teacher at the grammar school there. In 1611 he was appointed deacon at the Annenkirche, Eisleben, and in 1613 priest at nearby Erdeborn. He was crowned Poet Laureate in 1615 and took the master's degree in 1616. Finally in 1617 he returned as archdeacon to Eilenburg, where he worked selflessly until his death, at times under very difficult conditions resulting from the Thirty Years War. He was particularly admired for his rehabilitation of the Eilenburg Kantoreigesellschaft, which had completely fallen into decline.

He was highly regarded in his own day for his numerous literary works, among which seven Lutheran dramas are specially notable (see Liebsch's important, if one-sided, reassessment). Nowadays he is remembered only for *Nun danket alle Gott*, which is among the most popular Protestant hymns. Based closely on *Ecclesiasticus* i.22–4, it originated in 1630 as a Tischlied (not to be confused with Rinckart's *Nun dancket alle Gott, dem Herren Zebaoth*, published in 1630). It is possible that Crüger's famous melody for it, first published in his *Praxis pietatis melica* (1647), derives to some extent from a melody by Rinckart himself. According to Eitner he published two motets, in 1645 and 1648. He published a sacred parody of *Il trionfo di Dori* (RISM 1592[11]) as *Triumphi de Dorothea . . . das ist Geistliches musicalisches Triumph-Cräntzlein* (1619[16]), which was apparently based on the expanded edition and translation, *Musicalisches Streit-kränzlein* (1612–13), by Johann Lyttich, who was briefly his successor at the Nikolaikirche.

WORKS

Triumphi de Dorothea . . . das ist Geistliches musicalisches Triumph-Cräntzlein, 1619[16]
Monetarius seditiosus . . . Der Müntzerische Bawren-Krieg [Lutheran play, incl. 2 'Berckreyen', 4vv] (Leipzig, 1625)
Evangelischer Triumph-Gesang (Nun dancket alle Gott, dem Herren Zebaoth), S, bc (Leipzig, 1630)
Der Teutsche Lamuel und sein und seiner . . . Mutter . . . Braut- und Weiber-Lobelied (Lass sich andere lieblich und schöne düncken) [wedding song for M. Crellen], inc. (n.p., 1641)
Viel Töchter bringen Reichtumb (Wol! O wol Euch, Herr Bräutigam), 4vv (Leipzig, 1645)
Venanti Fortunati dulce lignum (Pange lingua gloriosa), 1v (Leipzig, 1648)

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Rinforzando (It.: 'strengthening', 'reinforcing'; gerund of *rinforzare*). A dynamic and expression mark, sometimes abbreviated as *R*, *rinf.*, *rf* or *rfz*. It implies a more sudden increase in volume than *crescendo*, and is often applied only to a short phrase or group of notes. In the 18th

century, and particularly in the work of the Mannheim composers, it was used for a very short crescendo; and occasionally it was applied to a single note demanding an accent less extreme than is required by *sforzando* or *sforzato*. But consistency of usage is not easy to find: in the *Meistersinger* prelude Wagner has a *rinforzando* stretching over two bars.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Ringbom, Nils-Eric (*b* Turku, 27 Dec 1907; *d* Helsinki, 13 Feb 1988). Finnish composer and critic. He studied at the Åbo Akademi (1927–8, 1930–33, MA 1933) and at Helsinki University (1928–30, DMus 1955), his principal teachers being O. Andersson (theory and musicology) and Leo Funtek (violin and instrumentation). After playing the violin in the Turku PO (1927–8, 1930–32), he served as assistant manager (1938–42) and managing director (1942–70) of the Helsinki PO. He was also artistic director of the Sibelius Festival (1951–60), chairman of the Finnish section of the ISCM (1955–9) and chairman of the Helsinki Festival (1966–70). He also served as music critic of the *Svenska pressen* (1933–44) and the *Nya pressen* (1945–70). His quite distinctive music makes moderate use of new techniques. The Wind Sextet was the first Finnish work performed at an ISCM Festival (1952).

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Solo vocal: Vandrerska [The Wanderer] (L. Tegengren), S, orch, 1942; Ur en dagbok [From a Diary] (K.-G. Hildebrand), S, pf, 1945; 4 Songs (G. Björling), Mez, orch, 1947; 3 Songs (E. Linde), Bar, pf, 1971–2

Inst: Andantino grazioso, pf, 1931; Tema con variazioni, pf, 1932; Andantino, vn, pf, 1935; Duo, vn, va, 1945; Sextet, ob, eng hn, cl, b cl, bn, hn, 1951; Str Qt, 1952

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ERIK WAHLSTRÖM/ERKKI SALMENHAARA

Ringeissen, Bernard (*b* Paris, 15 May 1934). French pianist. He studied with Georges de Lausnay at the Paris Conservatoire, receiving a *premier prix* in 1951, and subsequently with Marguerite Long and Jacques Février. In 1954 he won first prize in the Geneva Competition, and the following year won second prize in the Marguerite Long-Jacques Thibaud Competition and fourth prize in the Chopin Competition in Warsaw. He has performed throughout Europe, North and South America, Russia and East Asia, and in 1975 gave the first performance of Marcel Landowski's Second Concerto, conducted by Igor Markevitch. His recordings include the complete piano works of Saint-Saëns and Stravinsky, the major works of Alkan and (with Noël Lee) Debussy's music for two pianos and piano duet.

CHARLES TIMBRELL

Ringer, Alexander L(othar) (*b* Berlin, 3 Feb 1921). American musicologist of Dutch origin. He was educated in Berlin and Amsterdam, where his teachers included Henk Badings, Felix de Nobel, Marius Flothuis and K.P. Bernet Kempers. During World War II he worked with Willy Rosen's cabaret company and taught music education in the Belsen concentration camp, 1943–4. After emigrating to the USA he took the MA in 1949 from the New School for Social Research in New York and the PhD in 1955 from Columbia University, where he studied with Paul Henry Lang, Erich Hertzmann and William Mitchell. In 1948 he began teaching at the City College of New York. He held positions at Columbia University (lecturer, 1951–2), Hebrew Union School of Sacred Music (instructor, 1950–52), the University of Pennsylvania (assistant professor, 1952–5), the University of California, Berkeley (assistant professor, 1955–6) and the University of Oklahoma (associate professor, 1956–8). He then joined the faculty of the University of Illinois, where he was made professor in 1963 and acted as chair of the department for many years. He was also visiting professor at the Hebrew University of Jerusalem (1962–3; 1966–7), Heidelberg Universität und Hochschule für Jüdische Studien (1983–4) and Tel-Aviv University (1984). He was a founder and honorary member of the International Kodály Society, a member of the editorial board of *Musica judaica* and is general editor (together with Nuria Schoenberg-Nono, Ivan Vojtěch and Horst Weber) of the collected edition of Schoenberg's writings.

Ringer has a wide range of musicological interests, including the music of the French Revolution, 19th-century music, Schoenberg, and contemporary American composers such as George Rochberg, Leon Kirchner and Harrison Kerr. Other subjects which concern him are Dutch, Middle Eastern and Hebrew music, the aesthetics, politics and sociology of music, music in education and the history of Jewish musicians.

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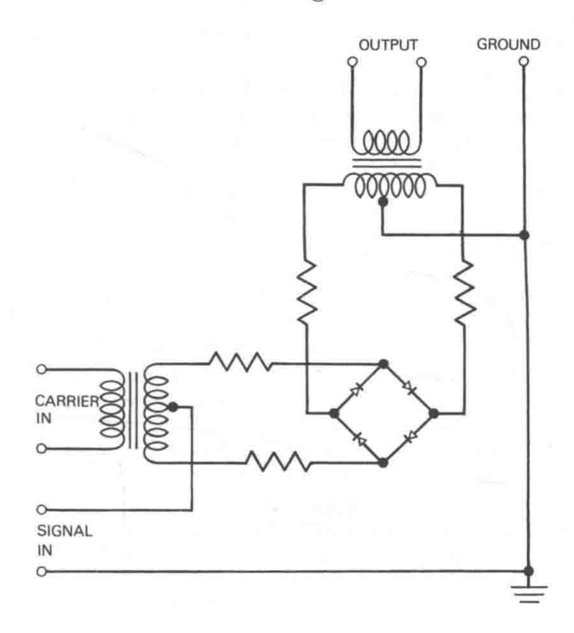
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PAULA MORGAN

Ring modulator. An electronic device used in both recorded and live electronic music. It is a standard item in electronic music studios, and can appear as a free-standing unit connected to other electronic apparatus, or as a module within a synthesizer. Existing in both analog and digital forms, the ring modulator takes its name from the characteristic ring formation of four diodes in its analog circuit (see illustration).

There are broadly two classes of instruments in an electronic music studio: sound generators and sound modifiers. The ring modulator is a sound modifier. It modifies the frequency components of a given sound (henceforward the 'signal'), according to definite laws, in relation to those of a second source, or 'carrier'. So a ring modulator has two inputs, the signal input and the carrier input, and one output. The modulator will function only if both inputs are present, and optimally when they are balanced, i.e. present at the same amplitude. The output consists of the sum and difference frequencies of those at the inputs. For example, if sine waves (i.e. pure tones) of frequencies 1000 Hz and 400 Hz are present at the inputs, the output will consist of the two frequencies 1400 Hz and 600 Hz. In practice, it matters little which input is regarded as the signal and which the carrier, since it is only the modulation products that matter. These products are called 'sidebands'.

In the above example, where sine waves were the input signals, only two frequencies were contained in the output. If one of the inputs is changed to a more complex



Basic ring bridge circuit of a ring modulator

form, such as a square wave, then each of the harmonic partials contained within that input is modulated, and so the output is much more complex. Each harmonic generates a sideband not related to the harmonic series. This applies, of course, to any more complex sound at either of the inputs. Each instantaneous frequency component at one input is modulated with each instantaneous frequency component at the other input. With a varying input such as that often obtained in live electronic music from an instrumental source, the aural result is not precisely predictable.

Ring modulators may be used in studios to create new and complex sound mixtures, or to effect various transformations upon material. For example, a musical signal may be modulated with a low-frequency sine wave (say 5 Hz), to produce a strange amplitude-modulation effect. Related to this is the use of a pulse or any other very short carrier input to 'gate' the signal input. Another characteristic result of the ring modulator is the creation of multiple glissandos when one of the input signals is varied in frequency. It should be noted that, as in the 5 Hz example, the input signals need not be within the audio range. As long as at least some of the sidebands lie within it there will, of course, be an audible result. The device known as the 'frequency shifter' or 'Klangumwandler' exploits this. A double ring-modulation process heterodynes the signal into a higher frequency range and back again, isolating the upper or lower sideband. The signal is shifted in frequency by the amount of the frequency of the carrier, the direction of the shift depending on which sideband has been isolated.

Several works by Stockhausen can be cited as exemplifying the use of the ring modulator. In *Mixtur* (1964) the sounds of four groups of instrumentalists are picked up by microphones and fed into the signal inputs of four ring modulators. The carrier input of each is a full-range sine-wave oscillator operated by separate musicians. The frequencies of the carrier sine waves are varied throughout the composition, and the modulated sounds, amplified and reproduced through four loudspeakers, blend with

the live orchestral sound. In *Mantra* (1969–70) the sounds of two pianos are presented to the signal inputs of two ring modulators, the carrier inputs again being sine waves. Ring-modulation techniques are applied to recorded materials in the tape compositions *Telemusik* (1966) and *Hymnen* (1966–7).

Other composers to have used ring modulation in conjunction with acoustic instruments include Ichiyanagi (*Appearance*, 1967), Ivan Tcherepnin (*Rings*, 1967), Smalley (*Transformation I*, 1968–9; *Pulses*, 1969; *Monody*, 1971–2), Cristóbal Halffter (*Noche activa del espiritu*, 1973), Kelemen (*Mirabilia*, 1975) and Stahmer (*Kristallgitter*, 1992). Subotnick's 'ghost box', which he began to use in 1977, altered ring modulation, frequency and amplification to vary the sounds of a live performer. Known colloquially as the 'fuzz box', the ring modulator has also been extensively and imaginatively employed in 'electric jazz' and in pop music.

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RICHARD ORTON/R

Rinoldi, Antonio (*b* Milan; *fl* 1st half of the 17th century). Italian composer and organist. The title-pages of his two publications of 1627 – his only known music – show that he was organist of the collegiate church at S Martino in Rio, near Reggio nell'Emilia. He is reported to have been organist at Tivoli Cathedral between 1646 and 1651. His publications are *Il primo libro de madrigali concertati a due, tre, et quattro voci* op.1 (Venice, 1627), which is incomplete, and *Il primo libro de motetti concertati a due, tre, quattro, e cinque voci* op.2 (Venice, 1627). The motets show that he was a capable composer in both the monodic and concertato styles.

COLIN TIMMS

Rinuccini, Cino (*b* Florence, ?*c*1350; *d* Florence, 1417). Italian poet and writer. He came from a wealthy family linked to that of Antonio degli Alberti. His *canzoniere* includes many works, although only one ballata, *Con gli occhi assai*, has been preserved in a musical setting, by Francesco Landini. A close relationship between the two men is also suggested by the fact that Rinuccini praised Landini in his *Risponsiva alla Invettiva di Messer Antonio Lusco* of 1397 (see R. Witt, *Renaissance Quarterly*, xxiii/2, 1970, pp.133–49). (Rinuccini's poetry is ed. G. Balbi, Florence, 1995.)

W. THOMAS MARROCCO/GIANLUCA D'AGOSTINO

Rinuccini, Ottavio (*b* Florence, 20 Jan 1562; *d* Florence, 28 March 1621). Italian poet, courtier and the first librettist. He came from a noble Florentine family prominent in cultural and diplomatic circles since the 13th century. His education was presumably that of a courtier – some classical training and enough exposure to the arts to have made him a lively participant in court entertainments in Florence, for which he began writing verses as early as 1579 (*Maschere d'Amazzoni*). The court chronicler Bastiano de' Rossi called him 'a very fine connoisseur' of music, and G.B. Doni suggested that Monteverdi relied on him greatly while setting his libretto for *Arianna*.

Already a member of the Accademia Fiorentina, Rinuccini in 1586 joined another Florentine academy, the Alterati, whose members were particularly interested in dramatic theory and music; he took the name 'Il Sonnacchioso' ('the somnolent one'). There is no evidence to affirm Rinuccini's connection with Giovanni de' Bardi's Camerata, but Bardi (like other musical humanists such as Girolamo Mei and Jacopo Corsi) was also a member of the Accademia degli Alterati and collaborated with Rinuccini on the 1589 *intermedi*, which he produced for the wedding celebrations of the Grand Duke Ferdinando I. Of the six *intermedi*, which are loosely unified by their dramatization of the marvellous powers of ancient music, Rinuccini was alone responsible for the text of three (nos.2, 3 and 6) and wrote the greater part of two more (nos.1 and 5), to which Bardi also contributed some verses. The third *intermedio*, which depicts the battle between Apollo and the dragon, later served Rinuccini as the basis for the opening scene of his first operatic text, *Dafne*, which he claimed to have written 'solely to test the power of music'. Thus Apollo, god of both music and the sun, by virtue of his power in vanquishing the irrational forces represented by the python, was his first aesthetic spokesman.

During the 1590s Rinuccini was associated with Corsi, who collaborated with Jacopo Peri in setting *Dafne* to music in the newly invented recitative style. First performed at Corsi's home in 1598 and repeated in the following two years, *Dafne* was the first drama to be sung in its entirety 'in the manner of the ancients'. The innovations claimed by Rinuccini and Peri in their prefaces to *Euridice* (1600) inspired the rival claims of Cavalieri and Caccini, neither of whom, however, had written recitative as such before 1600.

In creating the new genre of opera libretto, Rinuccini adopted many conventions from the major lyric poets of his day: Tasso, Guarini and Chiabrera. His originality lay in developing a consistent and unique verse style fashioned for a musical setting that was designed to imitate the accents of speech. This style, a compromise between the blank verse typical of spoken tragedy and the uniform metres and close rhymes of traditional lyric forms, consists of an irregular mixture of freely rhyming seven- and eleven-syllable lines able to promote the rhythmic and melodic continuity suited to narrative passages without precluding the more intense lyricism appropriate for dramatically affective passages. Rinuccini's verse has also been praised for its expressive devices, which include assonance, anaphora, and other types of word and sound repetition capable of conveying emotionally charged sentiments in the Petrarchist manner. Moreover, by adopting Ovidian plots, which themselves reflect the power of art, and through the Prologue and happy ending of *Euridice*, Rinuccini established a link between the new art form and the tragicomic genre, defended by Guarini as suitable for the purging of melancholy, rather than of pity and fear, as with the ancients. Thus Rinuccini's librettos must not be seen as unsuccessful imitations of classical tragedy but as highly appropriate vehicles through which 'modern' music might prove its power to move. That he called his next libretto, *Arianna* (1608, set

by Monteverdi), a 'tragedia' is more a reflection of its pathetic subject than a generic distinction, for it too follows Ovid and resorts at the end to a 'deus ex machina', with Ariadne being transported to the heavens.

Rinuccini's association with Monteverdi in Mantua also resulted in the *Ballo delle Ingrate* (1608), which reflects the influence of the French court ballet and his periodic sojourns in France between 1600 and 1604 as one of Maria de' Medici's courtiers. Also in 1608 *Dafne* was revived in a new setting by Marco da Gagliano, whose Mantuan-based Accademia degli Elevati Rinuccini had joined. However, his last libretto, *Narciso*, dating from about the same period, did not find a willing composer, and he subsequently wrote only a few minor works in the pastoral vein and some sacred verses in addition to sonnets, canzoni and madrigals (including *Zefiro torna* and *Lamento della ninfa*, famous in Monteverdi's settings). His decline as a librettist was due perhaps more than anything else to the gradual shift of operatic activity before his death away from Florence and Mantua to Rome.

The texts of Rinuccini's principal works intended for musical setting appear in Solerti (1904–5, vol.ii).

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BARBARA R. HANNING

Rio de Janeiro. City in Brazil. It is the chief port and former capital of Brazil. After it became the capital in 1763 Rio de Janeiro developed as a major centre of musical activities. Brazilian musicians of the 19th and 20th centuries sought to further their careers there. It was the seat of the Portuguese royal family from 1808 to 1821, of the Brazilian Empire from 1822 to 1889, and the administrative centre of the federal government until 1960. Important names associated with it include José Maurício Nunes Garcia, Marcos Portugal, Sigismund Neukomm, Francisco Manuel da Silva, Antônio Carlos Gomes, Alberto Nepomuceno, Villa-Lobos, Francisco Mignone and Claudio Santoro; distinguished visitors at various times included Sigismund Thalberg, Louis Moreau Gottschalk, Théodore Ritter, Enrico Tamberlick, Sarasate, Toscanini, Milhaud, Richard Strauss and Stravinsky. From the 1930s the city has been on the South American itinerary of the major orchestras, chamber ensembles, opera companies, virtuosos and new music groups of the Western world. The library resources (National Library, library of the Escola de Música da Universidade Federal do Rio de Janeiro, Rio Cathedral Library) are considered some of the best on the continent. Since the late 1960s the city has become one of the main centres (together with São Paulo) of the national music industry, with headquarters of both national and multinational recording companies. In addition, since the 1920s Rio de Janeiro has been the main locus of a thriving urban popular music scene, not only with its famous Carnival samba schools' parades and contests but with numerous festivals of popular music that have attracted well-known national and international figures.

1. CHURCH MUSIC. Garcia was *mestre de capela* of the cathedral from 1798. With the arrival of the Portuguese royal court in 1808 the church of the Carmelites became the cathedral and royal chapel, to which Garcia was appointed *mestre de capela*. Marcos Portugal also held the post after his arrival (1811). Between 1810 and 1820 the chapel became one of the most remarkable centres of church music in South America, with a choir of about 50 singers, including some Italian castratos, and a large instrumental ensemble called 'magnificent' by European visitors. After Brazil became independent the chapel continued to exist as the imperial chapel. Francisco

Manuel da Silva, one of its most dynamic members, was also secretary of the Real Irmandade de Santa Cecília, a celebrated association of professional musicians. In the 20th century establishments of sacred music lost their earlier importance, although composers continued to cultivate church music. The Franciscan friar Pedro Sinzig promoted the study of church music by editing the periodical *Música sacra* (Petrópolis) in the 1940s.

2. OPERA. The earliest known lyric theatre, Ópera Velha (1767–70) was directed by a Father Ventura; some of the ballad operas of the local playwright Antonio José da Silva (1705–39), nicknamed 'O Judeu', were produced here. The next theatre, Ópera Nova, opened in about 1776 under the direction of Manuel Luiz Ferreira. The presence of the royal family greatly stimulated opera and theatre life. The Teatro Régio, founded by Prince João VI, presented the first production in Rio (1811) of Portugal's *opera buffa L'oro non compra amore*. The Real Teatro de S João, founded in 1813, renamed the Imperial Teatro de S Pedro de Alcântara in 1824, produced mostly Italian operas, Rossini dominating the repertory until 1832, and Bellini and Donizetti after 1844. Opera companies usually included Italian artists living in Brazil, such as the celebrated prima donna Augusta Candiani, or visiting European singers, such as Rosine Stoltz and Enrico Tamberlick. A Verdi opera (*Ernani*) was first given in 1846, only two years after its première. The Teatro Provisório, renamed Teatro Lírico Fluminense in 1854, presented the most important seasons in the city until the end of the 19th century. Another theatre, the Teatro Ginásio Dramático, opened in 1855. Francisco Manuel da Silva, the author of the Brazilian national anthem, attempted to stimulate the use of the vernacular in the operatic repertory. In 1857, under the auspices of Emperor Pedro II, the Imperial Academia de Música e Ópera Nacional was created with that aim and the additional goal of producing at least once a year a new opera by a Brazilian composer. In 1860 the Academia was replaced by a new organization called the Ópera Lírica Nacional which immediately produced the first opera on a local subject written by a Brazilian-born composer: Elías Álvares Lobo's *A noite de São João*. Operettas were generally presented at the Teatro Fénix Dramática. Since its inauguration in 1909 the Teatro Municipal has been the chief venue for opera as well as other musical activities. Since the 1960s the new Sala Cecília Meireles has been an important concert venue, but operas have also been produced there, including Monteverdi's *Orfeo* in 1998.

3. CONCERT LIFE. Regular concert life emerged in Rio during the second half of the 19th century. Concert societies and clubs founded at that time included the Clube Mozart (1867), the Clube Beethoven (1882), the Sociedade de Concertos Clássicos (1883) and the Sociedade de Concertos Populares (1896). Most concerts took place in the existing theatres; concert halls as such were not built until the 1960s when the Sala Cecília Meireles opened, although smaller halls, such as the Salão Leopoldo Miguez at the Escola de Música, were in use much earlier. Several orchestras and orchestral associations were founded early in the 20th century. The Sociedade de Concertos Sinfônicos do Rio de Janeiro (1912) had its own orchestra under the direction of Francisco Braga until 1932. Walter Burle Marx founded the short-lived Orquestra Filarmônica do Rio de Janeiro in 1931, and in the same year Villa-Lobos created his own orchestra which lasted until 1935, when the Orquestra do Teatro Municipal (1934), subsidized by the city government, became available to him. The best organized orchestra, the Orquestra Sinfônica Brasileira (Brazil SO), was founded in 1940 by José Siqueira. More recently the broadcasting station of the Ministry of Education and Culture (MEC) established its own Orquestra Sinfônica Nacional and its own chamber orchestra and choir. Among the city's numerous choral groups the most important are the Associação de Canto Coral (at first known as Côro Feminino 'Pro Música') under the direction of Cleofe Person de Mattos, and the choir of the Instituto Israelita Brasileiro de Cultura e Educação, directed by Henrique Morelenbaum. The choir of the Teatro Municipal performed mainly opera selections and oratorios. Earlier choral societies included the Orfeão Carlos Gomes and the Côro Barroso Neto, both organized by the composer Barroso Neto. The Roberto de Regina Ensemble, established in the 1960s, specializes in medieval and Renaissance music. Among the several chamber ensembles that became active in the 1960s, the Rio de Janeiro Quartet, the Villa-Lobos Quintet and the quartet of the Escola de Música are particularly well known.

Concert promoting organizations have included the Associação Brasileira de Música (1930), the Cultura Artística do Rio de Janeiro (1933), the Associação Brasileira de Concertos (1947), the ABC-Pró Arte and the Associação Brasileira de Arte (ABRARTE). The Museu Villa-Lobos, founded by the Ministry of Education in 1960, has promoted numerous concerts and festivals of Villa-Lobos's music. The Fundação Nacional de Arte (FUNARTE) has been active since the 1970s in organizing music festivals of various types and in sponsoring the publications of books, records and CDs on many aspects of the music of Brazil. Between 1975 and 1997 the Bienal de Música Brasileira Contemporânea, organized by the Instituto Brasileiro de Arte of the Ministry of Culture, presented 20 festivals introducing new works by Brazilian composers.

4. FESTIVALS, BROADCASTING. In the late 1950s Rio de Janeiro became a centre of national and international music festivals and contests, of which the most important have been the International Piano Contest (1958), the International Music Festival (1963), the International Singing Contests (from 1963), the International Music Festival of MEC Radio (1969), the Music Festival of Guanabara (the first was in 1969), the Villa-Lobos Festival (from 1966) with the International Competition of Villa-Lobos's String Quartets (1966), the International Guitar Competition (1971), the Instrumental Ensembles Competition (1972) and the International Piano Competition (1974).

The major broadcasting station, the Radio Ministério da Educação (PRA-2), has an extensive art-music programme, and counts among its personnel some of the best musicians in the country. The Radio Jornal do Brasil has also broadcast an uninterrupted classical music programme since the 1980s.

5. EDUCATION, PROFESSIONAL ORGANIZATIONS. The first official educational institution in Rio was the Conservatório Imperial de Música, founded in 1847 (active by 1848) by Francisco Manuel da Silva. Renamed the Instituto Nacional de Música by the republican

government in 1890, it was incorporated into the Federal University of Rio de Janeiro in 1931, and became the Escola Nacional de Música at the founding of the University of Brazil (1937). In the late 1960s it became known as the Escola de Música da Universidade Federal do Rio de Janeiro. The directors of the school since 1890 have included some of the best-known music teachers of the country. In 1936 the composer Lorenzo Fernândez founded the Conservatório Brasileiro de Música (officially recognized by the federal government in 1944). The Conservatório do Distrito Federal ceased to function in the early 1960s. The Instituto Villa-Lobos within the Arts Institute of the University of Rio de Janeiro (UNIRIO) developed one of the most successful postgraduate programmes in Brazilian music in the 1980s. During the same decade there developed a number of small private studios for the production of electro-acoustic music, the best known being the Estúdio da Glória, maintained by the composer Tim Rescala, and that of the composer Vania Dantas Leite. Among the numerous private establishments the Academia de Música Lorenzo Fernândez, founded in 1953, has trained distinguished performing musicians.

The Academia Brasileira de Música was created by Villa-Lobos in Rio in July 1945. Its original 50 members were reduced to 40, of which 30 are composers and ten are musicologists, music critics and performers, in addition to an unspecified number of foreign corresponding members. The only professional union, Ordem dos Músicos do Brasil (1960), has had its headquarters in Rio de Janeiro. In the 1970s the federal council founded a Serviço de Documentação Musical for the dissemination of Brazilian new music.

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GERARD BÉHAGUE

Ríos, Alvaro de los (*d* Madrid, 23 June 1623). Spanish composer and musician. On 10 February 1607 he entered the service of Queen Margarita, wife of Felipe III as a *músico de cámara* – a title synonymous with *cantor*, a singer who accompanied himself on an instrument (nearly always a guitar). In Ríos's case, however, there is evidence only of his work as a composer. On the death of Queen Margarita in 1611 he remained in the post, serving the prince (the future King Felipe IV) and his younger siblings. In 1616 Princess Elisabeth de Bourbon arrived in Madrid, and Ríos was taken on by her, again as a chamber musician, continuing in her service after 1621 (when her husband Felipe IV succeeded to the throne) until his death. He was praised by the court poet Antonio Hurtado de Mendoza and by Tirso de Molina, who paid tribute to him and Juan Blas de Castro as the composers of the music for his comedy *El vergonzoso en palacio*.

Ríos's extant works – five romances, two folias and a Novena, for two to three voices – are included in the cancionero compiled by Claudio de la Sablonara in 1624–5 (*D-Mbs*, *E-Mn*; ed. J. Aroca, Madrid, 1918; ed. J. Etzion, London, 1996). They belong to the vocal chamber repertory popular at the Madrid court. Homophony and imitative counterpoint alternate, and there are frequent hemiolas in triple time and dissonant passing notes.

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LUIS ROBLEDO

Riotte, Philipp Jakob (*b* St Wendel, Saar, 16 Aug 1776; *d* Vienna, 20 Aug 1856). German composer and conductor. He was a pupil of Anton André at Offenbach and in 1804 he appeared as pianist and composer at a concert in Frankfurt. In 1805 or 1806 he became music director at Gotha (so styled on the title-page of keyboard sonatas published by André in 1806 and 1807), and was subsequently at Danzig and Magdeburg. At the Erfurt Congress in 1808 he directed the French opera performances. He then went to Vienna where he worked at the court opera and then as music director at the Theater an der Wien (1818–21 and 1824–6).

Although Riotte enjoyed success in his lifetime in every musical form then in favour, he was best known for his stage works and keyboard pieces (his contribution to Diabelli's *Vaterländischer Künstlerverein* is one of the longest); but the only score to outlive its composer was that written in 1827 for Raimund's *Moisasurs Zauberspruch*: only the songs survive (they were republished twice in the 1920s), but they are still sometimes used in performances of the play. Others of Riotte's Singspiels and stage scores (some 50 were given in the five principal Viennese theatres between 1809 and 1840) that were particularly successful in their day include the Horschelt pantomimes *Der Berggeist* (1818; 76 performances), *Elisene, Prinzessin von Bulgarien* (1819), *Die Wildschützen* (1820) and *Die Zaubernelke* (1821, the score partly by Gallenberg), all given in the Theater an der Wien; the Fenzl pantomime *Die Doppelgestalten* (1834) for the Leopoldstadt Theatre; the Singspiel *Das Grenzstädtchen* (text by Kotzebue) given in the court theatres in April 1809, soon after Riotte's arrival in Vienna; a comic melodrama *Azondar* (*Azondai*) given in the Theater an der Wien in 1819; the operas *Euphemie von Avagora* (Kärntnertor Theatre, 1823) and *Nurredin, Prinz von Persien* (Theater an der Wien, 1825) and the Singspiel

Eine Prise Tobak (Kärntnertor Theatre and Josefstadt Theatre, 1825).

Riotte also supplied music for many farces and plays; among his parody scores are *Staberl als Freischütz* (in collaboration with Röth), which had some 60 performances between 1826 and 1856, *Die geschwätzige Stumme von Nussdorf* (1830) and *Der Postillon von Stadl-Enzersdorf* (1840). He also wrote some large-scale orchestral works, a mass, chamber works and many piano pieces, including the once-popular 'characteristic tone painting' *Die Schlacht bei Leipzig*. In November 1852, after a long silence, he appeared before the Viennese public again and for the last time with the cantata *Der Sieg des Kreuzes*, which was favourably received. A large collection of his works in manuscript is held by the Gesellschaft der Musikfreunde, Vienna.

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PETER BRANSCOMBE

Ripa (da Mantova), Alberto da [Rippe, Albert de] (*b* Mantua, *c*1500; *d* Paris, 1551). Italian lutenist and composer. Nothing is known of his early training, although we can assume that his formative musical experiences occurred at the Este court in Mantua where a culture of lute playing thrived; performers there included Tromboncino and Cara. Few details of Ripa's activities prior to his appointment at the French court in 1528 or 1529 are known. He was probably in the service of Ercole Gonzaga, Cardinal of Mantua during the mid-1520s, since he is mentioned in Pietro Aretino's comedy *Il Marescalco*, written in 1526–7 during the author's sojourn in Mantua. Aretino's correspondence with and about Ripa, which lasted until 1538, reveals the unusually high esteem in which the lutenist was held.

By 1528 Ripa had joined the court of François I of France at the considerable annual salary of 600 *livres tournois* (double that of the other court lutenists), a sum augmented by occasional large gifts of land, money, wheat and wine. At court his official titles included *valet de chambre du roi* (1532), *capitaine de Montils-sous-Blois* (1534) and *seigneur* of the town of Carroys-en-Brie. He performed at the highest levels of noble and royal society in Europe: on 12 February 1529 he performed for Henry VIII in England and in 1538 he played for a meeting in Nice between François I and Pope Paul III (who was accompanied by his own lutenist, Francesco da Milano). During his lifetime Ripa's musical skill was praised by the Florentine Cosimo Bartoli as well as in verses by Clément Marot, Bonaventure des Périers, Gabriel Simeoni and Pontus de Tyard; after his death he was commemorated with laudatory epitaphs penned by J.-P. des Mesmes, Mellin de Saint-Gelais, Pierre Ronsard and J.-A. de Baïf.

Ripa's output comprises 26 fantasias, 59 intabulations (respectively 46 chansons, 3 madrigals, and 10 motets) and 10 dances, all for six-course lute, along with two fantasias for four-course Renaissance guitar. Only three pieces were published in his lifetime; the remainder were printed posthumously between 1552 and 1562 by the firms of Le Roy & Ballard and by Michel Fezandat. Ripa's former student Guillaume Morlaye, who edited the works for the Fezandat prints, suggested that the publications were faithful to the composer's intentions. Over half of the motet intabulations are arrangements of French works (three by Sermisy, two by Conseil and one by Mouton) which had been published by Attaingnant and which were probably part of the repertory of the French chapel royal. Ripa set only two works by Josquin, but they are among his longest and most expressive intabulations. In general, these are skilful arrangements, characterized by liberal decorations in the lower voices while remaining faithful to the original part-writing. The secular intabulations are dominated by French chansons, especially pieces by Sandrin; Italian madrigals are almost entirely absent. They range from faithful, homophonic arrangements to discursive glosses that are brilliant examples of Renaissance embellishment.

Ripa's most personal and expressive works are his fantasias, some of which are based on borrowed motifs and subjects from contemporary madrigals and chansons. Indeed, the dense textures, the spacing of the voices and Ripa's emphasis on sonority in these works (which can be deduced by the fingering for the left hand) reveal most of all the influence of vocal music, and many of his fantasias are thus similar in style to the intabulations. Good performances, on a properly strung instrument, reveal a grandiose symmetry and a feel for overall sonority and architecture which avoids the clichés common to the output of most of the lutenists active in France during the period, perhaps with the exception of Paladino. The ten dances by Ripa which survive should be regarded as blueprints for performance, rather than as finished, prescriptive products.

Ripa ranks as one of the most celebrated instrumental virtuosos of the 16th century. His music represents a leap forward in the evolution of lute technique and his works are among the most technically challenging in the entire lute repertory.

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VICTOR ANAND COELHO

Ripa (y Blanque), Antonio (*b* Tarazona, bap. 27 Dec 1721; *d* Seville, 3 Nov 1795). Spanish composer. He was a choirboy in Tarazona Cathedral. After graduating from the diocesan seminary and being ordained priest he studied the organ at Zaragoza (1745) and on 4 February 1746 was appointed *maestro de capilla* at Tarazona Cathedral, succeeding Juan de Sayas. He later became *maestro de capilla* at Cuenca Cathedral (1753–8), the Descalzas Reales convent in Madrid (1758–68) and Seville Cathedral (1768–89). In the 1770s his reputation was such that even as far away as Mexico City he was considered the leading Spanish composer of his epoch. He was elected a member of the Accademia Filarmonica di Bologna on 11 November 1786.

As listed in the *Gazeta de Madrid* of November 1797 and confirmed in an advertisement in the *Diario de Madrid* of 21 February 1798, Ripa left for sale at his death a vast repertory of 12 orchestrally accompanied masses, 39 vesper psalms, ten *Miserere* settings, 11 Lamentations, five sets of responsories, 140 villancicos and 344 other works. Guatemala, Lima, Mexico City and Santiago de Chile cathedrals shared enthusiasm for his orchestrally accompanied polychoral music, Lima alone buying 32 villancicos and six Latin works, all of which are extant. One of his masses and a setting of the *Stabat mater*, both for eight voices, have been edited bv Eslava y Elizondo in Lira sacro-hispana (*Siglo XVIII*, ii/1, Madrid, 1869); the mass has also been edited by F.J. Cabañas Alamán (Madrid, 1991). A six-verse (1, 2, 5, 10, 11, 12) *Magnificat* for three voices, violins, organ and continuo extant at Santiago de Chile Cathedral, is printed in Claro. Other works by him are at the Barcelona Biblioteca Central, Cuenca and Seville cathedrals, El Escorial and the monastery of Montserrat. Though Ripa was especially happy in *negros* (*Estupenda Negreria* at Lima) and in local-colour gypsy villancicos, he came close to Haydn in the brilliance and profundity of his Latin music.

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ROBERT STEVENSON

Ripere [Ripert], Jean-Jacques. *See* RIPPERT, JEAN-JACQUES.

Ripieno (i) (It.: 'filled'). A term used to denote the tutti (or 'concerto grosso') in an orchestra performing music of the Baroque period, particularly the concerto repertory, in distinction to the solo group (the 'concertino'); it is more rarely applied to vocal music (as to the boys' choir in the first chorus of Bach's *St Matthew Passion*). The direction 'senza ripieni' requires all players except those at the leading desks to be silent; it is commonly found in Handel's extended vocal works. The term 'ripienista' designates an orchestral player who is not a leader or soloist. 'Ripieno' occurs in various corrupt forms ('ripiano', 'repiano') in band repertories, to denote players (particularly clarinettists and cornet players in military bands) not at the leading desk. *See* CONCERTO.

□

Ripieno (ii) (It.). *See under* ORGAN STOP. *See also* FULL ORGAN and PLEIN JEU.

Ripin, Edwin M. (*b* New York, 21 April 1930; *d* New York, 12 Nov 1975). American organologist. He studied at Williams College (BA 1952) and held editorial positions with various publishing firms (from 1956) before becoming a senior editor at Random House (1966–70). In 1970 he was appointed to the staff of the Metropolitan Museum of Art in New York, where he was assistant curator of musical instruments (1971–3). He taught at SUNY, at Purchase (1973–4) and from 1974 until his death he was a member of the graduate faculty in the music department of New York University. Ripin's main interest was the study of instruments, particularly their restoration and relationship with the music written for them. His chief studies were of stringed keyboard instruments, musical iconography, instrument forgery and the development of new techniques in analysing instruments. At the time of his death he was working on a large-scale book on the history of keyboard instruments.

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PAULA MORGAN

Ripollés, Vicente (*b* Castellón de la Plana, 20 Nov 1867; *d* Rocafort, Valencia, 19 March 1943). Spanish composer. He studied solfège and the violin while a choirboy in his native town and then attended the Tortosa Seminary, where he was responsible for the chapel music. His best religious works were composed after studies with Giner in Valencia. Successively appointed *maestro de capilla* of Tortosa Cathedral (1893), the Real Colegio del Corpus Christi, Valencia (1895), and Seville Cathedral, he wrote much church music, including a mass for seven voices and strings. His works were published by Musical Emporium and by the Institut d'Estudis Catalans.

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CARLOS GÓMEZ AMAT

Ripon. English city in North Yorkshire. *See under* HARROGATE.

Riposta. *See* RISPOSTA.

Rippe, Albert de. *See* RIPA, ALBERTO DA.

Rippert [Ripert, Ripere], **Jean-Jacques** (*fl* Paris, *c*1668–1724). French woodwind instrument maker. Court documents from a dispute brought before the Parc Civil, Chatelet de Paris on 21 January 1716, establish that Rippert and his wife, Michelle Maremaire, and children resided at rue St. Honoré l'enclos de Quinze-Vingts from 1668 until 1703, in which year they moved to rue Columbier, Faubourg St. Germain, and describe him as a 'bourgeois de Paris', indicating that by 1716 he was more or less retired. A document of 1696 refers to him as 'Jean-Jacques Ripert master maker of woodwind instruments' and a 'maker of flutes'. There is evidence that he was highly regarded by his contemporaries in Sauveur (1704), which names Rippert and Jean Hotteterre (ii) as 'the most able woodwind makers in Paris'. Surviving instruments bearing the mark of RIPPERT and a sign of a dolphin attest to Rippert's mastery and specialization in flute making. Cited in Young are thirty of his instruments, which include 22 recorders (2 descant, 9 treble, 5 tenor, 6 bass), 4 transverse flutes and 3 oboes. A letter dated London 24 January 1711 by the French oboist, Louis Rousselet, living in Westminster, addressed to Julien Bernier, flautist at the Paris Opéra, proves that Rippert also made bassoons, although none survive, and that they were being played in London at the Royal Opera and were sought by leading players in Paris and London. The German traveller, von Uffenbach, noted in his diary in 1715 that he visited Rippert, who he called old and grouchy, for the purpose of having transverse flutes made for him, and observed that they were in demand in cities as distant as Frankfurt.

On 26 June 1722 Rippert secured a royal privilege for publishing flute works. A collection of flute pieces published in the same year entitled, 'Brunettes ou petits airs à II. dessus, à l'usgae de ceux qui veulent apprendre à jouer le flûte-traversière par Mr. R*' is assumed to be by Rippert. Further books of pieces for two flutes by the same composer came out during the next few years, and since the titles of those that are extant correspond with the works listed under the name of 'Ripere' or 'Ripert' in various music catalogues, it seems likely that this composer was also Rippert.

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TULA GIANNINI

Ripresa (It.). (1) A repeat or repetition in a general sense, including the repetition of an opera or play.

(2) The refrain of the 14th-century ballata and the poetic and musical forms that adopted the ballata scheme, such as the *lauda* (*see* LAUDA) and the FROTTOLA, §2. It is linked, both metrically and musically, to the last section of the strophe, the *volta*, and was originally repeated after each strophe. 14th-century theorists regarded the *ripresa* as the element that characterizes the ballata and distinguishes it from other poetic forms. Different types of ballata are defined by the number and length of the lines composing the *ripresa* (*see* BALLATA).

The choreographic function of the *ripresa* is illustrated by Giovanni del Virgilio, a contemporary of Dante. In the third *Eclogue* of his *Diaffonus* (1315–16) he described the performance of a ballata sung and danced in a square in Bologna. The refrain (*recantus*) is sung by a soloist, and is immediately repeated by the choir. At the end of each strophe (presumably performed by the soloist) the whole choir resumes the *ripresa*. Dante (*De vulgari eloquentia*, 1305) called the ballata refrain *responsorium*. The term, which belongs to the liturgical repertory, may refer to the practice of alternating choir and soloist described by Giovanni del Virgilio. It may be also connected to the Provençal *respos* (answer), from which the term *responsum*, used by Francesco da Barberino (commentary to his *Documenti d'amore*, *c*1296–1312) and by the anonymous author of *Capitulum de vocis applicatis verbis* (first half of the 14th century), seems to be derived. The word *represa* appears for the first time in Antonio da Tempo's *Summa artis rithmici dictaminis* (1332), where it is introduced as the equivalent of the

Latin *repilogatio* ('ballata quaelibet dividitur in quatuor partes, silicet quia prima pars est repilogatio quae vulgariter appelatur *represa*'). Subsequent vernacular adaptations of da Tempo's treatise propose different translations of *repilogatio*: *resposa* (Gidino da Sommacampagna, *c*1380); *repilogatione* (Francesco Bartella, 1447); and *replication* or *replicatione* (*I-PAVu* 441, second half of the 15th century, and *US-NYcub* Plimpton 180, end of the 15th century). Such variants probably reflect changes in the use and function of the *ripresa* (Gallo, 1980). With the transformation of the ballata from a dance-song of popular origins to a poetic form, often monostrophic, cultivated by Petrarch, Cino da Pistoia and by the followers of the *stil novo*, the *ripresa* lost its choreographic function. However, the original performing practice probably survived in popular musical contexts, and this, in turn, might have influenced the musical settings of ballatas of higher literary quality. Traces of the old distinction between choral and solo sections may still be found in a group of ballatas in *I-Fc* Basevi 2440 (*c*1515–20), where the text is fully written out in all voices in the *ripresa* but appears in only the discant in the strophes.

In Renaissance poetic theory the term *ripresa*, along with the other components of the ballata, was applied to the analysis of the frottola because of their clear structural analogies (see, for example, Antonio Minturno, *L'arte poetica*, 1564).

(3) In 15th-century dance treatises the term denotes a dance step. Domenico da Piacenza, the author of the earliest of these treatises, included the *ripresa* among the 'natural steps', which are distinguished from the 'accidental' ones by being related to the natural movements of the human body (*De arte saltandi et choreas ducendi*, after 1416). Domenico gave no information on how a *ripresa* is to be performed, and mentioned only that it lasts one *tempo*, like the *dopio* and the *reverentia*. The dance manuals of Antonio Cornazano (*Libro dell'arte del danzare*, 1465) and Guglielmo Ebreo da Pesaro (*De pratica seu arte tripudii*, 1463; ed. B. Sparti, Oxford, 1993), who both declared themselves disciples of Domenico, add no significant detail. It may be deduced from choreographies in Guglielmo's treatise, however, that the *ripresa* was a sideways step, frequently used to 'change the direction of the dance, or to bring one dancer round to face his partner, or to come beside his partner and facing in the same direction' (Daye, 1987). Special types of *ripresa*, whose meanings are not always clear, are the *ripresa in gal(l)one*, the *ripresa portoghalese* and the *ripresa ghaloppata*.

The term reappears in late 16th- and early 17th-century Italian dance manuals, apparently signifying a more elaborate dance-step. Fabritio Caroso described two types, the *grave* and the *minima* (*Il ballarino*, 1581). The first occupies a *battuta perfetta* while the second is to be performed within the time of a *battuta minima*. Cesare Negri followed Caroso's division (*Nuova inventione di balli*, 1604), but his choreographies seem to include *riprese* of the value of two perfect bars (Jones, 1986). Negri's manual also contemplates two other variants: the *ripresa in sottopiede* and the *ripresa minuita*.

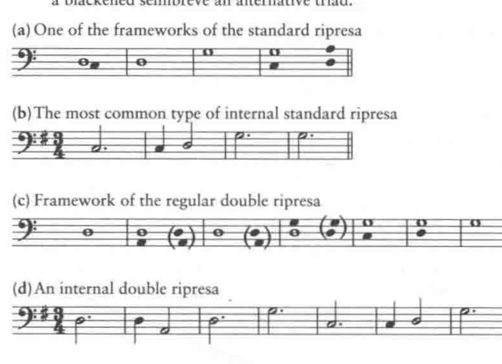
(4) In the 16th and 17th centuries the term was applied to small instrumental units that appear, sometimes paired or in groups, before, after or between repetitions of the main music for a song or dance. The word first appears in G.A. Casteliono's *Intabolatura de leuto de diversi autori* (1536), and unmarked examples occur even earlier, in Attaingnant's *Dixhuit basses dances* (1530) and *Quatorze gaillardes* (1531), and possibly in Dalza's *Intabulatura de lauto, libro quarto* (1508). The name changed to 'ritornello' in Caroso's *Il ballarino* (1581), but both terms were used during the first half of the 17th century (during which time 'ritornello' began to be used also in a different sense to refer to an entire instrumental section alternating with other music).

The main music of a dance or song was based on certain fixed progressions of root position triads (*see* GROUND, §1). The chordal scheme could be varied by activating the bass or upper voices melodically or by adding new chords that related to one of the framework chords as dominant or subdominant–dominant to tonic. A *ripresa* is structurally a repeat or return of the final tonic chord of a main scheme, with this chord varied by the same technique of variation used in the scheme, but applied independently, so that the music is melodically and harmonically different from the main piece. Internal *riprese* (those between repetitions of the main chordal scheme) usually appear in pairs; concluding *riprese* (at the end of a dance or a pair of dances) consist of longer chains of as many as 20 or 30 phrases. Most occupy the time of two framework chords from the main scheme (the 'standard' type); others are twice as long ('double').

The semibreves in ex.1*a* show one of the basic harmonic frameworks of the standard *ripresa* (other distributions of the two framework chords also occur). Alternative triads may be added to the framework as shown, resulting in a number of different progressions, the most common being that in ex.1*b*. Similarly, ex.1*c* shows the usual framework and some alternative chords for the double *ripresa*, ex.1*d* a specific internal example and ex.1*e* a concluding one in which the opening phrase is repeated a variable number of times. Most *riprese* are in triple metre, with each of the four structural chords occupying a single three-beat unit. Hemiola, however, is not uncommon, and duple metre is possible. During the 16th century most

Ex.1 Riprese

All the notes are roots of major triads, except the semibreves in bars 5–8 and the blackened one in bar 5 of f, which may be major or minor, In a, c, and f, a semibreve represents a framework chord, a blackened semibreve an alternative triad.





triads used in *riprese* were major, since chordal schemes for both modes ordinarily end with a major tonic chord or one without a 3rd. In the following century, however, pieces in the mode *per B molle* may end with a *ripresa* in which the bass line of ex.1*b* supports the progression subdominant (minor)–dominant–tonic (major or minor). Ex.1*f* shows a rare type of double *ripresa* based on the central chordal idea of the mode *per B molle*.

Riprese occur in music for lute, bandora, vihuela, cittern, stringed keyboard instruments, ensembles and guitar. The internal standard type is often attached to the French *gaillarde*, to the Italian saltarello or gagliarda paired with a passamezzo, to the ROMANESCA, the FOLIA and the *aria per cantare*. The usual type of internal double *ripresa* is found with the *passamezzo moderno* (the earliest example is by Hans Neusidler, 1540; ed. in DTÖ, xxxvii, Jg.xviii/2, 1911, p.40), the English 'quadran' pavan on the same chordal scheme (by Byrd, Bull, Morley and others) and dances paired with them. Concluding double *riprese* occur in works by Mainerio (1578), Facoli (1588), G.M. Radino (1592) and Picchi (1621). The double *B molle ripresa* appears occasionally with the romanesca, as in Frescobaldi's *partite* of 1615 and 1637.

A sense of ostinato is sometimes established by repeating the opening half of ex.1*e*. Ostinato is more extensive, however, in the chains of standard *riprese* that conclude the saltarello or gagliarda paired with a passamezzo or pavana. There are also several independent sets of *riprese* (by Balletti, 1554), *reprinse* (Michael Praetorius, 1612) and ritornellos (Castaldi, 1620). The characteristic procedure is to alternate from one harmonic formula to another within a single chain of *riprese*. Successive phrases may therefore differ markedly from one another. The ostinato, then, is rhythmic, in the sense that a short, four-bar phrase length is repeated; it may be harmonic if the composer wished to repeat one particular progression for several phrases, or used different formulae that all began or ended with the same chord; it may also be melodic, especially in the 17th century, if a composer chose to use the same bass line for successive phrases. The special sense of ostinato that characterizes this technique, however, comes from the random recurrence of formulae that were derived by the principles of construction prevailing in the Renaissance dance style and were selected by the composer from phrase to phrase according to his wishes. In this context, *see* PASSACAGLIA and CHACONNE.

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GIUSEPPE GERBINO (2, 3), RICHARD HUDSON (4)

Riqq [rikk]. Small, circular frame drum with jingles, of the Arab countries (*see* DRUM §I, 2(vi)). It is used in Egypt, Iraq, Lebanon, Palestine, Sudan and Syria; in Libya, where it is rare, it is called *mriqq*. It is between 20 and 25 cm in diameter and is now effectively a man's instrument. Descended from the *duff* (*see* DAFF), like the ṬĀR, the *riqq* acquired its name in the 19th century so that it could be differentiated.

Essentially an instrument of music for the connoisseur, the *riqq*, which is also called *daff al-zinjāri* in Iraq, is played in *takht* ensembles (Egypt, Syria) or *shālghī* ensembles (Iraq) where it has a particularly clearcut role, going beyond the simple rhythmic requirements of the *duff*, *ṭār* or *mazhar*, and exploding in a burst of imaginative freedom to colour the orchestra with gleaming sounds: this is quite unlike the role of the *duff*. In Sudan, where it seems to have been introduced recently, the *riqq* is also related to worship, as in upper Egypt.

The instrument is carefully made. Its delicate frame is covered on both the inner and outer sides with inlay (mother-of-pearl, ivory or precious wood, like apricot or lemon) and has ten pairs of small cymbals (about 4 cm in diameter), grouped in two slits, each having five pairs. The skin of a fish is glued on and tightened over the frame, which is about 6 cm deep. In Egypt the *riqq* is usually 20 cm wide; in Iraq it is slightly larger.

Traditionally, frame drums have been used to support the voices of singers, who manipulate them themselves; but the player of the *riqq*, like that of the *doira* of Uzbekistan, plays without singing. While the *duff* and the *mazhar* are held relatively still, at chest or face height, with the player seated, the *riqq*, because of the use of different tone-colours, may be violently shaken above the head, then roughly lowered to the knee, and played vertically as well as horizontally. The player alternates between striking the membrane and shaking the jingles, and his need for freedom of movement necessitates that he stand up. Students of the instrument are required to master the technical problems imposed by the timbre of the membrane and the jingles, both separately and in combination; aside from developing a virtuoso technique

they also need to learn the many rhythmic cycles and the techniques of modifying them through creative invention.

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CHRISTIAN POCHÉ

Riquier, Guiraut (*b* Narbonne, *c*1230; *d c*1300). Troubadour. He is usually considered the last of the troubadours. Although he is not mentioned in contemporary documents, and no Provençal *vida* exists for him, his life and career can be reconstructed in some detail through his poems and references to persons mentioned in them. In some sources, each of his 89 poems is assigned an exact date; these range from 1254 to 1292 and often specify a particular day.

A brief notice preceding his works in one source describes him as 'Guiraut Riquier de Narbona', suggesting that he was born in that city (near the Spanish border). This assumption is confirmed by numerous references in his works to Amalric IV, Viscount of Narbonne (1239–70), including *Ples de tristor*, a planh on the occasion of Amalric's death. After Amalric's death, Guiraut entered the service of Alfonso el Sabio, King of Castile, a fact supported by references in the poems, and also by a remarkable letter addressed to the king in 1274 in which Guiraut pleaded for an improvement in the lot of the troubadour and the *jongleur*. In 1279 he left Alfonso's court probably to enter the service of Henry II, Count of Rodez (1275–1302). Although he seems to have travelled after 1279, and was probably in Narbonne at least part of the time, Guiraut probably died in or around Rodez some time in the last decade of the 13th century.

The work of Guiraut Riquier is an invaluable document of the final flourishing of courtly song. No fewer than 48 of his 89 poems survive with their melodies, more than twice the number preserved for any other troubadour, and they do not include a single contrafactum. They are found together in only one manuscript (*F-Pn* fr.22543, ff.204–11*v*); this is the closest to a 'complete edition' by a troubadour. Mention of Guiraut's compiling his own songs is made in the manuscript *F-Pn* fr.856, which refers to a songbook written in Guiraut's own hand ('libre escrig per la sua main'). Rubrics accompanying each melody in *F-Pn* fr.22543 (including the only troubadour canon) confirm Guiraut as an 'anthologist' of his own works (see Bossy). In this respect, he is a precursor to Adam de la Halle and Guillaume de Machaut.

The majority of Guiraut's melodies use formal repetition. Bar form is the most common (29 melodies), but there is considerable formal variety within the general type. A small number are through-composed (*Ab lo temps*, *Anc non aigui*, *De far chanson*, *De midons*, *En tot*, *Los bes* and *Ops m'agra*), but the remainder employ forms with repetition, often reminiscent of the lai (e.g. *Amors, pus* and *Voluntiers faria*); three are labelled *retroenchas* (*No cugei*, *Pos astres* and *Si chans*). Even the through-composed melodies exhibit repetition through motives (such as *Ab lo temps* and *En tot*) or half-phrases (*De far chanson* and *De midons*). Guiraut's songs are also clearly labelled in the sources as to type; 25 of those with music are called *cansos*, and 20 are labelled *vers*. The majority of the *vers* are set to music in some kind of bar form (17); the greater number of *cansos* (15) are either through-composed or set as some variety of lai-strophe.

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Aissi cum selh, que francheman estai, PC 248.5, M (composed 1258)
Aissi pert poder amors, PC 248.6, M (composed 1255)
Aissi com es sobronada, PC 248.7, M (composed 1263)
A mon dan sui esforcius, PC 248.8, M (composed 1260)
Amors, pus a vos falh poders, PC 248.10, M (composed 1257)
Anc mais per aital razo, PC 248.12 (composed 1284)
Anc non aigui nul temps de far chanso, PC 248.13, M (composed 1266)
Be·m meravelh co non es envejos, PC 248.18, M (composed 1260)
Be·m volgra d'amor partir, PC 248.19 (composed 1264)
Creire m'an fag mei dezir, PC 248.21, M (composed 1277)
De far chanson sui marritz, PC 248.23, M (composed 1268)
De midons e d'amor, PC 248.24, M (composed 1271)
En re no·s melhura, PC 248·26, M (composed 1256)
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Si ja·m deu mos chans valer, PC 248.80, M (composed 1269)
Tan m'es plazens lo mals d'amor, PC 248.82, M (composed 1254)
Tant vei, qu'es ab joi pretz mermatz, PC 248.83, M (composed 1257)
Voluntiers faria, PC 248.85, M (composed in one afternoon, 13 March 1276)
Xristias vei perillar, PC 248.87 (composed in one day, 10 March 1276)
Yverns no·m te de chantar embargat, PC 248.89 (composed 1277)

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ROBERT FALCK/JOHN D. HAINES

Risack, Rosa Negri. *See* NEGRI, MARIA ROSA.

Risinger, Karel (*b* Prague, 18 June 1920). Czech musicologist and composer. He began studying musicology and aesthetics at Prague University in 1939, continuing after the German occupation and taking the doctorate under Hutter in 1947 with a dissertation on the music-theory bases of intonation. In composition he was at first a private pupil of Řídký; later he studied at the Prague Conservatory (1941–7) with Křička and in Hába's microtonal department (1945–7). After teaching at the academy's music department and the music faculty of Prague University he joined the Institute of Musicology (later the Institute of the Theory and History of Art) of the Czechoslovak Academy of Sciences (1962), where he directed the department of theory (to 1971). From 1972 to 1980 he taught at the Institute of the Theory and History of Art. He gained the CSc in 1958 with a work on functional theory in contemporary tonal music, completed his *Habilitation* at the academy in 1966 with a study of leading personalities of modern Czech music theory and took the DSc in 1970 with a dissertation on the hierarchy of musical entities in contemporary European music.

Risinger concentrated on composition up to the early 1960s, writing a number of works for various combinations including large-scale vocal, instrumental and dramatic works (see *ČSHS* for list of compositions). But severe self-criticism and a deepening interest in music theory led him away from composition. As a musicologist he has consistently directed his attention to theories of composition in 20th-century music; he has formulated a generalizing and systematic view of the evolution of contemporary composition from traditional melodic and harmonic approaches to a micro-interval system and 12-note technique.

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'O podstatě frygických a lydických funkcí' [The essence of Phrygian and Lydian functions], *MMC*, no.1 (1956), 127–39
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Základní harmonické funkce v soudobé hudbě [Basic harmonic functions in contemporary music] (Prague, 1958)
'Zvukový prostor a některé hudební problémy' [Space in sound and some musical problems], *Hudební věda* (1961), no.2 86–106
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Nauka o harmonii 20. století (Prague, 1978)
Nauka o kontrapunktu 20. století (Prague,1984)
Nauka o hudební tektonice 20. století (Prague, in preparation)

JOSEF BEK

Risler, Edouard (*b* Baden-Baden, 23 Feb 1873; *d* Paris, 21 July 1929). French pianist, teacher and conductor of Alsatian and German descent. He entered the Paris Conservatoire in the preparatory piano class of Emile Decombes, and subsequently studied there with Diémer, winning a *premier prix* in 1889. Following further instruction in music theory, he went to Germany and had lessons from the Liszt pupils Bernhard von Stavenhagen, Klindworth and, most significantly, D'Albert. Risler spent two summers as a stage manager and singing coach at Bayreuth. His international career dated from 1894, when he gave two recitals in London. Although championing the piano music of his contemporaries (he is the dedicatee of the Dukas Piano Sonata), Risler became renowned as a Beethoven player, giving his first cycle of the complete sonatas in Paris in 1905. His one-composer recitals also included performances of both books of Bach's '48', as well as a Chopin series. Risler made a piano version of Richard Strauss's *Till Eulenspiegel* and he also performed the Liszt transcription of Berlioz's *Symphonie fantastique*. He taught for some years at the Paris Conservatoire, numbering Jacques Février, Pierre Luboschutz and Marcel Gaveau among his pupils.

Although Risler made acoustic discs for Pathé around 1917, these are relatively primitive, demonstrating little beyond his extreme accuracy and concern with style. Revered by his colleagues, he achieved a status as an interpreter of Beethoven that has remained unmatched by any other French pianist.

JAMES METHUEN-CAMPBELL

RISM. *See* RÉPERTOIRE INTERNATIONAL DES SOURCES MUSICALES.

Risoluto (It.: 'dissolved', 'faded away', or 'resolved', 'decided'). Resolved, decisive. The term appears in scores around 1800 as a tempo designation. But Beethoven preferred to use it as a qualification: his Piano Variations in D op.76 and the fugue of his Hammerklavier Sonata both begin *allegro risoluto*. Later it was used as an expression mark and was particularly favoured by Elgar and Bartók.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Rispetto (It.). A stanzaic form of Italian poetry set by composers of the frottola and 16th-century madrigal, also known as STRAMBOTTO and OTTAVA RIMA. The name *rispetto* derives from the content: the poet pays his 'respects' to his beloved lady. Poliziano and Lorenzo de' Medici wrote series of *rispetti*, with each stanza consisting of eight lines that scan as iambic hendecasyllables. *See* FROTTOLA.

DON HARRÁN

Rispoli, Salvatore (*b* Naples, ?*c*1736–45; *d* Naples, 1812). Italian composer and teacher. He studied at the S Onofrio conservatory, Naples, under Cotumacci and Insanguine. In the 1770s he composed settings of some of Saverio Mattei's psalm translations, including, for the birth of the hereditary prince in 1777, Mattei's arrangement of Psalm lxxi as a cantata, *I voti di Davide per Salomone*. Mattei, in a note published in the 1770s in an edition of his psalms, praised Rispoli as 'a young man of rare ability and taste who joins to a solid study of old music all the brilliance of the modern' (Mattei's reference to Rispoli as a young man suggests that Fétis's birthdate for him, 1745, is closer to the true one than that given by Gerber, 1736). In 1781 Rispoli composed the music for Mattei's cantata on the death of Empress Maria Theresa; in the preface to the libretto Mattei repeated his praise of Rispoli (still calling him a young man) and added that through the 'happy disgrace' of not having had the opportunity to compose for the opera house he had avoided its corrupting influence. During the period 1782–7, however, Rispoli did have five operas, comic, serious and sacred, performed at Milan, Turin and the secondary theatres of Naples, but he never achieved the honour of being asked to compose for S Carlo. On 1 January 1793 he became *secondo maestro* at the S Onofrio conservatory, and on the death of Insanguine in 1795 he and Furno became joint *primi maestri*. In 1797, when the S Onofrio and Loreto conservatories merged, he was pensioned.

WORKS

STAGE

Il trionfo de' pupilli oppressi (commedia, P. Mililotti), Naples, Fiorentini, 20 Jan 1782

Nitteti (dramma per musica, P. Metastasio), Turin, Regio, 26 Dec 1783, *P-La*

Ipermestra (dramma per musica, Metastasio), Milan, La Scala, 26 Dec 1786, *F-Pc*, *Po*

Idalide (dramma per musica, F. Moretti), Turin, Regio, 26 Dec 1786, arias *I-IBborromeo*, *CMac*, *Tf*, *Tn*

Il trionfo di Davide (dramma sacro), Naples, Fondo, Lent 1787, *I-Gl*

Arias etc: *A-Wgm*, *CH-Zz*, *D-Dl*, *I-Bsf*, *Gl*, *Mc*, *Nc*, *Tf*

OTHER WORKS

Sacred: Requiem, E♭, 4vv, orch; I voti di Davide per Salomone (cant., S. Mattei, after Ps lxxi), F, 6vv, chorus, orch, 1777; Duettini sacri sopra i salmi (Mattei); Laudate pueri, E♭, 5vv, orch: all *Nc*; TeD (It., Mattei), *CH-N*; Salve regina, 2S, bc, *I-Mc*, Il Davidde, 2S, 3T, choir, orch, *Mc*; Miserere, 3vv, bc, *I-Rbompiani*

Other vocal: Il salmista confuso (cant., Mattei), on death of Maria Theresa, 4 solo vv, ?orch, Pavia, 1781; Gelosia, duetti, 2S, bc, ?*I-Nc*; Solfeggi, 2S/B, bc, *GB-Lbl*, *I-Mc*

Inst: Ov., D, orch, *Mc*; Elevazione, org, *Mc*; 2 Pastorale, org, *Mc*; toccatas, hpd, *Nc*

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JAMES L. JACKMAN/LUISELLA MOLINA

Risposta [riposta] (It.: 'reply'). In FUGUE, the ANSWER, as opposed to the subject. The term gained currency in the writings on fugue of Italian theorists in the Baroque period; the term for the subject is *proposta*.

Risse, Carl (*b* Dresden, *c*1810; *d* after 1845). German bass. His first engagement was at Leipzig, where he took part in the première of Marschner's *Der Templer und die Jüdin* (1829). Moving to the Dresden Hofoper, he sang there for many years, creating three Wagner roles, Cecco del Vecchio in *Rienzi* (1842), Daland in *Der fliegende Holländer* (1843) and Reinmar von Zweter in *Tannhäuser* (1845). His repertory included Mozart (Osmin and Sarastro) and Meyerbeer (Marcel in *Les Huguenots* and Bertram in *Robert le diable*).

ELIZABETH FORBES

Risset, Jean-Claude (*b* Le Puy, 13 March 1938). French composer and researcher of computer music. After studying mathematics, physics (Ecole Normale Supérieure, Paris, 1957–61) and music (composition with André Jolivet, 1961–4), Risset began investigating the computer synthesis of sound (composing sound rather than with sound) as a means of bridging the gap between the perceived lack of control offered by *musique concrète* techniques and the elementary sounds of electronic music at that time. He began work at Bell Laboratories (1964–5, 1967–9) with Max Mathews, investigating the creation of 'instrument-like' timbres and met Varèse, John Pierce, James Tenney, Vladimir Ussachevsky and Richard Moore. The Computer Suite from *Music for Little Boy* (1968) was his first piece of pure computer music, written using the Music V program. Techniques used in his research were subsequently employed in *Mutations I* (1969), and were collectively gathered to form the *Sound Catalogue* (Risset, 1969). These 'recipes' of his syntheses including the imitation of instruments, pitch paradoxes and the synthesis of sound textures have served as a foundation for computer music study.

Returning to France in 1969 he held a post at the Centre National de la Recherche Scientifique (1969–72, then from 1985 as director of research), Université d'Aix–Marseille (1972–5, 1979–85). At the request of Boulez, he became head of the computer department at IRCAM (1975–9). The works *Inharmonique* (1977), *Moments Newtoniens* (1977) and *Mirages* (1978) were realized here. These works used the computer (running an altered version of the Music V program) to fashion a controlled relationship between live instruments and synthetic sounds (or manipulations of recorded sound). Pitch and rhythmic paradoxes were employed in *Moments Newtoniens*. In *Contours* (1983), the focus was upon perception of melodic structure based on shapes independent of intervals.

Complex, computer-controlled exploration of instruments and their simulation in works such as *Dialogues* (1975) allows not only for an extension of the natural sounding instrument but for new, virtual relationships to be initiated. These are perhaps more accentuated in the works with voice such as *Inharmonique* and *Invisibles* (1994), influenced by Calvino's *Le città invisibili*, as the most personal and impersonal musical instruments are contrasted. By utilizing pitch as a meeting point between real and unreal performer, Risset could explore the timbre space set up by their relationship. This space had been previously explored in *Sud* (1985) where the sounds of nature contrasted with pure synthesis. Techniques for

imbuing the characteristics of one sound onto another through filtering, modulation and hybridization were used to create musical relationships as opposed to wild sound images. The sound of the sea, birds, wood, metal as well as gestures played on the piano or synthesized by computer formed the basic material from which grew a proliferation of new sounds. A pitch set (G–B–E–F♯–G♯) presented first with synthetic sounds was later used to colour natural elements using resonant filters.

The influence of timbre composition upon global structuring processes is evident throughout Risset's computer music and logically extends to his instrumental works. Paradoxical techniques used first in *Little Boy* find parallels in *Dérives* (1985–7), *Phases* for orchestra (1988, a work influenced by recent research into fractal geometries) and *Duet for One Pianist: 8 Sketches* (1989, realized at MIT, where Risset was composer-in-residence). This work, for Disklavier and computer, uses the computer to transform and react to data according to predefined relations indicated by the movement headings (Double, Mirror, Extensions, Fractals, Stretch, Resonances, Up Down and Metronome).

Risset has written extensively on his work, considering it 'very important to communicate mutually one's experiments and experiences on sound synthesis, processing and musical elaboration, so that one can take advantage of the efforts of others and make the exploration of computer music a rich cooperative venture, even though the musical work remains in the end the responsibility of the individual composer'.

WORKS

Prélude, orch, 1963; Instantanés, pf, 1965; Music for Little Boy (incid music, P. Halet), 1v, insts, tape, 1968; Mutations I, tape, 1969; Dialogues, 4 insts, tape, 1975; Inharmonique, S, tape, 1977; Moments Newtoniens, 7 insts, tape, 1977; Mirages, 16 insts, tape, 1978; Songes, tape, 1979; Aventure de lignes, elec insts, ens, tape, 1982; Passages, fl, tape, 1982; L'autre face, S, tape, 1983; Profils, 6 insts, tape 1983; Contours, tape, 1983; Filtres, 2 pf, 1984; Sud, tape, 1985; Seule, S, 1985; Dérives, chorus, tape, 1985–7; Violements, t sax, tape, 1987; Phases, orch, 1988; Attracterus étranges, cl, tape, 1988; Duet for One Pianist: 8 Sketches, Disklavier, cptr, 1989; Electron-Positron, tape, 1989; Echo for John Pierce, tape, 1990; Rounds, 1990; 3 études en duo, 1991; Lurai, celtic hp, cptr, 1991; Mais déjà vient la nuit, 15 insts, 1991; Triptyque, cl, orch, 1991; Saxatile, s sax, cptr, 1992; Une aube sans soleil, S, perc, 1992; Invisibles/Invisible, S, cptr, 1994; Variants, vn, digital effects, 1994; Invisible Irène, tape, 1995; Mokee, B, pf, tape, 1996; Contre Nature, perc, tape, 1996

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ADRIAN MOORE

Rist, Johann (*b* Ottensen, nr Hamburg, 8 March 1607; *d* Wedel, 31 Aug 1667). German poet and composer. He studied theology, poetry, law and other subjects at the universities of Rinteln and Rostock and perhaps also in Leipzig and Holland. He worked briefly as a private tutor at Heide, Holstein, and in 1635 became pastor at Wedel, a position he held for the rest of his life. He was given the title of Poet Laureate in 1644 and was ennobled in 1653. He was admitted to the society known as the Fruchtbringende Gesellschaft, with the pseudonym 'Der Rüstige', in 1647, and he founded his own poets' academy, the Elbschwanenorden, in 1660.

Rist was a friend of many musicians, including Schütz and Christoph Bernhard (who wrote a motet for his funeral), and he worked closely with many minor Hamburg composers. Many of his poems were set to music in both sacred and secular collections edited by himself and others; he wrote the music of some of the songs but mostly relied on the talents of composers such as Hammerschmidt, Michael Jacobi, Martin Köler, Peter Meier, Heinrich Pape, the elder Johann Schop and Selle. The secular poems treat typical pastoral subjects, and some are translations from Dutch, French or Italian. The sacred poems, many of them biblical translations or adaptations, were composed both for practical use in services and in teaching and for devotional use in the home. All the poems follow Opitz's reforms: they are usually strophic, with clear rhymes and regular metres. They are set syllabically, often with little rhythmic variety, for one voice with an unfigured (perhaps sung) bass accompaniment. In a few of his plays and ballets Rist included songs set to his own music or that of his Hamburg friends; they are important precursors of the works of the Hamburg school of opera composers.

WORKS

only those including music; for poetry see Goedeke

Edition: *Sämtliche Werke: Johann Rist*, ed. E. Mannack (Berlin, 1967–82)

SACRED

published in Lüneburg unless otherwise stated

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Der ... an das Kreutz geheftete Jesus Christus, 1v, bc (Hamburg, 1648; enlarged 2/1664 as Neue hochheilige Passions-Andachten), music by H. Pape, 2nd edn with music by M. Köler

Neuer himlischer Lieder sonderbahres Buch (1651), music by Hammerschmidt, M. Jacobi, Kortkamp, P. Meier, Pape, Jacob Praetorius (ii), Scheidemann, J. Schultze, S.T. Staden

Sabbathische Seelenlust (1651), music by T. Selle

Neuer teutscher Parnass: see SECULAR

Frommer und gottseliger ... Haussmusik (1654), music by M. Jacobi, Schop

Neue musikalische Festandachten (1655), music by Selle

Neue musikalische Katechismus-Andachten, 1v, bc (1656), music by Hammerschmidt, M. Jacobi

Die verschmähte Eitelkeit, i, 1v, b (1658), music by Scheidemann

Die verlangete Seligkeit (1658), music by Scheidemann

Neue musikalische Kreutz-, Trost-, Lob- und Dank-Schule (1659), music by M. Jacobi

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Neue hochheilige Passions-Andachten: see Der ... an das Kreutz

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SECULAR

published in Hamburg unless otherwise stated

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Poetischer Lustgarten (1638)

Des edlen Daphnis aus Cimbrien Galathee, 1, 2vv, bc (1642[9]; rev. 2/1656), music by Pape, Rist, Schop and others

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Des edlen Daphnis aus Cimbrien besungene Florabella, 2vv/1v, bc (1651), music by P. Meier
Neuer teutscher Parnass (Lüneburg, 1652); music by J. Jacobi, Pape, Rist, Schop, also includes sacred songs
10 poems in C.C. Dedekind: Aelbianische Musen-Lust (Dresden, 1657)
More than 30 stage works with songs, including Das friedejauchzende Teutschland (Nuremberg, 1653), music by M. Jacobi

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JOHN H. BARON

Ristenpart, Karl (*b* Kiel, 26 Jan 1900; *d* Lisbon, 24 Dec 1967). German conductor. After completing his studies at the Sternsches Konservatorium in Berlin he took over the directorship of the Berlin Oratorio Choir, and then founded a chamber orchestra which gave concerts for many years in the town hall in Berlin-Zehlendorf. In 1946 he established the RIAS Chamber Orchestra with which he made many studio recordings, including the complete sacred and secular cantatas of Bach. In 1953 he moved to Saarbrücken where he directed the Saar Radio Chamber Orchestra which quickly gained a wide reputation. The stylistic authority, clarity of texture and rhythmic energy of his interpretations, which were mainly devoted to German Baroque music, won admiration in Europe and further afield. Among his recordings are suites and concertos by Telemann, Bach's Brandenburg Concertos and Orchestral Suites.

HANS CHRISTOPH WORBS/NICHOLAS ANDERSON

Ristić, Milan (*b* Belgrade, 18/31 Aug 1908; *d* Belgrade, 20 Dec 1982). Serbian composer. He studied privately in Paris with Gabriel Piérson (1927–9) and then at the Belgrade Music School with Milojević and Slavenski (composition), and Brezovšek (piano); in 1939 he attended Hába's microtonal classes at the Prague Conservatory. In the next year he was appointed to the staff of Belgrade Radio, where he occasionally worked as a piano accompanist. He was elected to corresponding (1961) and full (1974) membership of the Serbian Academy of Art and Sciences.

In his first works, such as the Sinfonietta, the Symphony no.1 and the Violin Concerto, he was a follower of Schoenbergian atonal expressionism, and the teachings of Hába; he made use of quarter-tones in the first two quartets, the sonatas for violin solo and the Suite for four trombones, which was performed at the 1939 ISCM Festival. There followed a phase of partially tonal works, composed before 1950, and then the adoption of a neo-classical style. From the Third Symphony onwards – a work that uses dodecaphony but not strictly – Ristić discarded bithematicism and sought to unify his works using single musical ideas. In the Fourth Symphony, for example, this takes the form of a 9th chord, while the fifth and sixth symphonies concentrate on developing motivic cells. Some instrumental groups in the symphonies are given concerto-like roles, while his concertos, on the other hand, display symphonic character and masterful orchestration.

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(*selective list*)

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Other orch: Čovek i rat [Man and War], sym. poem, 1943; Vn Conc., 1944; Pf Conc. no.1, 1954; Suita giocosa, 1956; Burlesque, 1957; Simfonijske varijacije [Sym. Variations], 1957; Conc., chbr orch, 1958; 7 Bagatelles, 1959; Muzika za kamerni orkestar [Music for Chbr Orch], 1962; Conc. for Orch, 1963; Cl Conc., 1965; 4 pokreta [4 Movts], str, 1970; Pf Conc. no.2, 1973
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Songs, film music

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STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

Ristori, Giovanni Alberto (*b* ?Bologna, 1692; *d* Dresden, 7 Feb 1753). Italian composer. He was the son of Tommaso Ristori, a versatile musician and actor, and the director of a travelling company of Italian comedians which, shortly before Giovanni's birth, was in the service of the Saxon elector Johann Georg III at Dresden. Neither the place nor the exact date of Giovanni's birth is documented, but his birthplace is variously given as Bologna (in *La BordeE* and *GerberL*), Vienna, by a Saxon passport of 1715, and Venice, in a score of his cantata *Verdi colli* (in *GB-Lbl*). His first opera, *Pallade trionfante in Arcadia*, had its première at the Teatro degli Obizzi, Padua, in the summer of 1713, and in November his *Orlando furioso* was given in the Teatro S Angelo, Venice; both were revived in Venice the following year when, in addition, his *Euristeo* was performed in Venice and Bologna and his *Pigmalione* in Rovigo.

In December 1715 Tommaso Ristori and his Italian comedians were engaged by the elector Friedrich August I (also August II, King of Poland) at the Saxon court. Giovanni and his wife Maria accompanied his parents to Dresden, but he held no official position there until 1717 when he was appointed composer to the Italian comic theatre managed by his father; at the same time he became director of the *cappella polacca* with a salary of 600 thalers. The *cappella*, which accompanied August II on his journeys to Poland, consisted of a dozen musicians including J.J. Quantz, first employed as an oboist, and the violinist Franz Benda. Although Lotti was the resident opera composer at Dresden between 1717 and 1719, Ristori had *Cleonice*, his first opera for the court, staged on 15 August 1718. But Italian opera was severely

curtailed soon afterwards, and Ristori and his father were among the few Italians not released from service in 1720. During the following years Ristori, who, together with Heinichen and Zelenka, was responsible for the church services at the Saxon court, composed masses, motets, litanies and other liturgical pieces. His *Litanie di S Francesco Xaverio* were performed in 1721 or 1722 and his oratorio *La deposizione della croce* probably had its first performance in 1727 (see Hochstein). There is also evidence of an opera performance in Prague in the autumn of 1723 (see Scherl), and about the same time a revival of *Cleonice* was staged at Verona. His comic opera *Calandro* is sometimes called the first Italian *opera buffa* written in Germany. It was followed in 1727 by another Italian comedy, *Un pazzo ne fà cento, ovvero Don Chisciotte*. When *Calandro* was revived in Carnival 1728, the Prussian crown prince and future Frederick the Great attended a performance and requested a copy of the score.

Ristori spent some of 1731–2 in Russia with his father's troupe at the invitation of the newly crowned Empress Anna Ivanovna. A serenata by him was performed in Moscow during the summer of 1731, and the revival of *Calandro* on 11 December is generally accounted the first performance of an Italian opera in Russia. After a short visit to St Petersburg in early 1732, the company went to Warsaw, where August II was residing. Ristori's psalm *Lauda Jerusalem* was given there in October 1732.

Most of the Italian comedians at Dresden were dismissed when August II died in 1733; he was succeeded by his only legitimate son, Friedrich August II, who was also King of Poland as August III. At this time Ristori was temporarily demoted to the rank of chamber organist with a reduced salary of 450 thalers, but by 1745 it had increased to 1200 thalers. With the retirement of Tommaso Ristori, aged 75, improvised Italian comedy at the Dresden court came to an end, and serious opera, directed by Hasse the new Kapellmeister, dominated the Saxon stage. Besides Hasse, Giovanni Ristori regularly distinguished himself with new compositions, writing cantatas for birthdays and name days, a *Stabat mater* (1736) and several *Duetti per la Quadragesima*, as well as works for the stage, including the coronation opera *Le fate*, performed on 10 August 1736, and *Arianna* for the elector's birthday on 7 October 1736. Other works were written for use at the Warsaw court.

Ristori probably did not supervise the première of his pasticcio *Didone abbandonata* at Covent Garden, London, on 13 April 1737, but he directed rehearsals and performances of his *Temistocle* and *Adriano in Siria* at S Carlo, Naples, in 1738 and 1739; he must have accompanied the Saxon princess Maria Amalia there following her marriage to Charles III, King of the Two Sicilies, in May 1738. By 1744 he had returned to Dresden, where, in that year, he composed three masses, including the *Messa per il Santissimo Natale di N.S.* in D; the quality of these and other choral works was acknowledged with his appointment as court *Kirchenkomponist* in 1746. Ristori also set several cantata texts by the Bavarian princess Maria Antonia soon after her marriage to the Saxon crown prince Friedrich Christian in 1747. In 1750 August III again rewarded Ristori for his many years of service and outstanding music by naming him vice-Kapellmeister under Hasse. His last work, a Mass in C, is dated 1752. When he died the following year his widow was given a pension of 400 thalers and was paid for Ristori's collection of his own scores, some of which were lost in the bombardment of Dresden in 1760 and many others during World War II. A revival of *Arianna* at the Dresden court in 1756 is the last known performance of a theatrical work by Ristori in the 18th century.

The loss of so much of Ristori's music means that his work remains undervalued and that an accurate evaluation of his musical style is hardly possible. However, surviving sources reveal notable competence in all the genres of his day except instrumental music, of which he wrote little. His best works are his chamber cantatas and his large sacred pieces, which contain contrapuntal complexities beyond those of Hasse's works of the 1740s. But he did not match Hasse for breadth or melodic beauty. Only in his intermezzos does Ristori seem to equal his more famous colleague.

The early 18th-century priest Cosimo Ristori who composed oratorios for Florence is not known to have been related to Giovanni. His oratorios include *La fede trionfante di S Cresci* (1719), *L'incoronazione di Ester* (1720), and *David, ovvero L'innocenza difesa* (1721).

WORKS

Based on Mengelberg; many sources mentioned by him are lost since World War II.

OPERAS, ORATORIOS

drammi per musica, unless otherwise stated

Pallade trionfante in Arcadia (dramma pastorale, 3, O. Mandelli), Padua, Obizzi, sum. 1713, *I-Bc*; rev. Venice, S Samuele, carn. 1714, *US-Wc*

Orlando furioso (3, G. Braccioli, after L. Ariosto), Venice, S Angelo, 7 Nov 1713; rev. Venice, 1714, *I-Tn*

Euristeo (3), Venice and Bologna, 1714

Pigmalione (3, F. Passarini), Rovigo, Manfredini, aut. 1714, *D-Dl*

Cleonice (3, A. Constantini), Moritzburg, 15 Aug 1718, *Dl* (autograph)

Calandro (comic op, 3, S.B. Pallavicino), Dresden, 2 Sept 1726, *Dl*

Un pazzo ne fà cento, ovvero Don Chisciotte (comic op, 3, Pallavicino, after M. de Cervantes), Dresden, 2 Feb 1727, *Dl*

Le fate (l, Pallavicino), Dresden, Hof, 10 Aug 1736, *Dl* (incl. sacred parodies)

Arianna (azione scenica, 1, Pallavicino), Hubertusburg, for birthday of the Saxon elector, 7 Oct 1736, *Dl*

Didone abbandonata (pasticcio, 3, P. Metastasio), London, Covent Garden, 13 April 1737

Temistocle (3, Metastasio), Naples, S Carlo, 19 Dec 1738, *Dl*, 1 aria in *I-Nc*, 1 aria in *B-Bc* (attrib., possibly incorrectly, to Hasse)

Adriano in Siria (3, Metastasio), Naples, S Carlo, 19 Dec 1739, *D-Dl*, *I-Nc*

Diana vindicata (festa per musica, C. Pasquini), Dresden, 8 Dec 1746

La liberalità di Numa Pompilio (serenata, 1, Pasquini), Dresden, 1746, *D-Dl*

Trajano (festa di camera, 1, Pasquini), Dresden 1746

Amore insuperabile (festa di camera, 1, Pasquini), Dresden, 10 Feb 1747

I lamenti di Orfeo (festa di camera, 1, Pasquini), Dresden, 1749, *Dl*

Nicandro (3); Ercole (3): both formerly *Dl*, lost in World War II

1 aria, *Mbs*

Intermezzos, probably 1st perf. Dresden: Delbo e Dorina; Despina, Simona e Trespolo; Fidelba ed Artabano; Lisetta e Castagniaccio; Serpilla e Perpello: all *Dl*

Orats: La deposizione della croce di Nostro Signore (La sepultura di Cristo), Dresden, *c*1727, *Dl* (dated 1732), lib of 1749 perf., *Bsb* (2 versions); La vergine annunziata

CANTATAS AND OTHER SECULAR VOCAL

with orch, unless otherwise stated

Verdi colli e spiagge amene, S, bc, Sept 1719, *GB-Lbl* (2 copies), *I-Nc*

Dovresti a mio core (serenata), 3vv, Moscow, for name day of Saxon elector, 2 Aug 1731

Cantata, 4vv, for birthday of electress, 1735, *D-Dl*

Versi cantati in Varsavia, for coronation of empress of Russia, 1736, *Dl*

Componimento per musica, Warsaw, for name day of king, 1736, *Dl*
Didone abbandonata (Princess Maria Antonia ['Ermelinda Talea']), S, Dresden, 1748, *Dl*
Lavinia e Turno (Maria Antonia), S, Dresden, 1748, *Dl*
Nice e Tirsi (Maria Antonia), S, Dresden, 1749, *Dl*

Undated cants.: La madonna in villa, 2vv; Perdonati o cari amori, A, bc; La pesca, 7vv; Suono di lieti canti, S, bc; Vaghi fiori vezzosi del bello, S, bc; Virtù e fortuna, 2vv
A quest'ombre che di pena son cagione, A, vn, bc, *A-Wn*

SACRED VOCAL
for 4vv, orch, unless otherwise stated

Masses and mass movts: C, 1752; C, *Dl*; C; C; D, 1744, 'per il santissimo natale di Nostro Signore', *Bsb* (2 copies), *LEm*; D; D; D; F; F; G, 1744; g, 1749; B♭, 1744; 2 missa brevis, D, *Bsb*; F, *Bsb*; 2 Ky-Gl, F; F; 3 Gl, C; D; g; 2 Gloria brevis, D; B♭; 3 Gl movts, solo vv, *CZ-Pnm*; Cr, F, *D-Dl*; Cr, G, 5vv, *MÜs*; San, D, *Bsb*; San-Ag, g
3 requiems: D; F, 1730; f
Seqs: Lauda Sion; 2 Stabat mater, c, 1736; B♭, 2vv; Veni Sancte Spiritus, C
Mihi autem nimis (int); In omnem terram (motet); Constitues eos (grad): ?for the feast of 15 July
Pss and ps verses: Beati omnes, C; 2 Beatus vir, d, a; Confitebor, F, SAB; Cum invocarem, C, 1738; 6 Dixit Dominus, C, 5vv; c; D; d; F; F; 3 Domine ad adjuvandum me, D; D; D; Ecce nunc benedicite, G; 2 In te Domine speravi, G, SB; G; Jubilate Deo, F; Lauda Jerusalem, A, 1732; 2 Laudate Dominum, A, *Bsb*; A; 2 Laudate pueri, B♭; B♭, SAB; another, *I-Pc*; 3 Miserere, c 1748; c, 1751, *Bsb*; E♭; 2 Nisi Dominus, a, SAB; a, SAB
Hymns and canticles: Concinnat plebs, D; Haec dies quam fecit, A; Iste confessor, d, T, orch; 5 Mag, D; E♭; e, 5vv; F; B♭; Misericordia Domini, F; 2 Nunc dimittis, C; B♭; O lux beata; 2 Pange lingua, D; g; Sub tuum praesidium, c; 3 Te Deum, C; D, 1745; D; 2 Te lucis ante terminum, C; A, S
Marian ants: 6 Alma Redemptoris mater, C; d; F; G, 1746; A; a, S; a, 1749; 2 Ave regina coelorum, C; G; Regina coeli, A; 6 Salve regina, c; D; S; E♭; G, S; G, SSA; B♭

Completorium: 2 Jube Domine, d, 1746; g, S; Confitebor Deo, d, A; In manuas tuas, g

Lits: 4 Litaniae lauretanae, c, 1746; D, 1733; A; B♭, 1746; 2 Litaniae de Venerabili Sacramento, F, *Dl*, g; 2 Litaniae di S Francesco Xaverio, d, *Dl*; E♭; Litaniae SS Trinitatis, D
Solo motets: Ad sonos, ad jubila, A, tpt, timp, str; Alleluja, oh adesso si, A, bc; Care Joseph, S; Cari affectus, S; Casta columba, S; Coelo tonanti, B, ob, tpt, str, bn; Domine non secundum, SS, bc; Dormite, dormite, S; Ite longe hostes crudeles, B, *Bsb*; Laeti campi, S; Oh adesso si, A; O intemerata, SS, bc; O magnum pietatis, S; Omnis fera sors, T; Redemptionem misit Dominus, SA; Signum magnum, S, orch; Spirate zephiri, B

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Sinfonia, F, orch, for Componimento per musica, 1736, *Dl*, ?autograph, ed. in The Symphony 1720–1840, ser. C, x (New York, 1984)
2 sinfonie, D; D: both orch, *Dl*
Esercizi per l'accompanimento, *Dl*

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SVEN HANSELL/WOLFGANG HOCHSTEIN

Ristorini [Restorini], **Antonio Maria** (*b* Bologna or Florence; *fl* 1690–1732). Italian tenor. He was the husband of Rosa Ungarelli, with whom he enjoyed an international reputation as an interpreter of comic intermezzos. He began as a singer of *opera seria*: between 1690 and 1710 he appeared in 18 productions in Florence and Venice, including Albinoni's *Griselda* and *Astarto* and works by Gasparini; he also sang in Reggio (1698), Naples (1706) and Parma (1714). His partnership with Ungarelli dates from at least 1716, when they appear to have made their début at Turin in *Vespetta e Pimpinone*. Three years later, in Venice, they gave the first performance of the revised version of Orlandini's *Il marito giocatore e la moglie bacchettona* (as Serpilla and Bacocco), the most popular intermezzo of the period. Both works were taken to Munich in autumn 1722 and, with others, to Brussels in autumn and winter 1728–9. In 1725, at Pistoia, G.C. Rossi-Melocchi recorded in his diary that they 'succeeded like a wonder of nature unrivalled since the foundation of [the city]' (Troy, 53); in Paris the *Mercure de France* reported in summer 1729 that *Il marito giocatore* 'was much applauded by reason of a precise and lively performance, in spite of its slight similarity to our customary [French] operas' (ibid., 56). Their last known appearance was in *Le bourgeois gentilhomme* (as Larinda and Vanesio) at Florence in 1732.

There were a number of other singers by the name of Ristorini in the 18th century. Giuseppe Ristorini, a tenor from Bologna, flourished in the second quarter of the century, appearing in *opere serie* in Florence and Venice between 1724 and 1744. Luigi Ristorini sang in central and northern Italy during the period 1742–50. The *tenore buffo* Giambattista Ristorini was active from at least 1750, when he performed in Stuttgart, to 1789, when he left the imperial court of St Petersburg. From 1758 to 1764 he appeared regularly at the Teatro S Moisè, Venice, and he also sang in Parma, Warsaw, Modena and Copenhagen before going to Russia in 1780. Caterina Ristorini's career extended from at least 1757 to 1785. She is known to have appeared at Venice (until 1764), London (1770–73) and Pisa (1775 and 1785). In London she sang in both comic and serious operas, taking the title role in Niccolò Piccinni's *La buona figliuola* with great success.

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COLIN TIMMS

Ritardando (It.: 'holding back', 'becoming slower'; gerund of *ritardare*). *See* RALLENTANDO. The form *tardando* also occasionally appears. Joseph Czerny (*Clavierschule*, 1825) gave a long list of contexts in which he considered *ritardando* admissible or appropriate and it is clear that in most of these he assumed an almost immediate return to the original tempo. The word tended to remain even where most Italian tempo marks had been rejected: see, for instance, Wagner's use of *etwas ritardierend* in Act 2 of *Lohengrin*.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Ritchie, Anthony (Damian) (*b* Christchurch, 18 Sept 1960). New Zealand composer. Born into a musical family, his talents developed early and he had several works performed while still at school. He studied at Canterbury University and then spent 1983 in Hungary, undertaking research on Bartók and studying composition with Bozay at the Liszt Academy. On returning to New Zealand he became a lecturer in music at Canterbury University (1985–7), worked as a composer in schools (1987), held the Mozart Fellowship at Otago University (1988–9), and was composer-in-residence with the Dunedin Sinfonia (1993–4). Since 1994 he has been a freelance composer and conductor.

Ritchie writes prolifically, in a wide variety of forms. His music is strongly influenced by Eastern European composers but he has also shown an interest in minimalism and in sound worlds as diverse as Maori chant and Indonesian gamelan. He regards communication with the audience as essential and believes in being practically involved with the musical life of the community. His own direct and purposeful style is unashamedly eclectic, and his compositions are noted for their immediacy and their often exuberant sense of rhythm.

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ADRIENNE SIMPSON

Ritchie, Stanley (John) (*b* Yenda, NSW, 21 April 1935). Australian violinist. He studied with Florent Hoogstoel at the Sydney Conservatorium, Jean Fournier and Sándor Végh in Paris (1958–9) and Joseph Fuchs at Yale University (1959–60). His other teachers included Oscar Shumsky and Samuel Kissell. He was leader of the New York City Opera Orchestra (1963–5), associate leader of the Metropolitan Opera Orchestra (1965–70), a member of the New York Chamber Soloists (1970–73), a founder of Aston Magna (1974) and first violinist of the Philadelphia String Quartet (1975–81). In 1971 Ritchie took up the Baroque violin and began to concentrate increasingly on period-instrument performance of Baroque and Classical repertory. He has toured Europe, North and South America and Australia. Ritchie and his wife, the harpsichordist and fortepianist Elisabeth Wright, have appeared as the Duo Geminiani since 1974. He has given lectures and masterclasses at institutions in the USA, Australia, New Zealand, Canada and Europe, and in 1982 became professor of violin and director of the Baroque orchestra at Indiana University. Combining a brilliant technique and a discerning sense of style, Ritchie has an extensive repertory and has made numerous recordings of solo and chamber works. He plays a Jacob Stainer violin of *c*1670, restored to its original condition.

HOWARD SCHOTT

Ritenuto (It.: 'held back'; past participle of *ritenere*, 'to detain', 'withhold'). An instruction normally implying a more sudden and extreme slowing down than by the terms RALLENTANDO and *ritardando*. Strictly, however, it is a firm change to a slower tempo, which is then maintained: bars 280–315 of the overture to *Die Fledermaus* (by Johann Strauss (ii)) have the tempo mark *tempo ritenuto*. *Ritenente*, the present participle, suggests something more gradual.

□

Ritornello (It.; Fr. *ritournelle*). A diminutive of the word *ritorno*, meaning 'return'. In Italian musical terminology a ritornello can mean a simple repeat, as indicated, for example, by a repeat sign. The earliest use of the word as a technical term occurs in folk poetry, where it denotes a form made up of three-line stanzas, the first and third of which rhyme; an alternative term is *stornello*. In the 14th-century madrigal a ritornello was a final couplet set to its own music following a matching pair of stanzas; the typical rhyme scheme is *aab aab cc* or *aaab aaab cc*.

In the 15th and 16th centuries the term was dormant, but it re-emerged with the rise of instrumentally accompanied monody around 1600. It now came to denote an instrumental prelude, interlude or postlude (or any combination of these) for a vocal movement, most often an aria (employing this term in its broadest sense) organized in strophes. The classic description for this sort of ritornello appears in the third volume of Michael Praetorius's *Syntagma musicum* of 1618, where the author

notes that ritornellos are used in dramatic music (citing Claudio Monteverdi's *Orfeo* of 1607), vocal chamber music (as in the same composer's *Scherzi musicali* published in 1607) and church music (as in his hymn *Ave maris stella* in the Vespers of 1610). Later in the same volume Praetorius suggested that refrains involving the full ensemble, not just instruments, should also become known as ritornellos, but that proposal was abortive.

One general characteristic of these ritornellos is that they are clearly separated from the vocal sections with which they alternate. This was very convenient in dramatic music, where ritornellos could accompany dancing, the entries and exits of characters or scenic transformations. Both ritornello and strophe are tonally closed units which are self-contained thematically, the musical relationship between the two not being predetermined. At one extreme lie the ritornellos that are note-for-note the same as the strophes; at the other, those written in a contrasting metre that have no obvious connection beyond a common tonality. Most ritornellos, however, paraphrase the material of the strophes in some way, borrowing certain of their elements. Good examples of this technique occur in the ritornellos of the *Neue Arien* of Adam Krieger written in the mid-17th century.

These 'detached' ritornellos were joined around that time by another kind that can be termed 'integrated'. Here, the ritornellos occur within the framework of a single movement (or strophe) into which they are seamlessly woven. As before, the ritornello forms a prelude and postlude, but for the first time the opportunity arises to introduce it also in foreign keys, reinforcing by repetition the intermediate cadences made by the voice. The aria 'Gradita povertà' from Francesco Cavalli's opera *Gli amori d'Apollo e di Dafne* (1640, Venice) has been identified as an early example of this type (Dubowy). True, its intermediate ritornello in the dominant has the character of an echoed cadential phrase, but the structure of the aria of the late 17th century can already be glimpsed in embryo.

The parallel emergence, towards the 1680s, of the 'church aria' in the form ritornello–vocal period 1–ritornello–vocal period 2–ritornello and the da capo aria (the same stated twice over and enclosing a third vocal section) provided the opportunity for ritornellos to become a fixed component of vocal music in many genres. Unlike their detached counterparts, integrated ritornellos tend not to be the same (allowing for transposition) on each appearance. They are frequently pared down or modified in some way. In certain arias written just before 1700 by such composers as Alessandro Scarlatti, detached and integrated ritornellos appear in tandem; the former, entrusted to a string orchestra, precede, follow or frame the movement, while the continuo supplies the latter on its own.

Soon after 1700 ritornello technique was transferred to the concerto. From the start, homophonic fast movements in concertos employed motto-themes to introduce successive periods. A logical extension of this practice was to model the structure on the church aria, using episodes for the soloist as the equivalent of vocal periods. The number of episodes, and thus of foreign keys visited, could be increased at will, making this 'ritornello form' almost indefinitely expandable. Although examples of primitive ritornello form exist in concertos by Giuseppe Torelli (op.6, 1698; op.8, 1709) and Henricus Albicastro (op.7, *c*1705), the fully developed structure is encountered first in Antonio Vivaldi's concertos written towards the end of the same decade, and most notably in those published in his op.3 (1711). This is the model described by J.J. Quantz in his *Versuch* (1752). A few slow movements also employ the same form, miniaturizing the ritornello or reducing it to a simple frame. Later Vivaldi concertos, like those of his younger contemporaries Locatelli and Tartini, often turn the opening ritornello into a virtual piece in itself, featuring extensive thematic contrast and modulation to related keys (the tonal plan may prefigure that of the movement as a whole). Such ritornellos, expanded still further, constitute for the classical concerto of Mozart's era what, in an effort to assimilate the structure to sonata form, has become known as the 'preliminary' exposition. With the first movement of Beethoven's Third Piano Concerto (1803), the decisive move towards textbook sonata form was made. Thereafter ritornello form quickly disappeared as a general constructive principle, although it was occasionally revived in the 20th century in homage to the Baroque.

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MICHAEL TALBOT

Ritorni, Count **Carlo** (*b* Finale, Modena, 6 June 1786; *d* Reggio nell'Emilia, 27 March 1860). Italian writer. He spent most of his life in Reggio nell'Emilia, where he held various civic and administrative posts, including that of mayor from 1856. A devotee of literature, architecture and music, he chronicled the cultural life of the city, notably in the volumes of *Annali del teatro della città di Reggio dal 1807 al 1839* (Bologna, 1826–39), and published an important study of the choreography of Salvatore Viganò (1838). His discussions of all types of opera in two works – *Consigli sull'arte di dirigere gli spettacoli* (Bologna, 1825) and especially his *Ammaestramenti alla composizione d'ogni poema e d'ogni opera appartenente alla musica* (Milan, 1841) – surpass in their detail and coherence the comments of other 19th-century writers and composers. In the *Ammaestramenti*, Ritorni methodically criticized contemporary serious opera and anticipated later stylistic developments in his extensive programme for its reform. A new genre presenting only elevated, heroic subjects – *melotragedia* (for which Bellini's *Norma* served as an archetype) – would improve on contemporary practice by incorporating more continuous organization (even acts consisting of single scenes), by adopting more flexible musical and poetic forms, by expanding the role of the orchestra and by striving towards a closer fusion of musical and textual meaning. Though often muddied by inconsistencies, biases and obscure formulations, Ritorni's writings serve present-day scholars by confirming awareness during the 19th century of practices evident in operatic scores, by giving a contemporary rationale for Ottocento stylistic developments and by providing an invaluable glimpse of attitudes

towards Rossinian opera in the era of Bellini and Donizetti.

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SCOTT L. BALTHAZAR

Rïtsareva, Marina. *See* RITZAREV, MARINA.

Ritschel. German family of musicians of Austrian origin. They were active at the courts of Mannheim and Munich.

(1) Georg Wenzel Ritschel (*b c*1680; *d* Schwetzingen, 10 July 1757). Double bass player and violinist. With his brother (2) Franz Ritschel he accompanied the household of Duke Carl Philipp from Innsbruck via Heidelberg (1718) to Mannheim (1720) when the duke became Elector Palatine in 1716. Ritschel was admitted as a supernumerary member of the court orchestra in 1713, and from the first known Mannheim court calendar in 1723 to that of 1757 is recorded as a double bass player. The registration of his death in 1757 gives him as being 'in his late 70s'.

(2) (Ignaz) Franz (Joseph) Ritschel (*d* Schwetzingen, 4 July 1763). Organist, brother of (1) Georg Wenzel Ritschel. He is listed in the Mannheim court calendar as second organist in 1734 and 1736, and from 1744 at the latest he was first organist, with a salary of 750 gulden. His salary of 900 gulden in 1759 was higher than that of any other instrumentalist in the Mannheim Kapelle. In 1737 he married Maria Rosina Fränzl, the sister of the Mannheim violinist Ignaz Fränzl. He may have been the composer of a keyboard piece included in the collection *Six Easy Lessons ... Book I* (London, *c*1765) and of a concerto for organ, flute and strings (in *CH-E*), both attributed only to 'Ritschel', with no first name given (see (4) Georg Ritschel).

(3) Johannes (Michael Ignaz) Ritschel (*b* Mannheim, bap. 29 July 1739; *d* Mannheim, 25 March 1766). Violinist and composer, son of (2) Franz Ritschel. From 1756 until 1763 he is listed as a violinist in the Mannheim orchestra. The elector Carl Theodor encouraged his talent and on 8 October 1757 awarded him a three-year scholarship to Italy 'for his better perfection in music'. At the beginning of 1758 he began his studies with Padre Martini in Bologna, completing various counterpoint studies in 1758–9 and at least two concerted sacred works in 1760. Three letters from his father (now in *I-Bc*) bear witness to the respect the teacher had for his pupil. In the spring of 1761 Ritschel was in Rome, and on 15 April wrote to Martini criticizing the local style of church music as superficial and 'Neapolitan'. All the same, later that year he went to Naples as a pupil of Gennaro Manna, and on 2 March 1762 wrote enthusiastically to Martini about two new operas by J.C. Bach, whom he probably met in Naples. In 1763, at the age of 24, Ritschel was promoted to the position of 'Protector Electoralis chori musici' (Vice-Kapellmeister) in Mannheim. His gratitude to the elector was expressed in the dedication to Carl Theodor of the oratorio *Gioas re di Giuda* (1763), his first composition after his return to Mannheim. Leopold Mozart, visiting Schwetzingen with his children in the summer of that year, mentioned 'Mr Ritschel, Vice-Kapellmeister' as one of the most notable personalities in musical life at the electoral court, and in a letter of 11 December 1777 to his son, referred to Ritschel's studies with Padre Martini. But by that time Ritschel had been dead for more than ten years and his place taken by G.J. Vogler.

Considering the brief period between his return from Italy and his early death at the age of 26, Ritschel must be reckoned among the most prolific and gifted of the second generation of Mannheim composers. His output, consisting mainly of sacred music, includes the oratorio *Gioas*, six masses and numerous other church works. In addition, a flute concerto, an oboe concerto and a symphony (in *D-Rtt*) in which the composer is identified only by surname may tentatively be ascribed to him. Stylistically his sacred music stands between the restraint of Padre Martini and the more operatic Neapolitan manner. Eduard Schmitt remarked that 'the large-scale psalm settings and masses place Ritschel ... on a par with Holzbauer and Richter'.

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Thematic catalogue of the sacred works in DTB, new ser., ii (1982)

Gioas re di Giuda, orat, Good Friday, 1763, Mannheim, *D-Dl*
4 masses, 4vv, orch: 1, 14 May 1763, Mannheim, Jesuitenkirche*, *Dl*; 3; *Dl*; 1 lost; Messa breve, 8vv, *Dl*
Other sacred: Nunc, 4vv, str, org, 23 Jan 1760; Cr, 4vv, 2 hn, str, bc, 27 May 1760, *I-Bc**; Miserere, 4vv, orch, 1764; Miserere, 4vv, orch, 1766; TeD, 4vv, orch; Dixit Dominus (Ps cx), 4vv, orch; Invitatorio della Resuretione, 4vv, orch; 8 motets, 1v, orch, *D-Dl*; Salve Regina, 4vv, str, org, lost
Orch: ?Sym., ?concs. for fl, ob, *Rtt* (attribution uncertain: only surname given)
Other works: Exercises, 2vv, 21 April 1758; 9 fugues a 4, 1759, *I-Bc**

(4) Georg (Wenzel) Ritschel (*b* Mannheim, bap. 15 Sept 1744; *d* Munich, 1 July 1805). Violinist and composer, son of (2) Franz Ritschel. He was a violinist in the Mannheim orchestra from 1760 until 1778, when he went with the court on its removal to Munich. He was still a member of the orchestra in 1803, serving as principal second violin.

Ritschel composed six quintets for flute and strings, published in Paris in about 1780, and ballet music for Munich (now lost). In addition, two harpsichord concertos (in *D-Mbs*) attributed merely to 'Ritschel' have traditionally been ascribed to him, though his father (2) Franz, who was a leading keyboardist at Mannheim, and his brother (3) Johannes must also be considered possible composers of these works.

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ROLAND WÜRTZ/EUGENE K. WOLF

Ritson Manuscript (*GB-Lbl* Add.5665). *See* SOURCES, MS, §IX, 4.

Ritter. German family of musicians.

(1) Georg Wenzel Ritter (*b* Mannheim, 7 April 1748; *d* Berlin, 16 June 1808). Bassoonist and composer. He was a member of the Mannheim orchestra from 1764 (1761 according to Lipowsky) to 1778, and in 1774 visited London, where he made several concert appearances. After the removal of the court to Munich, he served as second bassoonist until September 1788; from 1778 he was also one of the select group of chamber musicians there. Mozart made his acquaintance during his stay in Mannheim in 1777 and met him again in Paris, where in April 1778 he wrote for him the bassoon part of the Sinfonia concertante KAnh.9/297*B* (letter of 5 April 1778). From October 1788 Ritter was a member of the court orchestra in Berlin.

The *Musikalische Real-Zeitung* ('Beförderung', 24 Sept 1788) described Ritter as one of the greatest virtuosos of his instrument, and particularly stressed the exceptional salary of 1600 thalers paid to him in Berlin. The Paris publisher Bailleux issued two bassoon concertos and six quartets for bassoon and strings op.1 by Ritter; he also composed a bassoon duet (*D-SWl*). His portrait was engraved in 1805 by F.W. Bollinger (examples in *A-Wn* and *D-Cv*).

(2) Peter Ritter (*b* Mannheim, 2 July 1763; *d* Mannheim, 1 Aug 1846). Cellist and composer, nephew of (1) Georg Wenzel Ritter. He studied the cello with Innozenz Danzi and composition with G.J. Vogler. In 1776 he made his first concert tour, while the performance of his first symphony occurred in 1779, and Vogler arranged for a string quartet to be published in his *Betrachtungen der Mannheimer Tonschule* (Mainz, Jg.iii) the following year. When the court removed to Munich in 1778, Ritter joined the Mannheim opera orchestra, and he became principal cellist in 1784. He also began composing for the theatre: his first Singspiel was produced in 1788. Adept at piecing together performances during the impoverished years of French invasion, he was appointed Konzertmeister in 1801 and on 3 November 1803 Kapellmeister of the orchestra (now under the control of the Grand Duchy of Baden) under the director of music Ignaz Fränzl. It was Ritter's duty to direct the operas, which at first he conducted from his raised cello desk. Until his retirement in 1823 he carried out his duties at the Nationaltheater in Mannheim, interrupted only by a few concert tours. A tireless supporter of the musical life of the city, he became chairman of the newly founded Mannheim Society of Arts in 1833. He was married to Katharina Baumann, the Mannheim actress admired by Schiller.

The most successful of Ritter's stage works was the Singspiel *Der Zitherschläger*, which was praised by Weber on its first performance in Mannheim on 1 April 1810: 'an original German opera . . . which certainly need not yield to any French work of its kind'. Ritter's Singspiel *Die lustigen Weiber von Windsor* was apparently the first musical setting of the Shakespearean subject. His song *Grosser Gott wir loben dich* of 1792 is still one of the most popular of German hymns. His instrumental works reflect his activities as a cellist. In 1788 he dedicated six string quartets to King Friedrich Wilhelm II of Prussia, for whom he played in 1785; other chamber works were published in Mannheim and Paris. Ritter's instrumental writing reveals a fascination with contrasting timbres; his chamber works call for such rare instruments as the viola d'amore and viola da gamba. Five of his cello concertos employ scordatura, and contemporary reviews remark that he was known for performing the slow movements of the concertos with the cello muted.

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Der Eremit auf Formentera (comic op, 2, A. von Kotzebue), National, 14 Dec 1788, *D-Bhm*
Der Sklavenhändler (Spl, 2, C.F. Schwan), National, 11 April 1790 (Mannheim, n.d.)
Die Weihe (prol, G. Römer), 1792, *DS*
Die lustigen Weiber von Windsor (Spl, 3, Römer, after W. Shakespeare), National, 4 Nov 1794
Dilara, oder Die schwarze Zauberin (Spl, 2, C. Gozzi), 1798
Die lustigen Musikanten (incid music, C. Brentano), Frankfurt, 1803, *US-Wc* (inc.)
Das neue Jahr in Famagusta (Spl, 2, Brentano), 1804
Salomons Urteil (op, 3, L.C. Caigniez), 1808, *D-DS*
Das Fest im Olymp (prol), 1808
Marie von Montalban (op, 2, K. Reger), Frankfurt, 1810
Der Zitherschläger (Spl, 1, C.L. Seidel), Mannheim, 1810 (Bonn, n.d.), *Mbs*, *S-St*
Alexander in Indien (op, 2, P. Metastasio), 1811
Das Tal von Barzelonetta, oder Die beiden Eremiten (Spl, 1), 1811, *B-Bc*, *D-Mbs*, *Mo*
Feodore (Spl, 1, Kotzebue), 1811, *DS*
Das Kind des Herkules (pantomime, 1), 1812
Alfred (op, 3, Kotzebue), 1820
Der Mandarin, oder Die gefoppten Chinesen (Spl, 1), Karlsruhe, 1821 (Mannheim, n.d.), *Mbs*
Hoang-Puff, oder Das dreifache Horoskop (Spl, 1), 1822
Bianca (op, 2, Grimm), 1825
Der Talisman (Spl, 1, trans. from Fr.), 1825
Das Grubenlicht (op, 2, L. Beck), 1833
Die Alpenhirtin, mentioned in *EitnerQ*
Die Sternenkönigin in Maidlinger Walde (romantisch-kommisches Volksmärchen, 3, A. Berigen), Hamburg, n. d.
Vergönnen Sie mir (quodlibet)

Doubtful: Die Geisterburg (Spl, 2, F. Hochkirch), 1799; Der Sturm, oder Die bezauberte Insel (Spl, 2, J.W. Döring, after Shakespeare: *The Tempest*), 1799

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Orch: Sym., *CH-Zz*; Ov., *W*; Pf Conc., *D-MH*; 12 vc concs, one inc.
Chbr [thematic calalogue in DTB, xxviii, Jg.xvi (1915)]: Str Qt (Mannheim, 1780); 6 quatuors, bn obbl (Paris, *c*1786); 6 quatuors concertants, str, 1788, *D-Bsb**, as op.1 (Paris, *c*1801); 6 duos concertants, 2 vc, op.1 (Paris, *c*1790); Notturno, gui, fl, vc (Mainz, n.d.); Qt, vn, va, bn, b, *A-Wgm*; 6 sonatas, vc, bc, *D-Bsb*; Sonata, pf, vc

MSS in *US-Wc*

(3) Heinrich Ritter (*b c*1758; *d* after 1805). Violinist, brother of (2) Peter Ritter. He was described by Gerber as a 'splendid virtuoso and soloist on the violin'. Vogler mentioned a concert given by the two brothers Peter and Heinrich in 1779. From 1793 Heinrich was Konzertmeister with Carl Wendling in Mannheim.

Other members of the Ritter family were also musicians. Heinrich Adam Ritter (*d c*1777) was a bassoonist in Mannheim from 1747 to 1772, and Georg Wilhelm Ritter (*b* Bayreuth, 30 April 1721) an oboist and violinist there from 1756 to 1802. The two violinists Jakob Ritter (Mannheim 1759–83) and Friedrich Ludwig Ritter (Mannheim 1772–98/9) were also in the service of the Elector Palatine Carl Theodor. Carl Ritter, the son of (2) Peter Ritter, had a successful career as a singer and from 1839 was producer at the Nationaltheater in Mannheim.

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ROLAND WÜRTZ/ROBERT MÜNSTER (1, 3), ROLAND WÜRTZ/VALERIE WALDEN, ROBERT MÜNSTER (2)

Ritter, Alexander [Sascha] (*b* Narva, Estonia, 27 June 1833; *d* Munich, 12 April 1896). German composer and violinist. After his father's death the family moved in 1841 to Dresden, where Alexander entered the Gymnasium and became a violin pupil of Franz Schubert, the second Konzertmeister of the court orchestra. He and his older brother Karl became friends with Bülow and began a long association with Liszt and with Wagner, who became acquainted with the family shortly before he fled from Dresden in 1849. In subsequent years Ritter's mother Julie not only corresponded frequently with Wagner but also gave him regular financial support. Karl was for some time Wagner's protégé as a young, ultimately unsuccessful conductor in Zürich. Between 1849 and 1851 Ritter studied with Ferdinand David at the Leipzig Conservatory; on returning to Dresden he occasionally played in the court orchestra but devoted most of his time to composing. On 12 September 1854 he married the talented actress Franziska Wagner, a niece of the composer, and that year he accepted Liszt's invitation to become second Konzertmeister in the Weimar orchestra. Two years later he went to Stettin as Konzertmeister and music director of the Stadttheater, leaving after two years to return to Dresden and in autumn 1860 moving to Schwerin where his wife was engaged as an actress. In 1863 both he and his wife were engaged by the Stadttheater in Würzburg, where they remained for the next 19 years. As an attempt to bolster his seriously depleted financial resources Ritter opened a music shop in 1875; seven years later he was able to leave Würzburg with his family when he received Bülow's invitation to take the post of second Konzertmeister in the Meiningen Hofkapelle.

In Meiningen Ritter met the young Richard Strauss, whom he strongly influenced, encouraging him to abandon the conservative compositional style of his early years. Strauss credited Ritter with introducing him to the music of Wagner, Liszt and Berlioz, and the writings of Schopenhauer, and urging him to write symphonic poems; when Strauss was engaged in 1886 as third conductor for the Munich Hofoper he persuaded Ritter also to settle there. In 1890 Strauss conducted the successful première in Weimar of Ritter's *Wem die Krone?* (Munich, 1891) on a double bill with an earlier opera, *Der faule Hans* (1885, Munich; published in Leipzig in 1886), both set to his own texts. Ritter's poem *Tod und Verklärung*, a development of Strauss's scenario, was published with the score of the symphonic poem. As Wagner's nephew by marriage, Ritter frequently joined the Bayreuth circle, even playing more than once in the festival orchestra. Besides the two operas, his compositions include some 60 lieder, several tone poems, choral works, a string quartet and a piano quintet.

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GEORGE J. BUELOW

Ritter, Christian (*b* probably 1645–50; *d* after 1717). German composer and organist. The earliest source of information about him is a manuscript copy of a work that is clearly an autograph and bears both the date 1666 and the description of him as 'chamber organist at Hall. [i.e. Halle]'. To have held such a post he must have been about 20 years old. The pattern of his later life seems to indicate that he came from the group of Dresden musicians headed by Schütz and Christoph Bernhard. His presence at Halle is confirmed by documents only from 1672, when he was a court musician; later he also became court organist. From 1681 he is listed as organist at the Swedish court at Stockholm and he was soon appointed vice-Kapellmeister as well; that he wrote music for the funeral of the Swedish minister J.A. Rehnskiöld, who died on 12 October 1680, suggests that he arrived in Stockholm before 1681. He soon left, however, to take up a position at Dresden as vice-Kapellmeister and court organist in 1683. From 1688 to 1699 he was again working in Stockholm, where he is described variously as vice-Kapellmeister and musician. In fact he was probably in charge of the Hofkapelle, the position of Kapellmeister being held first, until 1690, by Gustaf Düben (i) and then nominally after his death by his son Gustaf (ii). There is no mention of his being in Stockholm after 1699. He was in Hamburg in 1704 according to what is probably an autograph composition of that date. He participated, through a letter published by Mattheson in 1725, in a controversy that Mattheson initiated in 1717. In it he called himself 'emeritus', but Mattheson referred to him as 'acting Kapellmeister to the King of Sweden'. Whatever his status he was clearly still alive in 1717 and from what Mattheson said could have been so in 1725 too.

The manuscript sources of Ritter's surviving works are concentrated in north Germany and especially in the Düben Collection (at *S-Uu*). Although they certainly do not account for his total output, the preponderance of vocal works may well have been a feature of it, for he was first and foremost a Kapellmeister and worked only temporarily as an organist. One of the two keyboard suites, that in C minor, is a lamento similar to those of Froberger; the Sonatina in D minor is, despite its title, somewhat in the style of the north German organ toccata, though the contrasts within it are not so great. The vocal works embrace a wide range of forms – sacred concerto, concertato motet and the early type of cantata – and the forces for which they are scored are very varied too. Only a few have mixed biblical and free texts, and there is still a preference for arioso and song-like solo movements rather than for recitatives and da capo arias. They show that Ritter was not only a sensitive composer with a

flexible approach to form but one who, through expressive power and the use of rich sonorities, achieved a distinctive voice. By thus breaking away from the traditions of the Schütz school he made an individual contribution to Protestant church music before Bach.

Marx (1987) proposed Ritter as the author of the *St John Passion* previously attributed to Handel – a hypothesis that needs to be tested by closer comparison with Ritter's authenticated vocal works.

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Sonatina, d, org, *LEm*; ed. R. Buchmayer, Aus historischen Klavierkonzerten, v (Leipzig, 1927); ed. in Organum, iv/5 (Leipzig, 1925); ed. K. Beckmann (Wiesbaden, 1984)
Suite, c, kbd, 1697, *Bsb*
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H. Kümmerling: *Katalog der Sammlung Bokemeyer* (Kassel, 1970)
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H.-J. Marx: '"... eines welt-berühmten Mannes gewisse Passion": zur Herkunft der Händel zugeschriebenen "Johannes-Passion"', *Musica*, xli (1987), 311–16
D.P. and P. Walker: *German Sacred Polyphonic Vocal Music between Schütz and Bach* (Pinewood, MI, 1992), 273–4

FRIEDHELM KRUMMACHER

Ritter, Hermann (*b* Wismar, Mecklenburg, 16 Sept 1849; *d* Würzburg, 25 Jan 1926). German viola player. He studied music at the Hochschule in Berlin and art and history at Heidelberg University. The history of musical instruments attracted him, and profiting by some practical hints in A. Bagatella's *Regole perla costruzione di violini* (Padua, 1786), he devoted some time to constructing a large viola. This new instrument was an exact enlargement of a violin based on the same acoustical properties (the normal viola being a compromise). For this *viola alta*, as he called it, he claimed improved resonance and a more brilliant tone. The history of the viola shows that there have always been two schools of thought, one favouring the more popular smaller viola with its slightly veiled tone and characteristic nasal quality, and the other favouring the larger model (*see* TERTIS, LIONEL). Ritter's *viola alta* was exhibited in 1876; Wagner was interested and asked Ritter to cooperate at the Bayreuth Festival. By 1889 five of Ritter's pupils were in the Bayreuth orchestra playing the *viola alta*. Ritter toured extensively throughout Europe writing and arranging a great deal of music for his instrument. In 1879 he was appointed professor of the viola and history of music at the music school in Würzburg. In 1905 he founded the Ritter Quartet. The Grand Duke of Mecklenburg appointed him court chamber virtuoso, and Ludwig II of Bavaria made him court professor. His book, *Die Geschichte der Viola alta* (Leipzig, 1876/*R*), traces the history of the instrument, which subsequently lost favour, possibly because of its unwieldy size; it is no longer played.

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WATSON FORBES

Ritter, Johann Christoph (*b* 1715; *d* Clausthal, 25 Jan 1767). German organist and composer. A pupil of J.S. Bach, Ritter was from 1744 until his death the organist of the Marktkirche in Clausthal, an important mining centre in the Harz mountains with a lively and independent cultural life. A complete copy of Bach's *Clavier-übung*, i–ii (BWV 825–30, 971, 831), which he prepared around 1740, was long thought to be the only extant copy of these works dating from before Bach's death; however, it seems to depend on the printed version of 1731 and obviously contains some writing errors (see Jones). Another copy of the same works, known in Bach scholarship as P215, is also in Ritter's hand, but it was not written until after 1755. Barthold Fritz, the Brunswick builder of keyboard instruments, frequently mentioned him in his treatise on keyboard tuning as the consignee of clavichords 'for commission', and Ritter's numerous petitions to the Clausthal council regarding the disrepair of the organ show a comprehensive knowledge of and great experience in organ building. His only extant compositions are a set of *Drey Sonaten, denen Liebhabern des Claviers verfertiget ... erster Theil* (1751), dedicated to the superintendent of mines, G.P. von Bülow, and published by Haffner of Nuremberg. These works, always interesting and full of good ideas, represent a historically important stage in the development of the early pre-Classical keyboard sonata.

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ERWIN R. JACOBI/DOROTHEA SCHRÖDER

Ritter, Johann Nikolaus (*b* 26 March 1702; *d* Erlangen, 28 Feb 1782). German organ builder. He was apprenticed to Christian Müller of Amsterdam. He was working for J.G. Schröter in about 1730 (in Erfurt), and from about 1732 for Gottfried Silbermann in Freiburg, where he met J.J. Graichen (1701–60). In 1736 he and Graichen worked for T.H.G. Trost on the construction of the organ in the Schlosskirche at Altenburg. In 1739 they both settled at

Hof, and two years later were appointed official organ builders and instrument makers at the court of the Prince of Brandenburg-Culmbach. They remained in partnership until Graichen's death. Organ cases of theirs survive at Berg bei Hof (1744; two manuals, 16 stops), Trebgast (1748–9; two manuals, 19 stops) and Baiersdorf (1755; one manual, 13 stops). Ritter's organ at the parish church (until 1922 the French Reformed Church), Erlangen (1764; one manual, 15 stops), survives intact. Ritter was the most important organ builder of his time in east Franconia. Like Schröter, he could convey an impression of grandeur even with his small organs, by a judicious choice of specification; but unlike him, he favoured Silbermann's wide-scaled 2⅔′, 1⅗′ and 1′ stops, with rather fewer foundation stops. In one-manual organs he often designed the quint and tierce ranks to draw in two halves, bass and treble. In contrast to Silbermann's practice, he tuned his organs to equal temperament (following the example of J.A.J. Ludwig). The Silbermann tradition in Franconia, founded by Ritter and Graichen, was carried on by Ritter's best pupil Friedrich Heidenreich (1741–1819) and his son Eberhard Friedrich (*c*1770–1830).

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HANS KLOTZ

Ritter, Sascha. *See* RITTER, ALEXANDER.

Ritter-Ciampi, Gabrielle (*b* Paris, 2 Nov 1886; *d* Paimpol, 18 July 1974). French soprano. Her mother (Cécile Ritter-Ciampi) was a principal soprano at the Opéra, her father (Ezio Ciampi) an Italian tenor and later her teacher, while her uncle was the pianist Theodore Ritter. She herself trained first as a pianist and gave some public performances at the age of 16. She then turned to singing and made her début in 1917 as Violetta. She joined the Opéra-Comique two years later, appearing there first as Mozart's Countess Almaviva and as Philine in *Mignon*. She remained with the company for many years, singing Konstanze in their first production of *Die Entführung aus dem Serail* (1937) and creating the leading role of Irène in Reynaldo Hahn's *Le oui des jeunes filles* (1949). She also appeared at the Opéra, at La Scala, in Berlin and at Salzburg in 1932. She was Monte Carlo's first Marschallin in *Der Rosenkavalier* (1926), admired for 'the perfection of her vocal art and a nobility of bearing'; she also sang there all three main soprano roles in *Les contes d'Hoffmann*. Her impressive versatility, technique and intelligence are evident in many recordings, which also preserve her brightly defined voice and responsive style.

J.B. STEANE

Rittler [Ridler], **Philipp Jakob** (*b c*1637; *d* Olomouc, bur. 16 Feb 1690). German composer and violinist, active in Austria and the Czech lands. He was active in various capacities at the Jesuit college in Opava about 1660. It seems that he knew Vejvanovský and possibly also Biber. He was a priest and was court chaplain to Prince Johann Seyfried von Eggenberg in Graz between 1669 and 1673. In 1675 he appeared at the court of the Bishop of Olomouc, Karl Liechtenstein-Castelcorno, at Kroměříž with the title of chaplain. In 1679 he became honorary vicar of the Olomouc Chapter and at the same time was employed as cathedral conductor and owned, among other instruments, five violins (one made by Jacob Stainer). Evidently he was already composing when at Opava. Various music inventories, especially that of 1695 from Kremsier (now Kroměříž), give details of 74 compositions by Rittler (only those in *CZ-KRa* survive). Of his surviving works, those up to 1675 are mostly instrumental; after 1675 he devoted himself mainly to church music. With a few exceptions his sonatas were intended for church use. He must have been an accomplished violinist, judging from the technically very demanding solo passages in his works: some aspects of these suggest that he had mastered scordatura technique. During his lifetime his works were widely known, as is proved by records in music inventories at Český Krumlov, Slaný, Tovačov and Seitenstetten.

WORKS

all works in CZ-KRa

MASSES

Missa Nativitatis, 7 solo vv, 7vv chorus, 2 vn, 3 va, vle, 2 tpt, 4 trbn, org, after 1670

Harmonia genethliaca, 6 solo vv, 6vv chorus, 2 vn, 3 va, vle, 2 tpt, 4 trbn, org, ?1674

Missa Carolina, 6 solo vv, 6vv chorus, 2 vn, 4 va, vle, 2 tpt, 3 trbn, bc, 1675; another copy entitled Missa S Spiritus, 5 Solo vv, 5vv chorus, 2 vn, 3 va, vle, 2 tpt, 3 trbn, org, 1677 (also a further copy, 1677, anon.)

Missa dominus tecum, 6 solo vv, 6vv chorus, 2 vn, 5 va, vle, 2 tpt, 4 trbn, org, 1675

Missa Nativitatis, 7 solo vv, 7 vv chorus, 2 vn, 3 va, vle, 2 tpt, 4 trbn, org, 1675–80

Requiem claudiae imperatricis, 5 solo vv, 5vv chorus, 4 va, vle, 4 trbn, org, 1676; ed. J. Sehnal and J. Vičar (Olomouc, 1998)

OTHER SACRED VOCAL

Puer natus, 5vv, 2 vn, 3 va, vle, 6 tpt, trbn, timp, org, after 1670

Te Deum laudamus, 6 solo vv, 6vv chorus, 2 vn, 3 va, vle, 2 tpt, org, after 1676

Cum complerentur dies, 6 solo vv, 6vv chorus, 2 vn, 3 va, vle, 4 trbn, org, 1677

Isti sunt triumphatores, 5 solo vv, 5vv chorus, 2 vn, 2 va, vle, 3 trbn, org, after 1677

Stella coeli extirpavit, 5vv, 2 vn, 2 va, org, 1679

Alma, 2 S, B, bc, before 1680

Ave regina, 4vv, 2 vn, org, *c*1680

O quam suavis est, 5vv, 2 vn, 2 va, org, *c*1680

Prudentes virgines, 4 solo vv, 4vv chorus, 2 vn, 2 va, vle, org, *c*1680

Ecce sacerdos magnus, 5vv, 2 vn, 2 va, vle, org, after 1680

Qui sunt isti, 5 solo vv, 5vv chorus, 2 vn, 2 va, vle, org, after 1680

Salve regina, A, 2 vn, 2 va, org, after 1680

Justus germinabit, 5 solo vv, 5vv chorus, 2 vn, 2 va, vle, org, *c*1685

Salve regina, 4 solo vv, 4vv chorus, 2 vn, vle, 3 trbn, org, *c*1685

INSTRUMENTAL

Sonata, vn, va, trbn/va, bc, 1660, ed. in Simiae ludentes, i (Prague 1991)

5 sonatas, 2 vn, 3 va, bc, 1663, inc.

3 sonatas a 5, *c*1663; 1 doubtful (?by J.H. Schmelzer)

Sonata, 2 vn, 4 va, vle, org, ?1663; Sonata, 2 vn, 2 va, vle, org, 1665; Sonata, 3 vn, 2 va, org, 1666; Sonata, 2 vn, 3 va, org, 1669; Sonata, 2 vn, 3 va, 6 tpt, 4 trbn, timp, org, before 1670
Aria villanesca, vn, 3 va, bn, 3 piffari, hpd, vle, *c*1670
Balleti, vn, 3 va, 2 tpt, vle/hpd/bn, 1675
Sonata S caroli, 2 vn, 3 va, 6 tpt, 3 trbn, vle, timp, hpd, 1675
Sonata, 2 vn, 3 va, 6 tpt, 3 trbn, timp, vle, hpd, 1676
Ciaccona, 2 tpt, vn, 3 va, vle/hpd, 1678; ed. K. Ruhland (Ebersberg, 1994)
Ariae, vn, 2 va, vle, *c*1680

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JIŘÍ SEHNAL

Ritual (from Lat. *rituale*). In the Western Church, a manual with prayers and rubrics used by a priest in the adminstration of the sacraments. *See* LITURGY AND LITURGICAL BOOKS, §II, 4(vi).

Ritzarev [Rïtsareva], **Marina (Grigoriyevna)** (*b* Leningrad, 16 April 1946). Israeli musicologist of Russian origin. She was educated at the Leningrad State Conservatory (now the St Petersburg Rimsky-Korsakov State Conservatory) under Sergey Slonimsky (MA 1969, PhD 1973, with a dissertation on the choral works of Bortnyans'ky). She also wrote a second doctorate dissertation at the Kiev State Conservatory on the Russian choral concerto (1989). She began her career teaching at the Novgorod Music College (1969–71), after which she moved to Moscow and worked at the Central State Public Library (1972–5), the Central Museum of Musical Culture (1975–83) and the Centre for Musical Information at the Composers Union of the USSR as assistant director (1983–7). After emigrating to Israel in 1990, she joined Bar-Ilan University as a researcher (1992) and in 1997 began working in the Archive for Israeli Music, Tel-Aviv University. Her main research field is 18th-century Russian music, in which she has written biographies of Berezovs'ky and Bortnyans'ky, has made pioneering studies in the genre of choral concerto and has revised the generic map of 18th-century Russian music, opposing the operocentric official picture. She has contributed to Soviet music studies with a monograph on Sergey Slonimsky and articles on other contemporary Russian-Soviet composers and has researched Israeli music, focussing on the impact of Russian nationalist tradition, and music in immigration societies.

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Berezovs'ky, Bortnyans'ky, and 18th-Century Russian Music (forthcoming)

LYUDMILA RAPATSKAYA

Riuwental, Neidhart von. *See* NEIDHART VON REUENTAL.

Rivafrecha [Ribafrecha, Rivaflecha], **Martín de** (*b* *c*1479; *d* Palencia, 24 June 1528). Spanish composer. At the time of his appointment as *cantor* and master of the choirboys at Palencia Cathedral (5 December 1503) he was already a clergyman in the diocese of S Domingo de la Calzada. In 1511 he was admonished for not properly clothing and feeding the six choirboys in his charge. He was awarded a lucrative chaplaincy on 6 December 1518. However, on 28 September 1521 García de Basurto was named to replace him. Rivafrecha resumed his former post as *maestro de capilla* at Palencia Cathedral on 27 January 1525 but was so inept that on 30 March that year Diego de Castillo was appointed to replace him. After his death, and despite his inconsistent career, the Palencia Cathedral chapter paid him homage as 'unique in both practical and theoretical music, extremely learned, ingenious and wise', and honoured him with interment in the cathedral's Capilla de la Santa Cruz. Cristóbal de Villalón in *Ingeniosa comparación* (Valladolid, 1539) ranked him second only to Francisco de Peñalosa among Spanish composers of their time.

Rivafrecha's four-voice motets *Quam pulchra es*, *Anima mea liquefacta est* and *Vox dilecti mei* set texts from the *Song of Solomon*. In *Anima mea liquefacta est* fermata chords end successively on tonic, dominant and subdominant chords while the amorous text is illustrated in *Vox dilecti mei* with interweaving phrases that succeed the opening duos. In his *Salve regina* chant alternates with polyphony. On 30 December 1526 the cathedral chapter

permitted Rivafrecha to collect the 21,000 maravedís bequeathed by Bishop Juan de Funseca to endow Saturday singing of the *Salve* in Palencia Cathedral; Rivafrecha's *Salve regina* may well be his last extant composition.

WORKS

Anima mea liquefacta est, 4vv, *E-Sc* 5–5-20 (probably by Rivafrecha); ed. M. Imrie (London, 1978)
Benedicamus Domino, 4vv, *TZ* 4
Quam pulchra es, 4vv, *Bbc* 454
Salve regina, 4vv, *Sc*, ed. in Elústiza and Castrillo Hernández
Vox dilecti mei, 4vv, *Sc*, ed. M. Imrie (London, 1978)

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ROBERT STEVENSON

Rivander, Paul (*b* Lössnitz, nr Meissen, *c*1570; *d* after 1621). German composer. According to his own account he was a student of the liberal arts. From 1613 to 1615 he was a musician in the Brandenburg Hofkapelle at Ansbach. Before that he was probably in Austria, since in the preface to the second part of his *Prati musici* (1613) he stated that the lost first part was published in Austria. It is possible that he went to Ansbach in the retinue of the Austrian Emperor Matthias, who was crowned at Frankfurt in 1612. From 1615 on he lived at Nuremberg. His four extant volumes of songs and dances (1613–21) illuminate the transition at that period from the polyphonic ensemble song to the Baroque continuo song, which had already been heralded by increasingly prevalent homophonic textures. The last collection at least was intended for students. In the preface to the second part of the *Prati musici* – in which he announced a subsequent third part that, like the first, is unknown – he showed that he was an intelligent musician who consciously adopted simple, up-to-date textures determined by the text, which could as a result be clearly heard. He also pointed out that the melody of a song ought not to be determined by the expressive content of the first verse of the poem alone. In the pieces without words he showed comparable precision by using a system of signs invented by himself to indicate loud and soft passages. Small individual details of melody, rhythm and phrasing and certain expressive contrasts testify to his efforts to find a language of his own.

WORKS

Prati musici ander Theil, darinnen newe weltliche Gesäng ... benebens etlichen Paduanen, Intraden, Courrenten und Täntzen, 3–5, 8vv, viols/other insts (Ansbach, 1613); 3 ed. in Vetter, ii
Newe lustige Couranten, 4 vn/other insts (Ansbach, 1614)
Ein newes Quodlibet, 4vv (Nuremberg, 1615; B pubd separately, 1614)
Studenten Frewd, darinnen weltliche Gesänge ... benebens Paduanen, 3–8vv (Nuremberg, 1621)

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LINI HÜBSCH-PFLEGER

Rivani, Antonio [Ciccolino, Ciecolino] (*b* Pistoia, bap. 24 May 1629; *d* Florence, 1686). Italian soprano castrato. He was one of four sons born to Alessandro Rivani and Maria Lucrezia Del Siena; a brother, Giulio (*b* 6 March 1614), was a priest and castrato singer at Pistoia Cathedral and, from 1644, *maestro di cappella* at S Stefano dei Cavalieri in Pisa. In 1638 Rivani took part in Michelangelo Rossi's opera *Erminia sul Giordano*. In 1639 he joined the *cappella* of Pistoia Cathedral, then under the direction of Pompeo Manzini. He was chosen, along with several of the Melani brothers, for specialized training as a castrato singer by Felice Cancellieri, a patrician priest who had spent 20 years as a singer in the service of the Habsburgs in Vienna. He remained in Pistoia throughout the 1640s, and then entered the service of Cardinal Gian Carlo de'Medici, probably on the recommendation of one of the Cancellieri family, a chamberlain at the Medici court. Rivani was lent out for singing engagements; he was in Rome in 1655, and between 1657 and 1663 sang in several operas, most of them by Jacopo Melani, at the Teatro della Pergola in Florence. His crowning appearance was as the young hero, Illo, in *Ercole in Tebe*. In *Amor vuol inganno* (the subtitle of *La vedova*) he performed alongside his sister-in-law Lucia Rivani and Paolo Rivani, possibly a nephew.

In 1660 Rivano was in Paris, where he was engaged by Francesco Buti for court entertainments. He fell gravely ill in September that year, but recovered in time to appear again at the Teatro della Pergola. He returned to Paris for several more court productions, including the *Ballet de l'Impatience* and Cavalli's *Ercole amante* (1662), in which he played Giunone. He then entered the service of Queen Christina of Sweden with a handsome salary, and acquired a large country estate near Pistoia. The queen lent him to the court of Carlo Emanuele II in Turin for a lengthy period, but he lingered beyond his allowed stay so that several official requests had to be made for his return. He took up service with Queen Christina again in 1669 and later sang in various Italian cities, including Bologna (1673) and Mantua (1682), and also in England. His funeral, in S Stefano, Florence, was attended by all the musicians of the city.

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J. Grundy Fanelli: 'Un animatore della vita musicale pistoiese del Seicento: monsignor Felice Cancellieri, sopranista', *Bollettino storico pistoiese*, xci (1989), 53–62
J. Grundy Fanelli: 'L'apprendimento, i contatti, e gli impieghi locali dei Melani, Rivani, e d'altri cantanti pistoiesi', *Bollettino storico pistoiese* (forthcoming)

JEAN GRUNDY FANELLI

Rivé-King [née Rivé], **Julie** (*b* Cincinnati, 31 Oct 1854; *d* Indianapolis, IN, 24 July 1937). American pianist. From 1870 to 1872 she studied in New York with S.B. Mills and briefly with William Mason, and in 1873 went to Europe to work with Reinecke in Leipzig and Liszt in Weimar. After her début in Leipzig in 1873 she began a performing career managed by Frank H. King, and in 1877 they married. Her career was more successful than that of many male American pianists during the last quarter of the 19th century. Devoted to educating the musical public, Rivé-King played recitals throughout the USA and Canada and her extensive solo repertory included

over 300 works by more than 75 composers, many of them American. She performed with orchestras in New York, Boston, Philadelphia, Baltimore, Pittsburg, Chicago, Cincinnati and San Francisco, and was the featured soloist on tours with orchestras led by Theodore Thomas in 1883 and Anton Seidl in 1897. Piano companies including Steinway, Chickering, Decker Brothers and Weber sponsored numerous tours. She taught at the Bush Conservatory in Chicago (1908–37).

To enhance her reputation, King persuaded her to publish his own works under her name, although she helped him with 'the passage work' in the most popular piece, *Bubbling Spring*. During her lifetime six companies published compositions by King but bearing Rivé-King's name.

WORKS

all for piano; published in St Louis unless otherwise stated

Gems of Scotland (1878); Hand in Hand (1878); On Blooming Meadows (1878); Pensées dansantes (1878); Bubbling Spring (1879); Impromptu (New York, 1879); Impromptu Mazurka (Boston, 1879); March of the Goblins (1879); Mazurka des grâces (1879); Polonaise héroïque (1879); Popular Sketches (1879); Coeur de lion March (Chicago and New York, 1880); La scintilla (Cincinnati, 1907)

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J. Huneker: 'American Piano Composers', *The Etude*, v (1887), 93

W.S.B. Mathews: 'Madame Julia Rivé-King', *Music*, xiii (1897), 223–5

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M.L. Petteys: *Julie Rivé-King, American Pianist* (diss., U. of Missouri, 1987)

M. LESLIE PETTEYS

Rivera, Chita [Rivero, Dolores Conchita Figueroa del] (*b* Washington DC, 23 Jan 1933). American actress, singer and dancer. She began her ballet training at the age of 11 and studied at the American School of Ballet. She was in several Broadway shows in chorus roles before being cast as Anita in *West Side Story* (1957), the role which established her career. Other Broadway credits include *Bye Bye Birdie* (1960), *Chicago*(1975), *The Rink* (1984), *Kiss of the Spider Woman* (1993) and *Chita and All that Jazz* (1998). She has received numerous accolades for her work, including Tony awards for *The Rink* and *Kiss of the Spider Woman*, the Drama Desk award for *The Rink*, and the top honour at the 1996 Helen Hayes awards for contributions to theatre. She is somewhat unique for her generation in that she has created her roles both on Broadway and in the West End. Her film credits include *Sweet Charity* (1969) and *Pippin*(1981). Although capable of belting, she does not limit herself to one particular vocal technique, but uses her voice to bring added dimension to a character. Possessing a voice with a wide dynamic and timbral range, Rivera's talent and charisma as both a singer and a dancer have allowed her to enjoy a successful and diverse stage career for over 40 years.

WILLIAM A. EVERETT, LEE SNOOK

Rivero, Edmundo (*b* Avellaneda, Buenos Aires, 8 June 1911; *d* Buenos Aires, 18 Jan 1986). Argentine tango singer, guitarist and songwriter. He worked initially on the radio and in film, later joining the bands of Julio De Caro, Horacio Salgán (1944) and, most notably, Aníbal Troilo (1947), with which he recorded the classic version of Homero Manzi and Aníbal Troilo's *Sur*. After 1950 he worked as a solo artist, with a guitar accompaniment or backed by a variety of tango groups. In 1965 he performed in Washington and New York, and later toured Latin America and Japan. His Buenos Aires nightclub El Viejo Almacén, established in 1969, was one of the recognized strongholds of the tango at a time when its popularity was in decline. In a field dominated by tenors and baritones, Rivero was the first successful bass tango singer. His instinctive grasp of the tango rhythm was complemented by a deliberate phrasing reminiscent of folk music, in which Rivero took a lifelong interest. He also became one of the leading experts on *lunfardo*, the distinctive urban vocabulary of Buenos Aires. His autobiography was published as *Una luz de almacén* (Buenos Aires, 1982).

SIMON COLLIER

Riverside. American record company. It was established in New York in 1953 by Bill Grauer (jr) and Orrin Keepnews. Initially it issued famous early jazz recordings drawn principally from the catalogues of Paramount, but also derived material from Champion, Circle, Gennett, Hot Record Society, QRS and others. From 1954 the company became increasingly important for its recordings of modern jazz. Among the musicians best represented were Thelonious Monk, Bill Evans, Cannonball Adderley and Wes Montgomery (1959–63). Riverside established the subsidiary labels Judson (late 1950s) and Jazzland (1960). The company also undertook new recordings of older styles of jazz; many were issued in the series Living Legends, recorded in New Orleans and Chicago in the early 1960s. It went bankrupt in 1964. In 1972 the Riverside catalogue was acquired by Fantasy (ii), which subsequently reissued items from it on its Milestone and Original Jazz Classics labels.

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G. Marsh and G. Callingham, eds.: *East Coasting: the Cover Art of New York's Prestige, Riverside and Atlantic Records* (Zürich, 1993)

BARRY KERNFELD

Rivier, Jean (*b* Villemomble, Seine, 21 July 1896; *d* Paris, 6 Nov 1987). French composer. He received cello and piano lessons as a child, and subsequently gained a philosophy baccalauréat. His health was damaged by mustard gas while he was serving in World War I. He attended the Paris Conservatoire (1922–6), studying counterpoint with Georges Caussade, history with Maurice Emmanuel and harmony, privately, with Jean Gallon, and winning the *premier prix* in counterpoint and fugue. His String Quartet (1924) was his first public success, and this was consolidated in 1928 with performances of *Chant funèbre* and *Danse du Tchad* at the Pasdeloup and Lamoureux concerts. He became a prominent interwar composer, taking a leading role in the Groupe du Triton, particularly from 1936 to 1940. From 1948 to 1966 he was professor of composition at the Conservatoire, a position he shared with Milhaud until 1962.

River's works reveal a rhythmic drive and intensity. *Chant funèbre* is evocative, with effective use of percussion and repetitive ostinato patterns. Rhythmic incisiveness and a deliberate exoticism are notable in *Danse du Tchad* and *Le voyage d'Urien*, both Gide-inspired works. Rivier was attracted to other contemporary writers, such as

Valéry and Apollinaire, and to early poets, including Ronsard and Du Bellay.

Rivier makes prominent use of superimposed 2nds, 7ths and tritones, the latter notably in the *Adagio* and the Symphony no.1 in D. Open 4ths and 5ths are prominent, for instance, in the Concertino for viola and orchestra. Rivier's preferred composers – Prokofiev, Stravinsky and Honegger – reveal his stylistic and aesthetic orientation. Musical construction was important to Rivier and his works adhere to traditional forms. His very late works reveal a shift from orchestral textures and large-scale choral-orchestral pieces, such as the Requiem (1953), *Christus Rex* (1966) and *Dolor* (1973), to solo and chamber music.

WORKS

Stage: Vénitienne (comic op, 1, R. Kerdyk), 1936, paris, Comédie des Champs-Elysées, 8 July 1937; Divertimento (ballet), 1958

Solo inst(s), orch: Rapsodie, vc, orch, 1927; Burlesque, vn, orch, 1929; Concertino, va, orch, 1935; Pf Conc. no.1, C, 1940; Vn Conc., 1942; Conc. brève, pf, str, 1953; Conc., a sax, tpt, str, 1954; Conc., fl, str, 1956; Conc., cl, str, 1958; Conc., brass, timp, str, 1963; Conc., bn, str, 1963; Conc., ob, str, 1966; Conc., tpt, str, 1970

Unacc. solo inst: Oiseaux tendres, fl, 1935; Nocturne et impromptu, hp, 1962; Voltige, fl, 1971; Virevoltes, fl, 1972; Les trois 'S', cl, 1972; 4 caprices, gui, 1972; 3 instantanées, ob, 1973, Etude, gui, 1973; Presto fuocoso, vc, 1983; En rêvant à elle, vn, 1983; Burlesco, tpt, 1986

Other orch: Chant funèbre, 1927; Danse du Tchad, after Gide, 1928; 3 pastorales, chbr orch, 1928; Ouverture pour un Don Quichotte, 1929; Ouverture pour une opérette imaginaire, 1930; Adagio, str, 1930; 5 mouvements brefs, 1931; Le voyage d'Urien, after Gide, 1931; Sym. no.1, D, 1932; Musiques nocturnes, 1936; Paysage pour une Jeanne d'Arc à Domrémy, 1936; Sym. no.2, C, str, 1937; Sym. no.3, G, 1938; Sym. no.4, B, str, 1941; Divertissement dans le style d'opérette, 1947; Légende magache, 1947; Rapsodie provençale, ov., 1949; Sym. no.5, 1950; Ouverture pour un drame, 1952; Nocturne, C, 1956; Musiques pour un ballet, 1957; Le déjeuner sur l'herbe, 1957; Sym. no.6, 1958; Sym. no.7, 1961; Drames, 1961; Résonances, 1966; Triade, str, 1967; Sym. no.8 'd'archets', str, 1978; Lento doloroso, str, 1981

Choral: Psaume lvi, S, chorus, orch, 1937; Heureux ceux qui sont morts (in memoriam M. Jaubert) (C. Péguy), SATB, 1940; Offrande à un ange (J. du Bellay), 1941; Les prophéties, SATB, 1942; Les litanies, SATB, 1942; La marche des rois, 1944; Ballade des amants désespérés, SATB, orch, 1945; Requiem, Mez, B, chorus, orch, 1953; 5 Choruses, SATB (Ronsard, Du Bellay), 1953; 4 Choruses (G. de Nerval), female chorus, 1956; Christus Rex, A, chorus, orch, 1966; Dolor, mixed chorus, orch, 1973

Chbr: Piece, D, db, pf, 1920; Str Qt no.1, 1924; Rapsodie, vc, pf, 1927; Burlesque, vn, pf, 1929; Str Trio, 1933; Little Suite, ob, cl, bn, 1934; Concertino, va, pf, 1935; Sonatine, vn, vc, 1937; Grave et presto, sax qt, 1938; Str Qt no.2, F, 1940; Sonatine, fl, pf, 1940; Improvisation et final, ob, pf, 1943; Espagnole, vn, pf, 1951; Ballade, fl, pf, 1966; Duo, fl, cl, 1968; Climats, cel, vib, xyl, pf, str, 1968; Doloroso et giocoso, va, pf, 1969; Brillances, brass septet, 1970; Capriccio, ww qnt, 1972; 3 silhouettes, fl, pf, 1972; Aria, tpt/ob/sax, org, 1972; 3 espaces sonores, fl, ob, cl, bn, 1979; Affetuoso e jocando, fl qt, 1981; Berceuse pour Clément, cl, pf, 1982; Comme une tendre berceuse, fl, pf, 1984; Trois mouvements, cl, pf, 1985; Doloroso et giocoso, va, pf, 1985

Pf: 5 mouvements brefs, 1931; Printemps, Les bouffons, Jeux, Tumultes, 1937–8; Tornades, 1950; Pour des mains amies, 1950–55; Le petit gondolier, 1951; 3 pointes sèches, 1952; Stridences, 1956; Nocturne, C, 1956; Torrents, 1960; Nocturne et impromptu, 1962; Récréations (7 easy pieces), 1962; 4 fantasmes, 1967; Sonata, 1969; Quatre séquences dialoguées, 2 pf, 1973; Alternances, 1974; 4 mouvements contrastés, 1977; Fulgur, 1979; Nostalgia, 1980; Tre movimenti, 1980; Contrasts (3 pieces), 1980; 3 portraits, 1981; Stèle (à la mémoire de Pierre Hasquenoph), pf, 1982; Valse nostalgique, 1982; Couleurs contrastées, 1983; Paysage nocturne, 1983

Songs: 8 poèmes (G. Apollinaire), 1925–6, orchd, 1934–5; 3 poèmes (Mahaut, Apollinaire, A. Rimbaud), 1929; 3 mélodies, 1929–30, orchd, n.d.; 2 poèmes (Apollinaire, Rimbaud), 1934–5; 3 chansons dans le style populaire (del Vasto, T. Klingsor, Fouchet), 1942; 3 mélodies (P. Valéry, A. Coeuroy, Apollinaire), 1944; 3 poèmes (Ronsard, C. Marot), 1944; 2 Sonnets d'amour courtois (C. de Pistoia), 1944; 4 poèmes (R. Chalupt), 1949; 3 poèmes (P. Gilson), 1956; 2 poems (Ronsard, J. Du Bellay), 1v, pf, 1963; Doloroso e giocoso, A, pf, 1969; Prière (J. Peyrissac), 1v, org/pf, 1976; Prière, Mez or Bar, 1977; Portrait, 1v, pf, 1978; Improvisation, S, 1983

Radio scores: Henri IV (A. Obey), 1937; Henri IV (Zimmer), 1941; Marche des rois (L. del Vasto) 1941; Louis XIV (A. Obey), 1945; Tambour (Calderon), 1945; Le joueur de triangle, 1946; La première surprise de l'amour, 1947; Ligne no.9 (P. Descaves), 1948

Film music: Symphonie exotique, 1929 [from film by A. Chaumel]

Principal publishers: Billaudot, Salabert, Transatlantiques

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C. Rostand: *La musique française contemporaine* (Paris, 1952)

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BARBARA L. KELLY

Rivière & Hawkes. *See* BOOSEY & HAWKES.

Rivilis, Pavel Borisovich (*b* Kamenets-Podol'sk, Ukraine, 25 May 1936). Moldovan composer. He studied composition at the Kishinev Conservatory (1954–9) with Gurov, Leyb and Zagorsky and then taught at the Slobodzey Music School (1959–60). He then worked as an editor at the music publishers Cartea Moldoveneasca (1960–64), as senior consultant of the Moldovan Composers' Union (1965–74), as a member of the repertory and editorial committee of the Moldovan Ministry of Culture (1974–90) and in 1991 he was appointed assistant professor of theory and composition at the state conservatory. He has received a number of official prizes and awards. Rivilis has been influenced by Stravinsky, and, like him, has demonstrated that composition can be innovative while taking models from Baroque and ancient folk sources. The opposition of contrasting elements plays a significant expressive and structural role: on the one hand there is a clear predilection for *ostinati* while, on the other, rhythmic, textural and timbral elements are subjected to minute variation.

WORKS
(*selective list*)

Op: Dzelika (P. Reznikov, after C. Gozzi), 1958, collab. V. Sïrokhvatov

Orch: Scherzo, 1957; Apofeoz voynï [Apotheosis of War], sym. poem after V. Vereshchagin, 1958; Sym. no.1, 1961; Sym. no.2 'Detskaya simfoniya' [Sym. for Children], 1965; Simfonicheskiye tantsï [Sym. Dances], 1969; Unisonï, 4 pieces, 1973; Conc. for Orch, 1977; Burdonï [Bourdons], 2 poems, 1984; Stikhira [Canticle], 1996

Chbr and solo inst: Oleandra, vn, pf, 1955; Variations, pf, 1955; Sonata, va, 1962; 6 p'yes [6 Pieces], vn, pf, 1965; Bagatelles, pf, 1966; Syuita, vn, pf, 1966; Pf Sonata, 1990

Incid music, children's songs

Principal publishers; Muzïka, Sovetskiy Kompozitor

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N. Zeifas: 'Rivilis', *Kompozitorï soyuznïkh respublik*, ed. M.I. Nest'yeva, ii (Moscow, 1977), 56–71

M. Belïkh: 'Évolyutsiya otnosheniya k fol'kloru v tvorchestve Rivilisa' [Evolution in the attitudes towards folklore in the work of Rivilis], *Fol'klor i kompozitorskoye tvorchestvo v Moldavii*, ed. V. Axionov (Kishinyov, 1986), 55–71

I. Matvienko: *'Burdoni' Rivilisa: kompozitsionno-dramaturgicheskiye osobennosti, cherti stilya* [Rivilis' *Bourdons*: compositional and dramaturgic peculiarities, and features of style] (diss., Moldova State U., 1996)

VLADIMIR AXIONOV

Rivista (It.). *See* REVUE.

Rivolgimento (It.). The inversion of the parts in two-part INVERTIBLE COUNTERPOINT.

Rivoli [Riwoli], **Paulina** (*b* Vilnius, 22 July 1823 or 1817; *d* Warsaw, 12 Oct 1881). Polish soprano. Born into a family of itinerant actors, she studied at the opera school of the Wielki Theatre in Warsaw; she made her début there on 17 June 1837 in *L'italiana in Algeri*. She performed with much success in *Les Huguenots*, *La Juive* and in operas by Weber, Auber, Cimarosa and Moniuszko. She was in Italy in 1851, and in 1858 sang the title role in the Warsaw première of Moniuszko's *Halka*. Her lyrical voice was noted for its beauty of timbre. She retired in 1860.

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A. Sowiński: Les musiciens polonais et slaves anciens et modernes (Paris, 1857/*R*; Pol trans., 1874/*R* as *Słownik muzyków polskich dawnych i nowoczesnych*)

IRENA PONIATOWSKA

Rivortorto, Il. *See* ANGELI, FRANCESCO MARIA.

Rivototo. *See* DEANGELIS, ANGELO.

Rivulo, Franziscus de (*fl* Danzig [now Gdańsk], 1560–66). Dutch composer, active in Germany. From at least 1560 until 1566 he worked at the Marienkirche, Danzig, as Kapellmeister, Kantor and singer. As a composer he is known by 20 Latin sacred works (in *D-Bsb*, *Dl*, *Mbs*, *Rp*, *Sl*, *Z*; *PL-GD*, *WRu*; *S-Skma*; RISM 1564^1 and 1564^{3-5}; 4 ed. F. Kessler, *Danziger Kirchenmusik: Vokalwerke des 16. bis 18. Jahrhunderts*, Neuhausen-Stuttgart, 1973), which included a number of unpretentious four-part chorale arrangements in the style of the circle of Wittenberg composers surrounding Luther and several festival motets, two sacred German songs (1 ed. ibid.) and four secular German songs, among which is *Hier frischen Retick volck*, an example of the so-called Marktschreier-Lieder (market criers' songs), a form introduced by Janequin.

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L. Mokrzecki: 'Rozwazania o kulturze muzycznej miast Prus królewskich w okresie i rzeczypospolitej' [The musical culture of cities in the kingdom of Prussia during its first period of statehood], *Zeszyty naukome*, xv (1976), 145–63

T.M. Krukowski: *Das protestantische Kirchenlied in Polen im 16. Jahrhundert* (Berne, 1988)

DIETER HÄRTWIG/CLYTUS GOTTWALD

Rizza, Gilda dalla. *See* DALLA RIZZA, GILDA.

Rizzi, Bernardino (*b* Cherso, Istria, 27 May 1891; *d* Rivoltella del Garda, Brescia, 23 Jan 1968). Italian composer. After studying philosophy in Kraków (1910–11) he joined the conventual Franciscan order. He studied theology in Rome and at the papal seminary in Padua, from which he graduated in 1916. He then attended the Pontificia Scuola Superiore di Musica Sacra in Rome (1917–19), gaining a diploma in Gregorian chant, before studying composition at the Pollini Institute, Padua. In 1922 he returned to Kraków, where he founded two choirs, the Chorus Caecilianus and the Cecyliański Choir, with whom he gave numerous concerts in Poland and abroad. He was professor of composition at the Kraków Music Institute and of composition and orchestration at the Żeleński School of Music. He settled again in Italy in 1934, and in 1940, after holding various church posts in Treviso and elsewhere, he became choirmaster of the Cappella ai Frari, Venice, remaining there until his retirement in 1964. His works are mostly sacred in inspiration, and make use of the harmonic principles outlined in his book *Pancordismo: nuovi sviluppi della sistema tonale* (Padua, 1954). (*DEUMM*)

WORKS
(*selective list*)

Dramatic: Santo Francesco (orat, R. De Verneda), 1956; Il mistero di S Cecilia (dramma cristiano, A. Boni), 1957; Il Santo (orat, G. Luisetto), 1958; Via crucis (orat, G. Luisetto), 1962; Paolo di Tarso (orat, G. Luisetto), 1966; Il mistero della Passione (panorama scenico, 9 scenes, N. Wiłkowisko, after Medieval texts

Orch: Carnaro, sym. poem, 1921; La nostra stella, 1953; La strega, sym. scene, 1953; Il pali telegrafici, 1956; Impressioni di pioggia, 1956; I falciatori, 1956; Ali di guerra, sym. scene, 1958; La radio, 1958

Choral: 19 mass settings, 2–6vv, org, 1949–67; Melodie sacre, 1950; Responsori della Settimana Santa, 3–6 male vv, 1954; Vespers, 2 settings, 1955; Il cantico di Frate Sole, T, B, chorus, org, 1961; Vespers, 1963; Melodie sacre, 1970; madrigals and motets

Kbd: Sonata, org, 1949; Sonata, pf, 1951; Il trittico della Trinità, 1952; 3 improvvisazioni, 1958; 25 fugues for org

□

Rizzi, Carlo (*b* Milan, 19 July 1960). Italian conductor. He studied at the Milan Conservatory, with Vladimir Delman in Bologna and with Franco Ferrara at the Accademia Musicale Chigiana, Siena. Making his début in 1982 at the Milan Angelicum with Donizetti's *L'ajo nell'imbarrazzo*, he quickly built a reputation in various Italian theatres, and made his British début in 1988 at the Buxton Festival with Donizetti's *Torquato Tasso*. He followed this with *Tosca* for Opera North and a much-praised *La Cenerentola* at Covent Garden, both in 1990. In that year he made his WNO début with *Il barbiere di Siviglia*; two years later he became the company's music director. His American début was at the Metropolitan in 1994 with *Il barbiere di Siviglia*. Rizzi has conducted concerts with major orchestras in Britain and elsewhere, but his reputation rests mainly on stylish, rhythmically pointed performances of Italian opera, including Rossini's *L'inganno felice* at Pesaro (1994) and *Il viaggio a Reims* at Covent Garden (1992). Among his recordings are *Un ballo in maschera*, *Rigoletto*, *Faust* (a notably fresh and subtle reading), lesser-known operas such as Donizetti's *Il furioso nell'isola di San Domingo*, Piccinni's *La pescatrice* and Rossini's *Ciro in Babilonia*, a disc of Rossini's unpublished tenor arias, sung by Ernesto Palacio, and orchestral works by Respighi, Schubert, Liszt and Debussy.

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R. Milnes: 'Carlo Rizzi', *Opera*, xlix (1998), 1410–14

NOËL GOODWIN

Rizzio [Riccio], **David** (*b* c1525; *d* Edinburgh, 9 March 1566). Italian musician. He is more important for his involvement in politics than for any musical achievement. From Piedmont he went to Scotland in 1561 in the service of the ambassador of Savoy, and there joined the court as

bass singer and *valet de chambre* to Mary Queen of Scots. A Catholic, he rapidly rose in favour as Mary's confidant, and in 1564 was appointed her French secretary to the bitter resentment of the Scottish Protestant councillors. The more extreme of these under Lord Ruthven brutally murdered him in the queen's presence, an act that was to prove the tragic turning-point in Mary's career.

In the 18th century Rizzio acquired something of a reputation as a composer of Scots songs. This curious and groundless fiction seems to have started in William Thomson's *Orpheus Caledonius* (1725). The songs ascribed to Rizzio are all native airs and though some, like *An thou were my ain thing*, can be traced back to the earliest (early 17th-century) surviving sources of Scots folk music, it is much more likely that Rizzio simply sang part-music of an international style, of which there was no lack at Mary's court. Thomson may have used Rizzio's name out of ignorance or for the sake of some sensational publicity. Although Thomson withdrew this ascription from his second edition of 1733, the legend persisted for several decades. Those who subscribed to it included James Oswald and Francesco Geminiani, but by the 1770s it had been completely discredited.

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KENNETH ELLIOTT

Rizzo, Giovanni Battista. *See* RICCIO, GIOVANNI BATTISTA.

RMA. *See* ROYAL MUSICAL ASSOCIATION.

rNam-rgyal, A-jo (*b* Dvags-po Glang, 1894; *d* Lhasa, 1942). Tibetan traditional folk singer. He came from a poor wood-logging family and lost his eyes after he was attacked by a raven at the age of one; he was nicknamed Ko-stong rNam-rgyal ('blind Namgyal'). Like his father, he was a talented musician and was first noticed while busking with his *sgra-snyan* lute in Lhasa shortly after arriving in 1914. He was subsequently invited to join the Nang-ma'i sKyid-sdug society, of which he became the last teacher, and to play at the banquets of high society. He created the style of *lha-sa'i stod-gzhas* by adapting folksongs from western Tibet into the Lhasa musical style. According to legend he knew 70 *stod-gzhas* and created many new ones, of which only 'Gya-gling sras' and 'A-jo bSod-nams Thob-rgyal' remain in contemporary Tibet. He also made many melodic changes, especially in ornamentation. Two *stod-gzhas* songs pay homage to him: 'A-jo de' and 'Tambura'i mkhan-po'. His students came from many different backgrounds and included bSod-nams Dar-gyas Zhol-khang.

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ISABELLE HENRION-DOURCY

Roach, Max(well) (*b* New Land, NC, 10 Jan 1924). American jazz drummer and composer. His mother was a gospel singer and he first played drums at the age of ten in gospel bands; this early involvement with black religious music had a significant influence on his musical development, though he also studied formally at the Manhattan School of Music. In 1942 he became associated with Charlie Parker, Dizzy Gillespie and others and, as the house drummer at Monroe's Uptown House, participated in the jam sessions there and at Minton's Playhouse that led to the development of the bop style. From the 1940s Roach played and recorded frequently with bop groups in New York, notably as a member of quintets led by Gillespie (1944) and Parker (1945, 1947–9 and, intermittently, 1951–3). During the same period, however, he also performed with musicians as dissimilar as Louis Jordan, Henry 'Red' Allen and Coleman Hawkins (with whom he made his first recordings, 1943), and took part in sessions with Miles Davis (1948–50), some of the results of which were issued as *Birth of the Cool*.

From 1954 to 1956, with Clifford Brown, Roach led an important quintet; this group produced a number of seminal recordings, including *Study in Brown* (1955, EmA) and *At Basin Street* (1956, EmA), that epitomized the style of jazz known as hard bop. During the late 1950s and early 60s Roach made a series of recordings that prefigured developments associated with free jazz: on *Max Roach Plus 4 at Newport* (1958, EmA) and *Deeds Not Words* (1958, Riv.) he sometimes omitted the piano from his ensembles; on *We Insist! Freedom Now Suite* (1960, Can.) he utilized a wide variety of open formal structures instead of the more usual theme and variation format; and on *Drums Unlimited* (1965–6, Atl.) he drew on his earlier innovatory concept of performing solo drum improvisations as independent pieces (*Drum Conversation*, 1953, Debut).

In the 1960s Roach became an articulate spokesman and activist in the black American cultural arts movement, and the titles of many of his compositions and albums from that period – notably *We Insist! Freedom Now Suite*, on which he collaborated with Oscar Brown jr – reflect his awareness of and involvement in the struggle for racial equality. Much of his work was undertaken in conjunction with the singer Abbey Lincoln, his wife at the time, and made use of solo voices and chorus as well as jazz ensemble. From that time he also composed music for Broadway musicals, films, television and symphony orchestra. In 1970 he organized M' Boom Re: Percussion, an ensemble of ten percussionists that performs and records works written specifically for percussion instruments. He also made recordings with such artists as Abdullah Ibrahim (1977), Anthony Braxton (1978–9), Archie Shepp (1979) and Cecil Taylor (1979), and as a soloist with a string quartet (*Survivors*, 1984).

Roach has continued to work regularly with his own groups. In 1989 there was a salute to the drummer at the Chicago Jazz Festival, when M' Boom Re: Percussion, Roach's jazz quartet and his quartet playing with the Uptown String Quartet were all presented. That same year he made an acclaimed duo recording, *Max Roach plus Dizzy Gillespie: Paris, 1989* (1989, A&M). He has been an active lecturer on jazz and has retained posts at the Lenox School of Jazz and the University of Massachusetts at Amherst.

Roach holds a significant position in the history of jazz. With Kenny Clarke, he was particularly important in establishing the practice of setting the fixed pulse on the ride cymbal instead of the bass drum; this enabled more flexible use to be made of the other parts of the drum kit and allowed for greater polyrhythmic texture. His imaginative performances as a soloist and his mature technique of improvisation, which is based on the use of deft

interaction of pitch and timbral variety, subtleties of silence and sound, rhythmic and metrical contrast and a refreshingly flexible approach to the fixed pulse, establish him as one of the most outstanding and innovative drummers of his time.

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Oral history material in *US-NH*

OLLY WILSON

Robbin, Catherine (*b* Toronto, 28 Sept 1950). Canadian mezzo-soprano. She studied at the Royal Conservatory in Toronto and then privately in Paris and London. Her career has from the start centred on the Baroque and period-instrument performance. She has often performed and recorded with John Eliot Gardiner's Monteverdi Choir, most notably in *Messiah*, Beethoven's *Missa solemnis* and as Annius in *La clemenza di Tito* (semi-staged, 1990). With Christopher Hogwood and his Academy of Ancient Music she has sung Purcell's Dido and Handel's Julius Caesar in concert. She sang Medoro in Handel's *Orlando* with Hogwood at the 1989 Proms, and also recorded the role under his baton. In 1990 she sang the title role in the North American première, in Toronto, of Handel's *Floridante*. Her other Handel opera recordings include Eduige in *Rodelinda*. Robbin's concert repertory has concentrated on Brahms (Alto Rhapsody), Berlioz (she has contributed to a mixed-voice version of *Les nuits d'été* with Gardiner), the Mahler cycles and Elgar's *Sea Pictures*. She has also appeared frequently with Graham Johnson's Songmakers' Almanac. Her voice is a slim, attractive mezzo, which she uses with expressive nuance and a keen feeling for style.

ALAN BLYTH

Robbins, Richard (Stephen) (*b* South Weymouth, MA, 4 Dec 1940). American composer. He attended the New England Conservatory of Music (1962–8) and studied the piano with Howard Goding. He then studied in Vienna with Hilda Langer-Rühl (1972–4), later becoming the director of the Music School at Rivers (Weston, MA, 1980–84). While there, he met the film producer Ismail Merchant and the director James Ivory, who helped him to make a documentary about Mannes's musically gifted children, *Sweet Sounds* (1976). Two years later he was asked to score the Merchant-Ivory adaptation of Henry James's *The Europeans* (1979). By 1998 he had scored 14 films directed by Ivory, and worked on other independent films and related projects.

Robbins achieved particular distinction in his music for the three Merchant-Ivory films taken from E.M. Forster novels (*A Room with A View*, 1986, *Maurice*, 1987, and *Howards End*, 1992), as well as in *Remains of the Day* (1993) and *Surviving Picasso* (1996). These reveal a consistent style, in which plaintive melodic fragments are superimposed upon recurring rhythmic and harmonic patterns, often in a neo-Baroque, Impressionist or Minimalist vein. The music rarely mimics particular screen actions or ties itself thematically to individual characters, but provides moody and shimmering atmosphere (often enhanced by synthesizer tracks). He has also incorporated appropriate music by other composers into Merchant-Ivory films, such as Mozart in *Jane Austen in Manhattan*, Puccini in *A Room with a View* and Corelli and Sacchini in *Jefferson in Paris*. Other projects by Robbins include the documentary film, *Street Musicians in Bombay* (1993), and *Via Crucis*, an installation-piece composed for an exhibition by visual artist Michael Schell (1994).

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(*selective list*)

all film scores; films directed by James Ivory, unless otherwise stated

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MARTIN MARKS

Robbins Landon, H(oward) C(handler). *See* LANDON, H.C. ROBBINS.

Robbio di San Rafaele. *See* SAN RAFAELE, BENVENUTO ROBBIO.

Roberday, François (*b* Paris, bap. 21 March 1624; *d* Auffargis, now in Seine-et-Oise, 13 Oct 1680). French composer and organist. Like his father he was a royal goldsmith. In 1659 he bought a privilege of 'Valet de chambre de la Reine', serving successively Anne of Austria, mother of Louis XIV, and Queen Marie-Thérèse. After a few years of affluence his fortunes were reversed and he was forced to retire, bankrupt, to Auffargis, where he died in an epidemic. It seems highly unlikely that he was organist to the order of Petits-Pères, as Fétis suggested. The possibility that he was one of Lully's teachers has not yet been clearly proved either.

Roberday's only extant work is the *Fugues, et caprices, à quatre parties* (Paris, 1660; ed. J. Ferrard, Le Pupitre, xliv, 1972). In his 'Avertissement' he mentioned the musicians who gave him the themes for the fugues: La Barre (?Pierre [iii]), Couperin (presumably Louis), Cambert, D'Anglebert (his brother-in-law), Froberger, Bertali and Cavalli. Three pieces are mere copies of works by Frescobaldi, Ebner and Froberger; until now only the fifth capriccio has been identified, as Froberger's Ricercar no.7. Seven of the nine fugues are followed by a capriccio, and each pair is linked thematically. The rhythmic variations of the subjects, typical of Frescobaldi and

Froberger, and the writing of the music in score denote a strong Italian influence. Indeed an Italian sense of rhythm and freedom, allied with a solid contrapuntal technique inherited from Titelouze, characterizes Roberday's most valuable music.

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JEAN FERRARD

Robert, Johan. French or Spanish singer, possibly identifiable with the composers TREBOR and BORLET.

Robert, Pierre (*b* Louvres, nr Paris, *c*1618; *d* Paris, bur. 30 Dec 1699). French composer and ecclesiastic. Robert, who stemmed from a family of high magistrates, was trained at the Notre Dame choir school in Paris. No evidence supports Fétis's contention that he sang at Noyon Cathedral and, after 1637, at St Germain l'Auxerrois, Paris. Fétis also claimed that Robert was ordained as a priest as early as 1637. In 1648 he was appointed *maître de chapelle* at Senlis Cathedral. From 1650 to 1652 he served in the same capacity at Chartres. On 28 April 1653 he returned to Notre Dame for ten years' service succeeding Bournonville as *maître de chapelle*. In 1663 Louis XIV appointed four *sous-maîtres* for his royal chapel, each to serve for one quarter; Robert was assigned the quarter beginning in April. In 1669 Gobert and Expilly retired; Robert and Du Mont then divided the year between them, Robert taking the July and October quarters. Robert, along with Du Mont, was made *compositeur de la musique de la chapelle et de la chambre du roi* after Gobert's death in 1672. For unknown reasons he resigned from the royal chapel in 1683. His annual pension of 2500 livres began in December of that year. He had become abbot of Cambon in the diocese of Poitiers in 1671 and in 1678 of St Pierre-de-Melun, positions that he retained until his death.

No secular music by Robert survives, although he spent 17 years as a musician attached to the king's chamber. His major contribution is the collection of *Motets pour la chapelle du Roy* published in 1684 by Christophe Ballard in 20 partbooks. These 24 *grands motets*, printed 'by the express order of His Majesty', differ little in outward appearance from those of Lully and Du Mont. Both the *grand choeur* and orchestra have the five-part texture typical of the period in France. It is only in the *petit choeur* with its 'ensembles de récits' that the individuality of the composer is expressed. Choosing from eight possible solo voices, Robert contrasts sonorities by rapid and occasionally arbitrary alternation of vocal timbres.

In his *petits motets* Robert was more sensitive to the expressive power of dissonance and modulation: for example, the italianate dialogue that closes *O flamma* with textual repetitions, melodic sequences and chromaticism is far removed from the often stiff *récits* of the *grands motets*.

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JAMES R. ANTHONY

Robert ap Huw [ap Hugh] (*b* Penmynydd, Anglesey, *c*1580; *d* Pen-y-Dentyr, Llandegfan, Anglesey, 1665). Welsh harper and poet. He was the copyist of the greater part of 'Musica neu Beroriaeth', *GB-Lbl* Add.14905 (pp.15–112, dated 1613 on p.69). The manuscript is the largest and earliest surviving collection of Welsh harp music, and is generally known as 'the Robert ap Huw manuscript'.

He was brought up at Bodwigan, Llanddeusant, Anglesey, where his father had settled. He may be the 'boye of llan ythyssante b[e]ing harper' mentioned in a list of payments of 1594–5 (*Lbl* Add.14918, f.9*v*). He became an itinerant musician, and was among the last to pursue such a career in Wales. In the winter of 1599–1600 he toured the households of minor gentry in north-east Wales. In April 1600 he was arrested and imprisoned in Ruthin on charges of abducting a young lady and several instances of theft, including 'writtinges' (i.e. manuscripts) and a petticoat. He escaped in May but was tried in his absence.

By at least 1615 Robert had become *pencerdd* (bardic master of music). A poem by Huw Machno (*Cywydd i ofyn telyn*; *GB-Ob*) names him as a musician of King James I, and Robert's own will states that his harp bore the silver arms of the king. There is no known record of his employment at court, but unnamed Welsh musicians received payments from Prince Henry's privy purse (1608–9) and Queen Anne's household accounts (1615–16, 1618–19). In later life he was a gentleman farmer on Anglesey.

Robert had connections with the intellectual and literary circles of Wales, which were at that time engaged in the copying and preservation of the Welsh language and other cultural artefacts. The manuscript *Lbl* Add.14905 may be associated with this movement; it may even have arisen from a specific commission. Lewis Morris, the antiquarian who owned the manuscript from the late 1720s, appears to have added the title-page 'Musica neu Beroriaeth' and pages with supplementary comments and notes. The manuscript is a retrospective compilation of the work of named Welsh musicians and poets of the 14th and 15th centuries belonging to an oral tradition that had declined rapidly during the 16th century, in spite of attempts to revive the *eisteddfodau*. An 18th-century hand (perhaps Lewis Morris) attributes a portion of the repertory (pp.23–34) to the 16th-century

harper Wiliam Penllyn, who gained admission as *pencerdd athro* (master and teacher of music) at the *eisteddfod* in Caerwys in 1567.

The notation employed by Robert (for further discussion, *see* WALES, §II, 1; for illustration, *see* NOTATION, fig.143) has three elements: a letter-based tablature naming each string with additional signs to indicate fingering and the precise way in which the strings are to be plucked and stopped (a number of special techniques are indicated), especially in executing the musical figuration; a number sequence to indicate the two basic harmonic elements which form the '24 measures' (24 set harmonic patterns listed on p.107 of the manuscript, which form a structural foundation for virtually every type of composition in this repertory); and tunings. There are annotations in Welsh, a graphic explication of the tablature ('principles for learning the pricking'), and separate tables of figuration and tunings. Many modern transcriptions have been highly speculative on account of uncertainties relating to each of these elements. However, Taylor (in Welsh Music History, 1999) has clarified the interpretation of the tablature and Evans (op. cit.) has made progress towards the reconstruction of the Welsh tuning and scale schemes. There are five 'standard and guaranteed' tunings: is gywair ('lower tuning', a diatonic scale with no accidentals), cras gywair ('hoarse tuning', pentatonic: C, D, E, G, A), lleddf gywair y gwyddil ('Irishman's re-tuning', pentatonic: C, D, E, G, B), go gywair ('sharp tuning', diatonic scale with the E flattened), and bragod gywair ('mingled tuning', diatonic with E and B flattened); and a sixth, common tuning, tro tant ('turn string', diatonic with B flattened). Robert's table indicates that cras gywair and lleddf gywair are pentatonic, but reconstruction of the other scales is dependent on evidence found in other sources. The tablature requires a harp with 25 strings (*c–g‴* or *C–g″*, the bass octave having no E string), intended for harp with horse hair strings, and brays, played with medieval fingernail technique. The form of tablature used by Robert ap Huw is also found in Lbl Add.14970, a copy of an earlier source made by Iolo Morganwg in about 1800. Comparable figuration, reduced to ornaments or 'graces', is recorded in Edward Bunting's Ancient Music of Ireland (1840), perhaps gathered at the Belfast harp festival of 1792.

The Robert ap Huw manuscript may contain the earliest extant European harp music (allowing for the updating that is inherent to the process of oral transmission). It consists principally of three types of piece: four gostegion (preludes), 15 caniadau (textless song settings; some of the most extended works), and eight profiadau (technical tests). There are also four shorter pieces, and four sets of clymau cytgerdd ('knots of harmony'): exercises based on harmonic patterns which make use of all or some of the 24 measures. Attempts to link the caniadau with recitations of surviving Welsh poems have yet to prove successful in performance. Suggestions that the compositions contain references to melodies popular in 16th-century Europe cannot be substantiated. The music is sectional, repetitive, and often based on short melodic patterns set over a chord sequence dictated by the 24 measures. Stylistically and aesthetically the repertory is quite distinct from contemporary harp, lute and keyboard music; much of its character depends upon the understanding and interpretation of the system of harp tuning.

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RECORDINGS

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JOHN HARPER

Robert de Blois (*fl* 13th century). French trouvère. The five songs attributed to him in musical sources represent a minor aspect of his literary output, which includes a long narrative poem *Floris et Liriopé* based on Ovid, and the *Enseignements des dames*, a manual of instruction for noble ladies. Although he is known only through his works, one poem that has been attributed to him, *Li departis de douce contree*, refers to an abortive crusade of the year 1239. All of his songs are in the very common bar form, and two survive with more than one melody. While his larger works appear to have been well known, the songs are found in a very limited group of sources and none seems to have been imitated by other trouvères.

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Merveil moi que chanter puis, R.2077, T xiii, no.1185
Par trop celer mon courage, R.17, T i, no.13
Puisque me sui de chanter entremis, R.1530, T x, no.874

DOUBTFUL WORKS

Li departis de douce contree, R.499, T iv, no.289 (several melodies)
Tant com je fusse fors de ma contree, R.502, T iv, no.291 (several melodies)

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ROBERT FALCK

Robert de Castel [du Chastel] (*fl* late 13th century). French trouvère. He was one of a large group of trouvères active around Arras in northern France in the late 13th century. The only datable reference to him is in the *Congés* of Baude Fastoul, written in 1272. He is addressed in the jeu-parti *Robert du Chastel, biaus sire* (R.1505) by Jehan Bretel (*d* 1272), a trouvère of Arras. Of the six songs attributed to Robert, only two seem to have enjoyed a wider popularity. *En loial amour* is designated as 'coronée' in one source, and *Se j'ai chanté* not only survives in a large number of sources, but was itself 'coronée' in the lost Chansonnier des Memses; it subsequently inspired a French religious contrafactum.

WORKS

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Bien ait l'amours qui m'a doné l'usage, R.43, T i, no.31
En loial amour ai mis, R.1568, T x, no.904
Nus fins amans ne se doit esmaier, R.1277, T viii, no.724
Pour ce se j'ain et je ne sui amés, R.913, T vi, no.542
Se j'ai chanté sans guerredon avoir, R.1789, T xi, no.1028
[contrafactum: 'La volontés dont mes cuers est ravis', R.1607]

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK

Robert de Handlo [Haudlo] (*fl* 1326). English theorist. He was the author of a treatise on notation, the *Regule cum maximis magistri Franconis cum additionibus aliorum musicorum*, dated 1326 (*CoussemakerS*, i, 383–403; Lefferts). He may have been a member of the de Handlo family prominent in Kent in the 13th and 14th centuries; a Robertus de Handlo is traceable from about 1315 to 1322 in the service of the Despensers. The *Regule* tells us more than any other single treatise about the development of mensural notation in the late Ars Antiqua, while introducing important refinements in vocabulary and conceptualization. Handlo took as his point of departure one version of a number of related treatises in a tradition transmitting in abbreviated fashion the notational doctrines of Franco of Cologne's *Ars cantus mensurabilis* (in most sources these treatises begin either 'Gaudent brevitate moderni' or 'Quandoque punctus quadratus'). To this basic text Handlo added material totalling about twice the size of the original, including not only his own explanatory glosses but also material drawn from what was probably an earlier treatise of his own and further additions credited to a number of other late 13th- or early 14th-century musicians, some of whom are otherwise unknown, including Petrus de Cruce, Petrus Le Viser, Johannes de Garlandia, Admetus de Aureliana and Jacobus de Navernia. Handlo divided this material into 13 'rubrics', or chapters, consisting of 'rules', with musical examples, and commentaries on the rules, called 'maxims'.

Handlo retained Franco's three simple figures – the long, breve and semibreve – at the centre of the notational hierarchy. Rather than creating new names and figures for larger and smaller values, thus adding new levels to the hierarchy, larger values are here still regarded simply as multiples of the long (*longa simplex*, *duplex*, *triplex*, etc.) and smaller values as subdivisions of the breve. The appearance and meaning of figures could be amended by signs, and the ways in which they might be grouped was carefully distinguished. For instance, Handlo raised oblique figures and conjunctions of semibreves to a notational status equivalent to that of *divisiones* and ligatures. Complexes or aggregates of single notes are identified by the word *divisio* (pl. *divisiones*), while the adjectives *divisa*, *nuda* and *sola* are used to characterize unattached single notes. *Plicae* also receive exceptional treatment, in large part because plicated longs and breves were to be distinguished from 'raised' longs and breves (which are raised a semitone by means of a short stem). Handlo was the only theorist to prescribe specific durations for plicas. Furthermore, in expressions using the word *vox* (voice) he argued that vocalization was still necessary in order to understand and realize the relationship of notational figures to their proportional durations and tempo.

The single most significant development of late Ars Antiqua notation is the division of the breve into more than two (unequal) or three (equal) semibreves. The *Regule* is one of a small number of treatises in the 'Gaudent moderni brevitate' tradition that identify Petrus de Cruce by name as the innovator who subdivided the breve first into four, and then into as many as five, six or seven semibreves, all identical in name and appearance. Handlo's authority JOHANNES DE GARLANDIA took the next major steps beyond the Petronian system. He distinguished the major semibreve from the minor by giving the former a descending stem, took advantage of this visible distinction to allow the major semibreve to precede or follow the minor, extended subdivision of the breve beyond seven to eight or nine, named the values worth a ninth and two-ninths respectively the *semibrevis minima* (or *minima*) and *semibrevis minorata* (or *minorata*), and prescribed use of a *signum rotundum* to clarify groupings of these small values. Johannes de Garlandia is possibly the unnamed figure identified by Jacobus of Liège as having first put eight or nine semibreves in place of a breve (CSM iii, vol.7, 1973, p.38). Jacobus, however, cited an otherwise unknown French triplum by this individual, *Mout on chanté*, that does not use either descending stems or the *signum rotundum*. The only known piece that uses the notation of Johannes de Garlandia as described in the *Regule* is an English motet fragment, *Hac a valle/Hostem vicit*, from *GB-Lwa* 12185.

Garlandia's *minorata* and *minima* were identical in appearance, so he had to stipulate that a pair of them were to be interpreted as a *minima* followed by a *minorata*. According to another of Handlo's authorities, Admetus de Aureliana, musicians of Navarre took the next step and distinguished these two smallest semibreves by signs, using a downward-slanting stem to identify the *minorata* and an upward stem to identify the *minima*, thus corroborating a remark in the *Quatuor principalia* that the minima was invented in Navarre (*CoussemakerS*, iv, 257). Garlandia's notational system, with its equal division of the breve into nine parts, is equivalent to two contemporary formulations: Philippe de Vitry's *tempus perfectum maior* and Marchetto da Padova's *novenaria*. His approach is not as fully developed, however, because the *minorata* and *minima* do not possess corresponding rests; one consequence of this, as Garlandia observed, is that they cannot be used in hockets.

Jacobus de Navernia, perhaps one of the musicians of Navarre referred to by Admetus, is cited in the *Regule* for a threefold typology of hockets, differentiating the types by their prevalent note values and rests. This is a specific example of a more general, recurrent issue for Handlo and his authorities, namely, what ranges of note values may properly be used together, and what tempo is appropriate for any specific mixture of note values. Petrus Le Viser, in particular, distinguished three rates of performance, *mos longus*, *mos mediocris* and *mos lascivus*. The first is the slowest and applies to Petronian semibreves, for instance, while the third is the quickest and suitable for hockets. Only in the doctrines attributed to Petrus Le Viser is there mention in the *Regule* of duple divisions of time; Petrus recognized a binary long of two equal breves in the *mos lascivus* and a binary breve divisible into two or four equal (or three or five unequal) semibreves in the *mos mediocris*.

Although the *Regule* discusses continental developments in notation, many details serve to confirm its insular origin. These include its discussion of certain notational devices found only in English sources (e.g. the raised long and breve, the notation of Johannes de Garlandia, and the anti-Franconian (long–short) interpretation of some pairs of semibreves); its introduction of music examples with insular connections (e.g. the five-section voice-exchange motet *Rota versatilis*, the St Magnus hymn contrafact *Rosula primula* and a triplum for an *Agmina* motet otherwise known only from its citation by the English theorist Walter Odington); its reference to topics also treated in Odington's *Summa de speculatione musice* (e.g. mixtures of modes, the confusion of rests in hockets, the transmutation of the 3rd and 4th modes); and its association of Navarre with mensural music (a theme linking it both to Anonymus 4 and to the *Quatuor principalia*). An abbreviated form of Handlo's treatise was incorporated into the later *Summa* (*c*1375) of the English music theorist John Hanboys. *See also* NOTATION, §III, 3(vi).

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PETER M. LEFFERTS

Robert de la Piere (*d* Arras, 1258). French trouvère. He was a member of a prominent bourgeois family of Arras whose earliest member is documented in the year 1212. Robert himself appears twice in archival documents: as a municipal magistrate (1255) and in his obituary (spring, 1258). In the jeux-partis that bear his name he debated with Jehan Bretel, Mahieu de Gant and Lambert Ferri among others, all of whom were mid- or late 13th-century poets from the north of France.

The nine songs and five jeux-partis attributed to him appear in a small number of northern French sources and seem not to have been particularly well-known. Only *Hé, Amours, je fui nouris* was recorded in a wider variety of sources and inspired two French contrafacta, one of them a Marian song. This song and *Joliement doi chanter* are both more often attributed to Gillebert de Berneville in their manuscripts. The remaining songs employ some variety of bar form with considerable freedom in the *Abgesang* section. Their melodies follow the same pattern, with a repeated two-part element at the beginning and a through-composed *Abgesang*.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed H. Tischler, CMM, cvii (1997) [T]

Cele que j'ain veut que je chant por li, R.1053, T vii, no.611
Chopart, uns clers que se veut marier, R.871 (jeu-parti), T vi, no.520
C'il qui m'ont repris, R.1612, T x, no.927
Contre le dous tens de mai, R.92, T ii, no.51
De ce, Robert de la Piere, R.1331 (jeu-parti), T ix, no.751
Grieviler, un jugement, R.693 (jeu-parti), T v, no.413
J'ai chante mout liement, R.698, T v, no.416
Je chantai de ma doulour, R.1976, T xii, no.1126
Je ne cuidai mais chanter, R.823, T vi, no.486
Mahieu de Gant, respondés, A ce, R.945 (jeu-parti), T vii, no.559
Mahieu de Gant, respondés, A moi, R.946 (jeu-parti)
Par maintes foi ai chanté liement, R.696, T v, no.414

DOUBTFUL WORKS

Hé, Amours, je fui nouris, R.1573, T x, no.908 [model for: 'Aucun gent m'out blasmé', R.405a; 'Mout sera cil bien mouris', R.1570; also attrib. Gillebert de Berneville]
Joliement doi chanter, R.803, Adler, i, 164, T vi, no.470 [also attrib. Gillebert de Berneville]

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ROBERT FALCK

Robert de Reins [Rains] **La Chievre** (*fl* ?13th century). French trouvère. Originally from the Ile de France, he may have been a member of the family called 'La Chievre' which is documented in Reims in the 13th and 14th centuries. A 'Chievre de Reins' who may be identifiable with Robert is mentioned in the *Roman de Renart*, where a Tristan poem is attributed to him. Wilhelm Mann concluded from this that he was active before 1300, but others have maintained on linguistic grounds that his poems must be later. Of the nine works attributed to him, *Main s'est levée Aelis*, *Quant feuillisent li buisson* and *Quant voi le dous tens venir* are motets and *L'autrier de jouste un rivage* is constructed like a motet, although no tenor is extant. He is one of a very exclusive group of trouvères, including Richart de Fournival, who are associated with the early motet.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997) [T]

CHANSONS

Bergier [= Tous] de vile champestre, R.957, T vi, no.567
Bien s'est amours honie, R.1163, T viii, no.664
Jamais pour tant con l'ame el cors me bate, R.383, T iii, no.222
Plaindre m'estuet de la bele en chantant, R.319, T iii, no.190/1
Qui bien veut amours descrivre, R.1655, T xi, no.956
Tous [= Bergier] de vile champestre, R.957

MOTETS

L'autrier de jouste un rivage, R.35, T i, no.25 (?motet)
Main s'est levée Aelis, 2vv, R.1510, T xiv, no.R10

Quant feuillisent li buisson, 2vv, R.1852, T xii, no.1062 (edn. of 1v only
Quant voi le dous tens venir/En moi, quant rose est florie, 3vv, R.1485, T x, no.847 (edn of 1v only

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK

Robert du Chastel. *See* ROBERT DE CASTEL.

Roberti, Girolamo Frigimelica. *See* FRIGIMELICA ROBERTI, GIROLAMO.

Roberti, Giulio (*b* Barge, Saluzzo, 14 Nov 1823; *d* Turin, 14 Feb 1891). Italian composer and teacher. Although he began as a lawyer, he studied music privately with Luigi Felice Rossi and soon turned to composition as a career. His first opera, *Piero de Medici* (1849), had some success, his second, *Petrarca alla corte d'amore* (1859), none. He wrote no more operas, concentrating on chamber, piano, sacred music and songs, as well as didactic and historical writings. In 1866 he settled in Florence as a singing teacher, founding a free singing school for the pupils of the Pia Casa di Lavoro; his method proved so successful that he was entrusted with establishing choral singing in the city schools. He also directed concerts of early Italian polyphony, in 1874 founding the Società di Coro 'Armonia Vocale', which made a tour of Germany. In 1879 he moved to Turin, where he directed vocal teaching in the elementary schools. He also served there as director of the Accademia Corale Stefano Tempia, which he conducted in the first Italian performance of Handel's *Judas Maccabaeus*.

MARVIN TARTAK

Robert le Pelé. French singer. He was previously thought to be identifiable with ROBINET.

Roberto [Roberti, Ruberti], **Costantino** (*b* Naples, 1700; *d* Naples, 17 March 1773). Italian violinist and composer. He studied briefly at the S Maria di Loreto conservatory, probably under Giovanni Veneziano, *secondo maestro di cappella* from 1716 and one of the pioneers in Neapolitan *opera buffa*, the field that Roberto was to enter. He also took lessons from the master violinist and friend of A. Scarlatti, G.C. Cailò, from whom he learnt enough to be called 'virtuoso'. Subsequently he made his living as a violinist, first in the orchestra of the Teatro S Bartolomeo and, after the opening of the new theatre in 1737, at the S Carlo, where he remained until his old age. On 3 June 1732 he entered the Neapolitan royal chapel as an extra musician, in response to the success of his oratorio *Santa Tecla*, dedicated to the viceroy, the Court of Harrach, and performed at the palace during Lent of that year. His appointment was favoured by letters of reference from Leonardo Leo and Francesco Mancini but the decision to admit him to the chapel was ultimately due to the document drawn up by the Captain of the Guardia Alemanna: 'he is not only an able violinist, but also a fine composer, as Your Excellency will have been able to judge from his composition of one of the oratorios performed in the palace' (5 May 1732).

None of his music is known to survive, but his comic operas are of historical interest, for it was just when he was writing, between about 1725 and 1735, that, in the hands of the librettists Mariani, Saddumene and Federico, the form underwent significant morphological changes, increasing the ratio of recitative to set numbers and decreasing the quantity of the latter while lengthening and elaborating them.

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opere buffe performed at Naples, unless otherwise stated; all lost

La cantarina [Acts 2 and 3] (A. Piscopo), Fiorentini, carn. 1728 [Act 1 by M. Caballone]
Lo cicisbeo coffeato (T. Mariani), Fiorentini, aut. 1728
Lo Conte di Scrignano [Act 2] (Mariani), Nuovo, carn. 1729
La Zita (G.A. Federico), Fiorentini, wint. 1731
Il Filippo (Federico), Nuovo, sum. 1735
Santa Tecla (orat), Naples, Palazzo Reale, 1732

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Roberts, (John) Bernard (*b* Manchester, 23 July 1933). English pianist. His early studies were with Dora Gilson in Manchester; at the age of 15 he came to London, where he studied with Eric Harrison at the RCM and then with Ferdinand Rauter. He made his London début at the Wigmore Hall in 1957. In 1962 he was appointed to a piano professorship at the RCM. He performed frequently at the Queen Elizabeth Hall in London between 1976 and 1981 and gave an admired Beethoven sonata cycle at the Wigmore Hall in 1980. His repertory focusses on Classical and Romantic composers, Debussy and Bartók; he also gave the world premières of Stephen Dodgson's Piano Sonata no.3 (1985) and his Piano Sonata no.5 (1993). He played in the Tononi Piano Trio (with the violinist Jürgen Hess and cellist Olga Hegedus, 1965–72) and the Parikian-Fleming-Roberts Trio (with Manoug Parikian, violin, and Amaryllis Fleming, cello, 1975–85), and in 1990 formed the Bernard Roberts Trio with his sons Andrew and Nicholas Roberts. His playing is notable for its clarity, lyricism and good humour, as can be heard in his recordings of the complete Beethoven sonatas.

JESSICA DUCHEN

Roberts, Eleazer (*b* Pwllheli, 15 Jan 1825; *d* Liverpool, 6 April 1912). Welsh musician. He was brought up in Liverpool, started work at the age of 13 in a solicitor's office and eventually became chief assistant to the clerk to the stipendiary magistrate. He was elected Justice of the Peace in 1895, the year following his retirement. He contributed regularly to Welsh newspapers and journals, and his books included a biography of Henry Richard and a novel *Owen Rees*, written in English and portraying the life of the Liverpool Welsh community at that time. Precentor at Netherfield Road Chapel, Liverpool, he was important in the early days of the Tonic Sol-fa movement in Wales. After hearing John Curwen in Liverpool in 1860 he and John Edwards immediately started teaching the system in their Sunday school. In 1880 the two men

conducted the first Welsh singing festival held in Liverpool. He also travelled throughout Wales explaining Tonic Sol-fa and setting up classes, and in 1861 brought out *Hymnau a thonau* ('Hymns and Tunes'), the first hymnbook in sol-fa notation published in Wales. His own hymn tunes include the popular 'O na bawn yn fyw tebyg i Iesu Grist yn byw'.

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OWAIN EDWARDS

Roberts, Helen (Heffron) (*b* Chicago, 12 June 1888; *d* North Haven, CT, 26 March 1985). American ethnomusicologist. After studying at Chicago Musical College (1907–9) and the American Conservatory of Music (1910–11), she studied anthropology under Franz Boas at Columbia University (1916–19, MA 1919) and subsequently did her first fieldwork in Jamaica (1920–21) for the Vassar College Folklore Foundation. In 1923–4 she worked in Hawaii at the invitation of a government commission; she collected songs in northern and southern California (1926–8) and in Rio Grande Pueblos (1930). From about 1920 to 1936 she transcribed and analysed field recordings (her own and those of others) in New York and Washington (working with Fewkes) and at Yale (under Clark Wissler). She was a founder and later secretary (1934–7) of the American Society for Comparative Musicology. In 1936, when support for her work was discontinued, she abandoned her musical career, later becoming a nationally known gardening specialist.

Roberts was a pioneer ethnomusicologist and one of the best of her generation. Her transcriptions and analyses of songs collected in Jamaica and Hawaii and from the Nootka Indians, the Copper Inuit and others put all ethnomusicologists in her debt, and her studies based on her own Jamaican material (1925, 1926) are still important. Her best-known work is perhaps *Musical Areas in Aboriginal North America*, which was partly superseded by Bruno Nettl's *North American Indian Musical Styles* (Philadelphia, 1954). Problems of form particularly interested her (1932, 1933), and her account of the problem of variation in traditional music (1925) is regarded as a classic study. The collection of Hawaiian music is valued not only by scholars, but also by Hawaiians for its documentation of national traditions which have now disappeared.

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BARBARA KRADER

Roberts, Henry (*fl* 1737–*c*1782). English engraver, printseller and publisher in London. From 1737 until about 1762 he kept a music and print shop in Holborn from which he issued several notable books of songs with pictorial embellishments heading each piece. The earliest, the two-volume *Calliope, or English Harmony*, was issued from 1737 by and for the engraver in periodical numbers of eight octavo pages each at sixpence per number. The first volume of 25 numbers was completed in 1739; the parts of the second volume began to appear in the same year, though it was probably not finished until about 1746. John Simpson brought out second issues of volume one in 1740 and of volume two in 1747. Late in 1741 Roberts and John Johnson (successor to the Wrights), were accused by Thomas Arne of violating his copyright by printing some of his songs in the second volume of *Calliope*. The case did not go to trial but no Arne songs appeared in later numbers. The plates later came into the possession of Longman & Broderip, who reprinted from them about 1780. In 1743 Roberts published *The New Calliope* with an inscription to Handel on the title-page and a frontispiece showing Milton and Handel.

Roberts is also known for *Clio and Euterpe, or British Harmony* which was similar in style to *Calliope*, and issued by him in parts (from 1756) and in two volumes (1758–9). A later edition, dated 1762, had a third volume engraved by Roberts, and a fourth volume was added when John Welcker reissued the work about 1778.

Among other examples of Roberts's fine ornamental engraving are the dedicatory leaf in Giuseppe Sammartini's *XII sonate* op.3 (1743) and the title-page engraving of William Jackson's *Elegies* (*c*1762). Though he is not known to have engraved musical items after about 1762, he continued as a general engraver until at least 1782.

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FRANK KIDSON, WILLIAM C. SMITH/PETER WARD JONES, DAVID HUNTER

Roberts, John (i) (*fl* 1650–70). English composer. He was probably one of the many men who, according to John Playford (*Musicall Banquet*, 1651), were teaching the harpsichord in London during the Commonwealth. He

was one of the more important English harpsichord composers of this period, and a suite of his was published in *Melothesia* (1673). His music displays a particularly strong French influence, shown by his fondness for corants and his final cadences which, unlike those of most of his countrymen, never have a leading note added briefly to the last chord. A thematic list of works can be found in Hodge.

WORKS

Hpd: Suite (5 movements), 1673[6]/*R*; Suite (3 movements), *GB-Och*; 2 corants, *Och, US-NYp*; Saraband, *GB-Och*; 10 other dance movements, *US-NYp*

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B.A.R. COOPER

Roberts, John (ii) [Ieuan Gwyllt] (*b* Penllwyn, nr Aberystwyth, 27 Dec 1822; *d* Llanberis, nr Caernarvon, 14 May 1877). Welsh writer, composer and conductor. After an indecisive start to his career Roberts (he used the name Ieuan Gwyllt until 1839) moved in 1852 to Liverpool to become assistant-editor of the Welsh national newspaper *Yr Amserau*. Shortly afterwards he began preaching. Though a nonconformist, he came strongly under the influence of the Anglican style of church music while he was in Liverpool, and during this period he began work on his collection of hymn tunes. He moved to Aberdare to edit *Y Gwladgarwr* in 1858. The following year a new religious revival swept through Wales; he became a minister (but was not ordained until 1861) and published his *Llyfr Tonau Cynulleidfaol*. This hymn tune collection sold 17,000 copies in the first three years and its excellent preface, which emphasizes the importance of music in worship and exhorts churches to establish weekly 'singing meetings', was taken seriously. Roberts gave his energetic support to the Tonic Sol-fa movement and edited among other newspapers and journals *Telyn y Plant* (1859–61), *Y Cerddor Cymreig* (1861–73), *Cerddor y tonic sol-ffa* (1869–74), and *Y Goleuad* (1871–2). He was prominent as an adjudicator at competitive eisteddfods and as a conductor at singing festivals. Many of his hymn tunes are still well known, his finest being 'Moab' and 'Liverpool'. The former was considered by W.H. Hadow to be one of the world's seven greatest tunes.

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OWAIN EDWARDS/A.F. LEIGHTON THOMAS

Roberts, John Henry [Pencerdd Gwynedd] (*b* Mynydd Llandegai, Caernarvonshire, 31 March 1848; *d* Liverpool, 6 Aug 1924). Welsh composer and teacher. He started work as a boy in the Penrhyn slate quarry, Bethesda, but devoted his spare time to music. At the age of 20 he was appointed clerk at the Bryneglwys quarry, Abergynolwyn, and the choir which he founded and conducted sang in the 1868 Harlech Music Festival. His talent was recognized by S.S. Wesley, at whose instigation a fund was set up to enable him to study (1870–74) at the RAM, where he was a pupil of Sterndale Bennet for composition and Charles Steggall for organ. He also took the Cambridge MusB externally in 1882, and the FTSC diploma. On his appointment as organist of the Welsh Calvinistic Methodist Church in Chatham Street, Liverpool, in 1898 he started the Cambrian School of Music and a small music publishing company. Unlike most of his contemporaries in Welsh music, Roberts disliked publicity. He seldom conducted and would not adjudicate at eisteddfods. A number of his partsongs (notably *Cwsg, Filwr, Cwsg*), anthems and hymn tunes became very popular: the hymn tunes 'Adelaide', 'Uxbridge' and 'Port Penrhyn' are still sung. His overture *Caractacus* was performed in Caenarvon at the 1894 National Eisteddfod, Roberts himself conducting. Among his other works are the partsong *Isle of Beauty* and a memorial anthem for John Roberts (ii) (Ieuan Gwyllt). He contributed regularly to *Y Cerddor*, published a rudiments book *Llyfr Elfennau Cerddoriaeth* (1890), edited a selection of Welsh anthems (1896) and either solely or jointly edited *Llawlyfr Moliant* (1880), *Hymnau yr Eglwys* (1893), *Hymnau a Thonau y Methodistiaid Calfinaidd* (1897) and *Llyfr Tonau ac Emynau* (1904).

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H. Williams: *Tonau a'u hawduron* [Tunes and their writers] (Caernarvon, 1967; suppl., 1969)

OWAIN EDWARDS/A.F. LEIGHTON THOMAS

Roberts, Marcus [Marthaniel] (*b* Jacksonville, FL, 7 Aug 1963). American jazz pianist. Blind from the age of four, Roberts took up the piano at the age of eight and concurrently played the organ in church. Four years later he began formal lessons, by which time he was already intrigued by jazz. After earning a degree in music from Florida State University (1985), he joined Wynton Marsalis's band and in 1987 won the Thelonious Monk International Piano Competition. He left Marsalis in 1991 and led groups and worked as an unaccompanied soloist. Through his relationship with Marsalis, Roberts became deeply involved in jazz activities at Lincoln Center, where in 1993 he presented his composition *Romance, Swing and the Blues*. During the following winter, in Marsalis's absence, he toured with the Lincoln Center Jazz Orchestra as its leader, pianist and master of ceremonies. Although he lacks the trumpeter's charisma in undertaking this role, his approach to performance rivals that of Marsalis in its intensely neo-conservative advocacy of bop and earlier styles. Apart from his work in combos and big bands, he has released an unaccompanied recording in which he interprets the music of Monk, Ellington and Waller (*Alone with Three Giants*, 1990, Novus), and his concerts have featured dazzling improvisations on James P. Johnson's classic stride composition, *Carolina Shout*.

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GARY W. KENNEDY, BARRY KERNFELD

Roberts, (William Herbert) Mervyn (*b* Abergele, Denbighshire, 23 Nov 1906). Welsh composer. He read English and history at Trinity College, Cambridge (1925–8). In 1924–5 and intermittently between 1928 and 1939 he studied at the RCM, where his teachers were Alexander for piano and Morris and Jacob for composition. He taught music at Clarendon School, Abergele (1953–6), and at Christ's Hospital (1963–7). A fastidious composer, he has produced his most important work for the piano. This, with its highly chromatic but fundamentally tonal idiom and its elegant, spacious keyboard writing, places him in the tradition of Bax and Ireland. The most important of his solo piano works is the Sonata, for which he was awarded the Edwin Evans Prize in 1950. There are also some substantial pieces for two pianos, written mainly for performance with his wife. The songs and choral works are on the whole more diatonic, often with a pronounced modal flavour. In addition to his activities as a composer Roberts has contributed to music journals, notably *Music in Education*.

WORKS

INSTRUMENTAL

Pf: Variations on an Original Theme, 2 pf, 1932, rev. 1942; Sonata, 1934, rev. 1939; Sonatina, 1936; 2 Chorales, 2 pf, 1936; Winter, 1937; Variations on a Scottish Melody, 2 pf, 1939, rev. 1960; 4 Preludes, 1944; Wind of Autumn, 1946; Ballad, 1950; Summer's Day, 1951; Cradle Song, 1951; A Christmas Prelude, pf duet, 1952; Romance, 1957; 2 Diversions, 1957; Elegy, 2 pf, 1958; Passacaglia, pf duet, 1960; 4 Folksong Studies, 1969; Rhapsody, 1969: Variations, A, 1970; In Friendship (4 Pieces), 1970; 5 Miniatures

Other works: 3 Pieces, vn, pf, 1946; 2 Pieces, cl, pf, 1948; Str Qt, 1949, withdrawn; Sonata, vn, pf, 1951, withdrawn; Aria, vn, pf, 1960; March for a Wedding, org, 1960; Sarabande, vn, pf, 1967

CHORAL

Y rhosyn (15th-century Ger., trans. T.G. Jones), SATB (1938); My Soul, there is a Country (H. Vaughan), SATB (1942); Love, which is here a care (Drummond of Hawthornden), SATB (1946); By Morning Twilight (G. Meredith), SATB (1949); To a Skylark (Meredith), TTBB, 1949; Violets (Meredith), SATB (1950); The Wind on the Lyre (Meredith), S, SATB, 1950; Dirge in the Woods (Meredith), SATB, 1950; Thou to me art such a spring (Meredith), SATB (1951); Magnificat and Nunc dimittis, SATB, org, 1962; Introit: Except the Lord Build the House (Ps cxxvii), TTBB, 1964; The Flower of Humility, SATB, 1973, withdrawn

SONGS

2 Elegiac Songs (Nicias, P.B. Shelley), S, pf, 1935; St Govan (A.G. Prŷs-Jones), 1v, pf, 1935; Cyn cysgu (trad., trans. T.G. Jones), unison vv, pf (1938); 4 Songs of Innocence (W. Blake), 1v, pf, 1940, rev. 1972; Pilgrim Song (J. Bunyan), 2 solo vv, pf, 1942; Egypt's Might is Fallen Down (M. Coleridge), unison vv, pf (1946): There Comes a Galley (J. Tauler), unison vv, pf (1946); Christmas Day (A. Young), 1v, pf (1947); Elsewhere (G.O. Warren), 1v, pf (1947); Put a rosebud on her lips (F. King), 1v, pf (1947)

The Sentry (Warren), 1v, pf (1947); 3 Lyrics (E. Macdowell), S, pf, 1961; I like to see (J. Carter), unison vv, pf, 1961; Ble ganad y baban (D. Walters), unison vv, pf, 1964; The Shepherds Sing (Herbert), unison vv, pf, 1964; Prelude (Synge), 1v, pf, 1968; Song for Fine Weather (C.L. Skinner), unison vv, pf, 1971; At Delos (D.C. Scott), 1v, pf, 1972; 10 Short Songs, 2 solo vv, 1972; Old Song (F.R. Scott), 1v, pf, 1973; Invitation to Spring (L.A. Mackay), 1v, pf, 1973; Indian Summer (W. Campbell), 1v, pf, 1975

Principal publisher: Novello

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PETER CROSSLEY-HOLLAND/MALCOLM BOYD

Robertsbridge Codex (*GB-Lbl* Add.28550). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi), and TABLATURE, fig.1.

Robertson, Alec [Alexander] **(Thomas Parke)** (*b* Southsea, 3 June 1892; *d* Midhurst, 18 Jan 1982). English writer on music. He was educated at Bradfield College and the RAM (1910–13), where he studied chiefly the organ, harmony and composition, and was organist and choirmaster at Frensham parish church and briefly at Farnham. During World War I he served in India, Egypt and Palestine. In 1919 he was appointed music lecturer to London County Council evening institutes. In 1920 he joined the Gramophone Company's educational staff, first as a lecturer and later as its head. In 1930 he entered the Collegio Beda, Rome; he was ordained priest in 1934 and held an appointment at Westminster Cathedral. Though he returned to professional life in 1938 his experiences of Catholic church music, particularly Gregorian plainchant, led him to write a number of books on the subject. In 1940 he joined the Gramophone Department of the BBC, and after the war was appointed chief producer of music talks on the Home and Third Programmes. He developed a highly individual manner as a broadcaster and gave many illustrated talks, which he continued even after his retirement from the BBC in 1952. As an author and critic he reviewed records for *Gramophone* almost from its inception (1923) and was later its music editor (1952–72). His warmly personal style won him a wide public following. He was made FRAM in 1946.

WRITINGS

The Interpretation of Plainchant (London, 1937/*R*)
Brahms (London, 1939/*R*)
Dvořák (London, 1945, 2/1964/*R*)
'Schubert's Songs', *Schubert: a Symposium*, ed. G. Abraham (London, 1946/*R*), 149–97
Contrasts: the Arts and Religion (London, 1947, 2/1980)
How to Listen to Music (London, 1948)
Sacred Music (London, 1950)
ed.: *Chamber Music* (Harmondsworth, 1957/*R*)
ed., with D. Stevens: *Pelican History of Music* (Harmondsworth, 1960–68)
Christian Music (New York, 1961)
More than Music (London, 1961) [autobiography]
Music of the Catholic Church (London, 1961)
ed.: *G.B.S. on Music* (Harmondsworth, 1962)
Requiem: Music of Mourning and Consolation (London, 1967/*R*)
Church Cantatas of J.S. Bach (London, 1972)

JULIAN HERBAGE

Robertson, Alexander. Scottish firm of music publishers, successors to PENSON, ROBERTSON & CO.

Robertson, Anne Walters (*b* Houston, 1 Aug 1952). American musicologist. She studied at the University of Houston (BM 1974, MM 1976) and at the Shepherd School of Music at Rice University (MM 1979). Continuing graduate studies at Yale, she took the MPhil in musicology in 1981 and the doctorate in 1984, with a dissertation on music and liturgy at Saint-Denis Abbey. She taught at the University of Houston (1976–7) and at the University of Chicago (1984–), becoming associate professor (1990) and professor (1996). Robertson specializes in the music, ritual and music theory of the medieval period. She also studies the music of the Ars Nova and music in the context of the spaces and communities in which it was performed. She has written

on musical life at Saint-Denis Abbey and on liturgical music in other centres in northern France.

WRITINGS

Music and Liturgy at the Abbey-Church at Saint-Denis, 567–1567: a Survey of the Primary Sources (diss., Yale U., 1984)

'The Reconstruction of the Abbey-Church at Saint-Denis (1231–81): the Interplay of Music and Ceremony with Architecture and Politics', *EMH*, v (1985), 187–238

'The Transmission of Music and Liturgy from Saint-Denis to Saint-Corneille of Compiègne', *IMSCR XIV: Bologna 1987*, iii, 505–14

'*Benedicamus Domino*: the Unwritten Tradition', *JAMS*, xli (1988), 1–62

The Service-Books of the Royal Abbey of Saint-Denis: Images of Ritual and Music in the Middle Ages (Oxford, 1991)

'The Mass of Guillaume de Machaut in the Cathedral of Reims', *Plainsong in the Age of Polyphony*, ed. T.F. Kelly (Cambridge, 1992), 100–39

'Which Vitry? The Witness of the Trinity Motet from the *Roman de Fauvel*', *Hearing the Motet: St Louis 1994*, 52–81

'Remembering the Annunciation in Medieval Music', *Speculum*, lxx (1995), 275–304

'Local Chant Readings and the *Roman de Fauvel*', *Fauvel Studies: Allegory, Chronicle, Music and Image*, ed. M. Bent and A. Wathey (Oxford, 1998), 495–524

'From Office to Mass: the Antiphons of Vespers and Lauds and the Antiphon before the Gospel in Northern France', *Opus Dei: the Divine Office in the Latin Middle Ages*, ed. R. Baltzer and M. Fassler (forthcoming)

PAULA MORGAN

Robertson, Jeannie [née Stewart, Regina Christina; Robertson, Christina Jane; Higgins, Jean]. (*b* Aberdeen, 1908). Scottish traditional singer. Both sides of Jeannie Robertson's family were travellers, who earned their living in the north-east of Scotland. Her father Donald Robertson (sometimes known as Stewart) died nine months after his daughter's birth. She learnt about half of her vast repertory of songs from her mother, who was regarded within her own community as a great singer, and many songs came from her travelling kin who sang as part of family life around the camp-fire at night. Her three brothers and her daughter, Lizzie Higgins, became singers, while her husband, David Higgins and his younger brother Isaac were both pipers. In 1913, when her family first crossed the Grampians for the berry-picking season in Blairgowrie, Perthshire, she encountered different singing styles and repertories. Her own style became influenced by the singing of that area as well as the bothy and traveller repertory of Deeside and Donside in Aberdeenshire.

In 1953, Hamish Henderson arranged for Jeannie Robertson to be recorded extensively for the School of Scottish Studies and by the BBC. She subsequently appeared on the Scottish Home Service radio, at concerts, in folk clubs, at festivals, and in 1954, at the Royal Festival Hall, London. Attracting a cult following outside of her own community, she dramatized her performance style to conform with the image created for her as the world's greatest ballad singer. This did not detract from the fact that she was a fine, charismatic traditional singer.

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REG HALL

Robertus de Anglia (*fl* 1454–74). English composer. He was witness to a deed of the Este family in 1454 in which he is called the son of Petrus Suchar, a name that cannot be traced and is probably corrupt. (It is not clear whether he was the don Robertus de Anglia who in 1418 acquired a curacy formerly held by the composer Bartolomeo da Bologna; see Peverada, 131–2.) He went to Ferrara Cathedral in September 1460 to instruct the vicars in singing, and was still there a year later, perhaps staying until 1467 when he was enrolled by the chapter of S Petronio, Bologna, as *magister cantus*. There he remained until October 1474 when he returned to England. Apart from his two songs *O fallaze e ria Fortuna* and *El mal foco arda* (both in *P-Pm* 714 only), there is a poem *Iti caldi suspir e mente afflitta* by his Bolognese contemporary, Cesare Nappi, which appears with the annotation that it was set to music 'Magistri Roberti angli'. The music of *O fallaze e ria Fortuna* is in a style that suggests it may originally have had English text and could belong to a repertory similar to that represented in the Ritson Manuscript (*GB-Lbl* Add.5665). Ramos de Pareia had some stern views on his mensural practice.

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L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984), 109–18

E. Peverada: *Vita musicale nella chiesa ferrarese del Quattrocento* (Ferrara, 1991)

DAVID FALLOWS

Robertus de Brunham [?Burnham], Frater (*fl* 2nd quarter of the 15th century). English cleric and musician. He was named by JOHN HANBOYS (*fl c*1370) in connection with three features of notation. Robertus denoted altered semibreves in ligatures by using unusual shapes, some of which are defective according to the mensural system, or by writing a sign resembling a 'v' above or (inverted) below the note. This second method is used in the early 15th-century MS *GB-Lbl* Add.40011B, ff.9*v*–10, 13. He also 'invented' three new rests for values not included in the normal symbols. In a theoretical manuscript of 1441, Torkesey's triangle (a diagram of mensural values) and the accompanying *declaratio* (CSM, xii, pp.9, 63) are ascribed to Robertus. His notational devices are mentioned (without attribution) in the *Regule* of Thomas Walsingham. (For further discussion see P.M. Lefferts, ed. and trans.: *Robertus de Handlo, The Rules, and Johannes Hanboys, The Summa*, Lincloln, NE, 1991, pp.62–3, 286–9, 338–41.)

ANDREW HUGHES

Robertus de Sabilone, Magister (*fl* early 13th century). Teacher of music, active in France. Anonymus 4 (ed. Reckow, 1967, i, 46, 50), writing about 1275, clearly regarded him as the most significant figure since Perotinus: 'He taught most widely, and made the singing of music sound truly delicious'. Anonymus 4's reference to him in conjunction with Petrus optimus notator may suggest that he was a scribe; the theorist also reported that 'the book of books of Perotinus were in use up to the time of Robertus de Sabilone in the choir of Notre Dame in Paris, and from his time up to the present day'. Despite a suggestion that he may have been the first choirmaster of the new cathedral (Niemann, 1902) and attempts to identify him with one of two succentors at Notre Dame in the 12th century (Birkner, 1962), Robertus remains unidentified.

For bibliography *see* ORGANUM.

IAN D. BENT

Robeson, Paul (Leroy Bustill) (*b* Princeton, NJ, 9 April 1898; *d* Philadelphia, 23 Jan 1976). American bass-baritone and actor. He attended Rutgers University (BA 1919) and studied law at Columbia University (LLB 1923). He appeared in the play *Simon the Cyrenian* at the Harlem YMCA (1921) and sang in the choruses of several Broadway shows before establishing his reputation as an actor in *All God's Chillun got Wings* (1924) and *The Emperor Jones* (1925). He gave his first concert in 1925 and made his mark with his singing of black spirituals. In 1926 he made a coast-to-coast tour of the USA with great success. Soon he became internationally known: he packed Drury Lane, London, by his majestic presence and his singing (especially of 'Ol' man river') in *Show Boat* (1928) and was seen as Shakespeare's Othello in London (1930), later in the USA, and finally at the Memorial Theatre, Stratford-upon-Avon (1959). His many films included *The Emperor Jones* (1933), *Sanders of the River* (1935), *Show Boat* (1936) and *The Proud Valley* (1939). His embracing of communism in the 1940s after a tour of the USSR brought his American career to a halt, but he continued to appear elsewhere, making an extensive European tour during the summer of 1958. His voice was often listed as a baritone, but in reality it was a true bass of enveloping richness and earthy resonance, although of limited compass.

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S. Sterling: '"I want to be African": Paul Robeson and the Ends of Nationalist Theory and Practice, 1914–1915', 'Paul Robeson's "Here I stand"', *Going Through the Storm: the Influence of African American Art in History* (New York, 1994), 187–227, 228–38

MAX DE SCHAUENSEE/R

Robijns [Robyns], **Jozef** (*b* Meldert, 15 Aug 1920; *d* Kessel-Lo, Leuven, 29 June 1993). Belgian musicologist. He studied music at the Lemmens Institute in Mechelen, where he obtained a performer's diploma, and later took the doctorate in musicology in 1954 at the Catholic University of Leuven with a dissertation on Pierre de La Rue. In 1958 he became a deputy lecturer at Leuven and successively lecturer (1961) and professor (1963). For many years he was also librarian of the Bruges Conservatory and secretary of the Société Belge de Musicologie. His particular field of research was 15th- and 16th-century Netherlandish polyphony. In his capacity as editorial secretary, he contributed numerous articles to the *Algemene muziekencyclopedie* (Amsterdam and Antwerp, 1957–63), to which as editor he added a seventh supplementary volume in 1972. In recognition of this achievement he was awarded the Dent Medal at the 11th congress of the IMS in Copenhagen (1972). He later published with Miep Zijlstra an enlarged edition of the encyclopedia in ten volumes (Haarlem, 1979–84). He unearthed some previously unknown music in old church archives; his musicological writings are thus supported by a thorough study of the source material.

WRITINGS

Pierre de la Rue (circa 1460–1518) (diss., Catholic U. of Leuven, 1954; Brussels, 1954)
'Pierre de la Rue als overgangsfiguur tussen middeleeuwen en renaissance', *RBM*, ix (1955), 122–30
'Eine Musikhandschrift des frühen 16. Jahrhunderts im Zeichen der Verehrung unserer lieben Frau der sieben Schmerzen', *KJb*, xliv (1960), 28–43
'Henricus Beauvarlet, zangmeester te Veurne, componist van een bundel missen', *RBM*, xviii (1964), 32–49
ed., with others: *Renaissance-muziek 1400–1600: donum natalicium René Bernard Lenaerts* (Leuven, 1969) [incl. 'Professor Dr. René Bernard Lenaerts bij zijn 65ste verjaardag', 7–11]
Het Gregoriaans: historiek, techniek, esthetiek (Leuven, 1987)

EDITIONS

with R.B. Lenaerts: *Pierre de la Rue: Drie missen*, MMBel, viii (1960)
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H. Willaert: 'Robijns, Jozef', *Winkler Prins encyclopedie van Vlaanderen*, ed. R.F. Lissens and others (Brussels, 1972–4)
'Robijns, Jozef', *Grote Winkler Prins encyclopedie*, ed. R.C. van Caenegem and others (Amsterdam, 8/1979–84)

GODELIEVE SPIESSENS/SYLVIE JANSSENS

Robilliard, Louis (*b* Beirut, 10 Dec 1939). French organist. In 1967, after winning a *premier prix* for organ and improvisation at the Paris Conservatoire (where he studied with Rolande Falcinelli), he was appointed professor of organ at the Lyons Conservatoire and organist of St François-de-Sales, with its famous Cavaillé-Coll organ. He has specialized in 19th-century repertory, performing the entire works of Liszt for French radio in 1971. With his many recitals, Robilliard has found a wide audience both in France and abroad, particularly in the USA, for the works of Franck, Widor, Vierne, Liszt and Reger, and for his own transcriptions of orchestral works by Franck and even Rachmaninoff's *The Isle of the Dead*. His recordings include major works by Bach, Liszt, Mendelssohn, Franck, Saint-Saëns, Brahms, Reger and Widor, a disc of improvisations, and works by Claude Ballif, including an award-winning recording of his *Imaginaire IV*.

FRANÇOIS SABATIER

Robineau [Robinot], Abbé **Alexandre-Auguste** (*b* Paris, 23 April 1747; *d* Paris, 13 Jan 1828). French violinist, composer and painter. Son of the engraver, painter and jeweller Jean-Charles Robineau and Madeleine-Charlotte Regnier, he became a choirboy at the Ste Chapelle in 1754 and also studied the violin with Gaviniès. Between about 1762 and 1767 he studied in Italy, first the violin and composition under Lolli at the conservatory of S Maria di Loreto in Naples, and later painting in Rome. In Naples his success was such that he was called 'Lollinelli' after his teacher. Returning to Paris, he made his début at the Concert Spirituel on 24 December 1767, and in the following year published his set of six brilliant sonatas 'in the style of six different masters'.

During the next two decades Robineau continued a double career as musician and painter, while simultaneously working as secretary to high government officials. In about 1774 he renounced his religious vows and married the singer Adélaïde Bertin. Six trips to England resulted in a number of important paintings there. Between 1778 and 1789 Robineau was listed in Parisian directories as a violin teacher, and from 1785 until the outbreak of the Revolution four years later he helped organize entertainments for the French court as *secrétaire des menus plaisirs*. His opera *Stratonice* (1791), never produced at the Opéra, was given privately in Paris. During this period Robineau was orchestral leader at the Théâtre Français (1789–92), and his paintings were exhibited at

the Salon of 1791. In 1793, however, Robineau fled France, and, except for a brief visit in 1799 when he again exhibited at the Salon, he was an expatriate for the remainder of the Revolutionary and Napoleonic eras, embarking on picaresque travels during which he worked as a musician or painter at various courts in Spain, Germany and Russia.

Returning to Paris with the re-establishment of the monarchy in 1815, Robineau struggled to gain a musical position at court, but failed. His old age was spent in poverty, and lightened only by the publication of his autobiography and by a menial position playing among the violists at the Odéon.

WORKS

Stratonice (op, ?F.B. Hoffman), Paris, 1791, lost

6 sonates, vn, b (Paris, 1768)
Concertos, vn, orch (Paris, 1770)
6 nouvelles sonates, ded. M. Audibert de Lussan (Paris, 1774), lost
Trio, ded. Duchesse de Polignac (Paris, *c*1779), lost
Cosaque walse, pf (Amsterdam, 1814)

WRITINGS

Lettre d'un parisien contenant quelques réflexions sur celle de M. Rousseau (Paris, 1752), repr. D. Launay: *La querelle des bouffons* (Geneva, 1973)
Les caprices de la fortune, ou Les deux muses en pèlerinage: extrait de la vie d'Auguste Robineau, peintre et musicien, encore existant, après avoir echappé aux quatre éléments (Paris, 1816) [extracts in Pincherle]

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NEAL ZASLAW

Robinet [F. Rubinet] (*fl* 1482–1507). French composer. Six pieces in the manuscript *I-Fn* Banco Rari 229 (ed. in Brown, nos.105–7, 193, 201 and 262) are ascribed 'F. Rubinet'. Since the manuscript was copied in Florence in the early 1490s, there seems a good chance that the composer is to be identified as the 'Robinetto francioso cantore' at SS Annunziata in Florence in 1482–3, perhaps the same as the 'fratrem Rubinectum franciosum' paid as a 'contro alto' at Florence Cathedral in 1506–7 (see D'Accone, 1970; for other possible identifications, see D'Accone, 1997, and Fallows). Several of these works display the 'cycle of fifths' imitative pattern (e.g. entries on F, C and G) apparently first exploited by Loyset Compère.

The Glogauer Liederbuch (40098; *c*1480) gives 'Rubinus' as the composer of the widely copied ballade *Entre Peronne et Saint Quentin* (*Der bauern Schwanz*), found in seven sources dating back to the early 1460s, including two from the central-French area, and subsequently used in Obrecht's *Missa plurimorum carminum II*. This could well be a different composer, perhaps Robert (or Robinet) Collier (Caulier), a singer at the French royal chapel from 1465 to 1475 and still there as canon of Lisieux in 1486 (see Perkins, 554–5).

None of these works is likely to be by the eminent singer Robert (Robinet) le Pelé de la Magdalaine (*b* 1415; *d* 1478). He was a choirboy at Beauvais (1422), was ordained (1438) at Rouen and returned there from England in 1444; he joined the papal chapel in 1447 and that of the Duke of Burgundy in 1448, remaining there until at least 1474. He was later praised by Eloy d'Amerval, and appears to have been author of a story in the *Cent nouvelles nouvelles* as well as *prince* of a puy at Brussels in 1460 (see Pirro).

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DAVID FALLOWS

Robinson (i). English family of musicians.

(1) John Robinson (*b c*1682; *d* Westminster, London, 30 April 1762). Keyboard player. Trained under Blow, he was pensioned off as a Chapel Royal chorister in May 1705, by which time his voice had broken. In May 1710 he was appointed organist of St Lawrence Jewry, and two years later he became organist of St Magnus's, London Bridge. He retained both posts even after he had become organist also of Westminster Abbey in 1727 in succession to Croft, whose deputy he had been. At St Magnus's he played a large four-manual instrument by Shrider and Jordan (1712), the first in England with a Swell box. In 1739 he was one of the signatories to the original declaration of trust by which the Royal Society of Musicians was established. His first wife, whom he married on 6 September 1716, was the soprano Ann Turner (see (2) below).

Though Robinson is of no account as a composer – only a single chant and one organ voluntary are known – he was evidently 'a most excellent performer' (Boyce). According to Hawkins he was 'highly celebrated as a master of the harpsichord … and had a greater number of scholars than any one of his time' (*HawkinsH*). His organ playing, however, he described as not only 'elegant', but also 'very florid', and in his 'Memoir of Dr. Boyce' prefixed to the second (1788) edition of Boyce's *Cathedral Music*, Hawkins accused him of degrading the instrument by tickling the ears of his listeners with pieces 'calculated to display the agility of his fingers in Allegro movements on the Cornet, Trumpet, Sesquialtera, and other noisy stops'.

(2) Ann Turner Robinson [née Turner] (*d* London, 5 Jan 1741). English soprano, the youngest daughter of the countertenor and composer William Turner (ii). She first sang in public at the King's Theatre on 5 April 1718, when she introduced a cantata by Ariosti composed 'purposely on this Occasion'. She repeated it on 21 March at a concert with the castrato Baldassari. In spring 1719 she was engaged by John Hughes to replace Mrs Barbier at a private concert, apparently accompanied by Handel, when according to Hughes "her late Improvement has I think plac'd her in the first Rank of our English Performers". Between October 1719 and March 1720 she appeared several times at Drury Lane in Ariosti's cantata *Diana on Mount Latmos*, but Ariosti mentioned her in uncomplimentary terms in letters to Giuseppe Riva in February and March. She had a benefit there on 17 May 1720. She was generally announced as 'Mrs

Robinson, late Mrs Turner' or 'Mrs Turner Robinson', to distinguish her from Anastasia Robinson, who was singing at the same period and sometimes at the same theatre; but it is not always easy to tell which is meant. In the spring of 1720 both appeared together in the short first season of the Royal Academy of Music, in Porta's *Numitore* (2 April), Handel's *Radamisto* (27 April) and Domenico Scarlatti's *Narciso* (30 May). Ann Turner Robinson was the original Polissena in *Radamisto*, but missed the final performances of all three operas. She sang a Handel cantata at her Drury Lane benefit on 20 March 1723.

She was probably the Mrs Robinson who sang regularly between the acts at Drury Lane from December 1725 to December 1726, played in Carey's pantomime *Apollo and Daphne* from February 1726, and included seven Handel opera arias in her benefit programme on 28 April. She certainly had a benefit at Drury Lane on 26 March 1729, when she sang 14 Handel pieces, including two duets with Clarke; most of them had been composed for Cuzzoni or Faustina. She was in Handel's first London oratorio performances at the King's Theatre in May and June 1732, as an Israelite Woman in *Esther* and Clori in the bilingual *Acis and Galatea*. Her part in *Radamisto* shows that she was a capable singer with some brilliance at the top of her compass (*e′* to *a″*).

(3) **Robinson,** Miss [first name unknown] (*fl* 1733–45). Mezzo-soprano, the daughter of (1) John and (2) Ann Turner Robinson. She was probably the Miss Robinson who sang and played the harpsichord, having 'never appear'd before in Publick', for her own benefit at the New Theatre in the Haymarket on 29 March 1733, and possibly the one 'who never appeared on any stage before' in the pantomime *Harlequin Sorcerer* at Tottenham Court on 4 August 1741. (She cannot have been either of the Miss Robinsons who sang and danced constantly as children at Drury Lane in the mid-1720s, a period when the London theatre was peculiarly rich in Robinsons.) Handel engaged her for his last oratorio season at the King's Theatre in 1744–5, when she sang Barak in *Deborah* (October, one performance only), Ino in *Semele* (December), Dejanira in the first production of *Hercules* (5 January), Micah and an Israelite and Philistine Woman in *Samson* (Handel composed a new air, 'Fly from the cleaving mischief', for her), Phanor in *Joseph*, Daniel in the first production of *Belshazzar* (27 March), and in *Messiah*. She may have been in the March revival of *Saul*. She sang Handel airs and a part in the *Acis and Galatea* trio at the Musicians' Fund benefit at Covent Garden on 10 April, and again at her own benefit at the King's on 29 April. Handel paid her £210 from his Bank of England account on 4 May. If the magnificent part of Dejanira, which has a compass of *a* to *g♯″*, was composed for her, Handel must have held a high opinion of her vocal and dramatic ability. She was to have sung Cyrus (compass *b♭* to *f″*) in *Belshazzar*, but took over Mrs Cibber's part (raised in pitch) when the latter fell ill. The boy Robinson who sang alto in *Israel in Egypt* (April 1739), and possibly in the oratorios of the following season, may have been her brother.

WATKINS SHAW/H. DIACK JOHNSTONE (1), WINTON DEAN (2, 3)

Robinson (ii). Irish family of musicians.

(1) **Francis James Robinson** (*b* Dublin, *c*1799; *d* Dublin, 21 Oct 1872). Tenor, organist and composer. His father Francis was an administrator and baritone, who in 1810 founded the Sons of Handel, a large-scale concert-giving society. Francis James Robinson was a chorister in Christ Church Cathedral, Dublin, and assistant organist from 1816 to 1841. He was also organist at St Patrick's Cathedral there (1828–9) and a tenor vicar-choral at Christ Church from 1833 until his death and at St Patrick's from 1843. In June 1834 he sang an important role at the Musical Festival in Westminster Abbey. He composed church music and songs, and was given an honorary MusD at Dublin in 1852. His brother William (*b* Dublin, *c*1805) was a bass, and sang in the choirs of St Patrick's Cathedral, Christ Church and Trinity College; another brother, John (*b* Dublin, *c*1812; *d* Dublin, 1844), was a chorister at Christ Church Cathedral and organist at St Patrick's Cathedral (1829–43), Christ Church Cathedral (1841–4) and Trinity College (from 1834).

(2) **Joseph Robinson** (*b* Dublin, 20 Aug 1815; *d* Dublin, 23 Aug 1898). Baritone, conductor and composer, brother of (1) Francis James Robinson. He was a chorister at St Patrick's at the age of eight. In 1834 he founded the Antient Concerts Society, which he conducted for 29 years. In 1837 he became conductor of the University Choral Society, founded by the students; at one of its concerts Mendelssohn's music for *Antigone* was given for the first time outside Germany. He conducted this Society for ten years. He conducted music for the opening of the Cork Exhibition in 1852, and the Dublin International Exhibition in 1853. In 1856 efforts were made to revive the Irish Academy of Music, founded in 1848 but languishing for want of funds and pupils. Robinson and his wife (3) Fanny Arthur joined as professors, and when, after 20 years, Robinson resigned, the institution had become stable and important. He also taught Stanford harmony. For the Handel centenary in 1859 he gave *Messiah*, with Lind and Belletti among the principals. In 1865 he conducted an orchestra and chorus of 700 when the Prince of Wales opened the large Exhibition Palace. In 1876 he established the Dublin Musical Society, a chorus which he trained. He wrote songs, concerted pieces and anthems. After Fanny Arthur's death he remarried in 1881.

(3) **Fanny Arthur** (*b* Sept 1831; *d* Dublin, 31 Oct 1879). English pianist, teacher and composer, wife of (2) Joseph Robinson. Having studied with Sterndale Bennett and Thalberg, she first appeared in Ireland on 19 February 1849. She was married to Joseph Robinson on 17 July 1849. Her first London appearance was at the Musical Union (26 June 1855) when she played Beethoven's op.24 with Ernst and was praised by Meyerbeer. In 1856 she played a Mendelssohn concerto at the New Philharmonic, and became professor at the Irish Academy of Music. She played at the Salle Erard in Paris, 4 Feb 1864. Her public life was often interrupted by illness. She wrote a cantata *God is Love*, piano pieces (*Song of the Mill-Wheel, Elf-Land, The Hunt* and *Village Fete*) and some songs.

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R.J. PASCALL/R

Robinson, Anastasia (*b* ?Italy, *c*1692; *d* Bath, April 1755). English soprano, later contralto. She was the eldest

daughter of Thomas Robinson, a portrait painter from Leicestershire who travelled and studied in Italy. She studied music with Croft and singing with Sandoni and the Baroness (Lindelheim). At first she exercised her talent in private, singing to her own accompaniment at weekly *conversazioni*, much patronized by society, in her father's house in Golden Square. When her father's sight failed she turned professional to support the family and began to give concerts at York Buildings and elsewhere. The solo soprano part in Handel's *Ode for Queen Anne's Birthday* was written for her, and she presumably sang it in February 1714. On 9 June 1713 she had a benefit at the Queen's Theatre; on 20 June she introduced a new cantata there. She joined the opera company at the beginning of 1714, making her début in the pasticcio *Creso* on 27 January. She sang that spring in *Arminio* and *Ernelinda*, on several occasions with new songs, and met with immediate favour. The following season, in addition to her old parts, she played Almirena in the revival of Handel's *Rinaldo* and sang in the new pasticcio *Lucio Vero*. She created the part of Oriana in Handel's *Amadigi*, but retired after one performance owing to illness. In the 1715–17 seasons she was in Alessandro Scarlatti's *Pirro e Demetrio*, the pasticcios *Clearte* and *Vinceslao*, and revivals of *Rinaldo* and *Amadigi*. She had benefits in *Arminio* (1714), *Ernelinda* (1715) and twice in *Amadigi* (1716 and 1717); on the last occasion (21 March) Handel composed a new scene for her and Nicolini.



Anastasia Robinson: mezzotint by John Faber the younger after John Vanderbank, 1727

Although the opera closed in summer 1717, Robinson had benefits at the King's Theatre on 15 March 1718 and 21 February 1719. It must have been during this period that her voice dropped from soprano to contralto as the result of an illness. She sang at Drury Lane from October 1719 to March 1720. On the foundation of the Royal Academy of Music she rejoined the opera company and sang in its first three productions in spring 1720: Porta's *Numitore*, Handel's *Radamisto* (creating the part of Zenobia) and Roseingrave's arrangement of Domenico Scarlatti's *Narciso*. A Hanoverian diplomat, de Fabrice, paid tribute to her performance in *Numitore*, ranking her in beauty of voice with the brilliant Durastanti. Robinson missed the opening of the autumn season, but returned in spring 1721 and sang in all the operas between then and summer 1724: the composite *Muzio Scevola* (Irene), Handel's *Floridante* (Elmira), *Ottone* (Matilda), *Flavio* (Teodata) and *Giulio Cesare* (Cornelia), Giovanni Bononcini's *Ciro*, *Crispo*, *Griselda*, *Erminia*, *Farnace* and *Calpurnia*, Ariosti's *Coriolano* and *Vespasiano*, and the pasticcios *Odio ed amore* and *Aquilio consolo*. She appeared with the rest of the company in concerts and ridottos at the theatre in March and June 1721 and February and March 1722; on the first occasion she took part in a serenata by Alessandro Scarlatti. In June 1724 she retired from the stage, having secretly married the elderly Earl of Peterborough two years earlier; he did not acknowledge her publicly until shortly before his death in 1735.

Robinson's salary at the Royal Academy was reputed to be £1000, almost doubled by benefits and presents. In retirement she lived at Parson's Green (where she held a kind of musical academy at which Bononcini, Tosi, Greene and others performed) and, after Peterborough's death, at his seat near Southampton. She was on friendly terms with Bononcini, who had helped to advance her career (Peterborough had paid him £250 for teaching her), and obtained him a pension of £500 from the Duchess of Marlborough; he dedicated his *Farnace* to Peterborough. On 11 January 1723 she took part with Mrs Barbier, the opera orchestra and the Chapel Royal choir in a private performance at Buckingham House of Bononcini's choruses to the late Duke of Buckingham's play *Julius Caesar*, conducted by the composer. She was buried in Bath Abbey.

Robinson enjoyed great personal and artistic popularity. As a singer she was remarkable for charm and expressiveness rather than virtuosity; the care with which Handel supported and sometimes doubled her part in the orchestra suggests technical limitations. His richest part for her, Oriana, which offers many openings for pathos, belongs to her soprano period (compass *d′* to *a″*). From 1720 her range diminished (*b♭* to *e″*), and Handel seldom taxed her with coloratura; but he gave her a highly emotional part in *Giulio Cesare* and an ironically humorous one in *Flavio*. She disliked playing termagants and found the role of Matilda in *Ottone* as first composed impossible to sing: 'a Patient Grisell by Nature' (an allusion to her success in Bononcini's *Griselda*), she was asked to play 'an abomminable Scold'. Afraid to face Handel, she enlisted the help of the diplomat Giuseppe Riva (and suggested approaching Lady Darlington, the king's half-sister) to have it altered – apparently with success, for the aria to which she chiefly objected, 'Pensa, spietata madre', was replaced before performance. Robinson's letters to Riva in the Campori collection at Modena (*I-MOe*) show an attractive and generous character, though Lady Mary Wortley Montagu referred to her as 'at the same time a prude and a kept mistress'. Riva described her as 'of moderate beauty but of the highest spirit'. She was a woman of culture and social gifts, rare in an 18th-century singer, a friend of Pope and a Roman Catholic. The one blot on her memory is her

destruction of Peterborough's memoirs after his death. There is a mezzotint of her by John Faber (1727; see illustration) after a portrait by John Vanderbank (1723), and an amusing caricature by A.M. Zanetti (1721) in the Cini collection (*I-Vgc*).

WINTON DEAN

Robinson, Earl (Hawley) (*b* Seattle, 2 July 1910; *d* Seattle, 20 July 1991). American composer and songwriter. As a child he studied the piano, the violin and the viola, and from 1929 to 1933 he attended the University of Washington studying composition with George F. McKay (BM and teaching diploma 1933). In 1934 he moved to New York, where he joined the Workers Laboratory Theater and the Composers Collective of the Pierre Degeyter Club. He studied with Copland at the Downtown Music School and with Hanns Eisler. He wrote numerous topical songs – of which *Abe Lincoln* and *Joe Hill* are perhaps the most famous, though others such as *The House I Live in*, *Black and White* and *Hurry Sundown* also achieved great popularity – and topical cantatas, notably *Ballad for Americans* (1938, first performed on radio in 1939 with Robeson as soloist) and *The Lonesome Train* (1942). In the mid-1940s he worked in Hollywood on film scores, but he was blacklisted in the 1950s and returned to New York, where he was chairman of the music department at Elisabeth Irwin High School (1958–65). He received several awards including a Guggenheim Fellowship (1942) and an Academy Award (1947) for *The House I Live in*, which was the basis for the film of that name made in 1946.

The folk-music revival of the 1960s brought renewed attention to Robinson's work; subsequently he turned to larger, more abstract compositions including a concerto for the banjo (1966–7) written for Eric Weissberg and a piano concerto, *The New Human* (1973). The latter, a single movement of four sections, is technically Robinson's most advanced work, with a new chromaticism and textural complexity. His music is tonal and readily accessible, reflecting his desire to reach large numbers of people. Virtually all his works have either a text or a programme and most have sources in folk material.

WORKS

texts by Robinson unless otherwise stated

Stage: Processional (musical, J.H. Lawson), 1938, New York, 1938; Sing for your Supper (musical, J. Latouche), 1939, New York, 1939; Dark of the Moon (incid music), 1947; Bouquet for Molly (ballet, L. Horton), 1949, Los Angeles, 1949; Sandhog (folk op, W. Salt, after T. Dreiser), 1951–4, New York, 1954; One Foot in Amer. (musical, L. Allan, after Y. Suhl), 1962, Evanston, IL, 1962; Earl Robinson's America (musical, 2), 1976, Virginia, MN, 1979; David of Sassoon (folk op), 1978, Fresno, CA, 1978; Listen for the Dolphin (children's musical, 2), 1981, Santa Barbara, CA, 1981; Song of Atlantis (music drama, 2), 1983

Cants.: Ballad for Americans (Latouche), Bar, chorus, orch, 1938; The People, Yes (C. Sandburg, N. Corwin), 1938–41 [collection, incl. In the Folded and Quiet Yesterdays, nar, solo vv, chorus, orch, 1939]; Battle Hymn, chorus, orch, 1942; The Lonesome Train (M. Lampell), 6 spkrs, 8 solo vv, chorus, orch, 1942; The Town Crier, solo vv, chorus, orch, 1947; When we Grow up, children's vv, insts, 1954; Preamble to Peace, nar, chorus, orch, 1960; Giants in the Land, chorus, solo vv, orch, 1961 [orig. film score]; Illinois People (C. Haverlin), spkrs, solo vv, chorus, orch, 1968; Strange Unusual Evening: the Santa Barbara Story, 1970; Ride the Wind (after W.O. Douglas), Bar, spkrs, chorus, orch, 1974

Songs: Abe Lincoln (A. Hayes), 1936; Joe Hill (Hayes), 1936; The House I Live in (L. Allan), 1942; Black and White (D. Arkin), 1955; Hurry Sundown (E.Y. Harburg), 1963; numerous others

Inst: Good Morning, orch, 1949; A Country they call Puget Sound, tone poem, T, orch, 1956, rev. 1961; Banjo Conc., 1966–7; Soul Rhythms, band, 1972; Pf Conc. 'The New Human', 1973; To the Northwest Indians, nar, folk insts, orch, 1974

Many film scores, incl. The House I Live in, 1946; A Walk in the Sun, 1946; Adventures of Huckleberry Finn, 1975; The Roosevelt Story

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STEVEN E. GILBERT

Robinson, Joseph (*b* Lenoir, NC, 20 June 1940). American oboist and teacher. After studying with Marcel Tabuteau and John Mack, Robinson played with the Atlanta SO (1967–73) and taught at the North Carolina School of Arts (1974–8). In 1978 Mehta appointed him Harold Gomberg's successor as principal oboist of the New York PO, with whom he gave the première of George Rochberg's Oboe Concerto in 1984. Equally well known for his activities in music education and arts funding, Robinson created the John Mack Oboe Camp, held annually in Little Switzerland, NC, as a forum for fostering the American tradition of oboe playing. A Fulbright Fellowship enabled him to study state arts funding in Germany and, alongside teaching the oboe, Robinson lectures on public administration in the field of orchestral managment. He holds an honorary doctorate from Davidson College (1963), and was awarded an Emmy for work towards Jewish awareness in the documentary concert-film *Heroes of Conscience* (1992).

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GEOFFREY BURGESS

Robinson, Michael F(inlay) (*b* Gloucester, 3 March 1933). English musicologist and composer. A music scholar at Rugby School (1946–51), he read music at New College, Oxford (1953–63; BA 1956, BMus 1957, DPhil 1963). In 1958 he was awarded an Italian Government Scholarship to research Neapolitan opera, the subject of his doctoral dissertation (1963). After teaching at the Royal Scottish Academy of Music, Glasgow (1960–61), he held appointments as lecturer at the University of Durham (1961–5), and as assistant professor (1965) and associate professor (1967) at McGill University, Montreal. In 1970 he was appointed lecturer at University College, Cardiff, becoming senior lecturer in 1975, head of department (University of Wales, College of Cardiff) in 1987 and professor in 1991. Following retirement in 1994, he was made professor emeritus in 1995. His research focusses on 18th-century Neapolitan opera, his study *Naples and Neapolitan Opera* and his two-volume thematic catalogue of Paisiello being among his major publications. His earlier book *Opera before Mozart* describes the rise of opera in its contemporary intellectual, social and aesthetic context. His critical editions include Paisiello's *Il re Teodoro in Venezia* which was first performed in Ludwigsburg and Dresden in 1997. Much of Robinson's own music is inspired by literary texts and includes voice. *A Child's Vision of Night*, composed for the 1964 Durham Festival, sets a variety of poets and incorporates serial techniques in two of the seven songs. Moving away from serialism towards other number-generated processes

in subsequent works, his music makes use of referential tonal centres within predominantly chromatic and linear textures. *Three Songs about Love* is a stylistic parody in reverse chronology and *A Pretty How Town* is characterized by dance rhythms of American folk music.

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(*selective list*)

Vocal: A Child's Vision of Night, S, pf, 1964; Credo and Gloria, SATB, org, 1968; 3 Settings of Thomas Hardy, Bar, pf, 1975; 3 Settings of W.B. Yeats, T, pf, 1979; A Pretty How Town (e.e. cummings), Bar, fl, cl, hn, gui, vn, vc, perc, 1984; 3 Songs about Love, Bar, pf, 1994; The Huron Carol, children's vv, pf, 1995

Chbr and solo inst: Sonata Movement, va, pf, 1960; 6 Fugues, hp, 1967–8; 2 str qts: no.1, 1972, no.2, 1975; Duo, vn, pf, 1978; Duo, 2pf, 1983; Phoenix, ob, pf, 1988, rev. 1993; Fantasy, vc, 1997

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CAROLINE RAE

Robinson, Smokey [William] (*b* Detroit, 19 Feb 1940). American soul singer, songwriter and producer. While at school in the mid-1950s he founded the vocal group the Miracles with Bobby Rogers, Ronnie White, Warren 'Pete' Moore and Claudette Rogers. Loosely modelled on the Platters, they achieved little success until Robinson met Berry Gordy. Gordy was impressed with Robinson's talent and began recording and producing the Miracles and tutoring Robinson in the art of songwriting. However, the group received little support from End and Chess Records, to which they had leased their Gordy-produced singles, and in 1959 Gordy inaugurated the Tamla label and signed the Miracles. *Shop Around*, which was co-written by Gordy and Robinson and featured the latter's lead falsetto, provided the label with its first hit the following year. The group achieved a total of 39 hits in the American pop and rhythm and blues charts until Robinson's departure in 1972. These ranged from dance numbers such as *Mickey's Monkey*, *Going to a Go-Go* and *Tears of a Clown* to exquisite ballads such as *You've really got a hold on me*, *Ooo Baby Baby*, *The Tracks of my Tears*, *The love I saw in you was just a mirage* and *I second that emotion*.

In 1967 the group's recordings began to be issued as by Smokey Robinson and the Miracles, preparing the way for Robinson's departure. Over the next 20 years as a soloist, he continued consistently to write and produce hit records, including *Cruisin'*, *Being with You*, *Just to See Her* and *One Heartbeat*.

From the beginning of Tamla/Motown, Robinson served as Gordy's assistant, writing and producing, auditioning, promoting and occasionally helping to run the company. His earliest assignments involved the Supremes and Mary Wells. While he was unable to create quality material for the Supremes, he achieved instant success with Wells, writing and producing such early 1960s classics as *You beat me to the punch*, *Two Lovers* and *My Guy*. Subsequent to Wells's departure from Motown in 1964, Robinson wrote and produced a series of hits for the Temptations (*The way you do the things you do*, *My Girl*, *It's Growing* and *Get Ready*) and the Marvelettes (*Don't mess with Bill* and *The hunter gets captured by the game*). He also co-wrote two of Marvin Gaye's early hits, *Ain't that peculiar* and *I'll be doggone*.

Robinson's songwriting is characterized by his gift for melody and a lyric style employing a superior use of irony, metaphor, paradox and simile. His influence is widespread and a number of artists have recorded his songs, including the Beatles and the Rolling Stones.

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(*selective list*)

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ROB BOWMAN

Robinson, Thomas (*fl* 1589–1609). English lutenist, cittern player, composer and teacher. From the dedication to James I in his *Schoole of Musicke* (1603) we know that he was 'once thought (in Denmarke at Elsanure) the fittest to instruct your Majesties Queene'. This must have been before Anne's marriage to James in 1589. In the dedication of his second publication, *New Citharen Lessons* (1609), to Sir William Cecil, he made it clear that both he and his father enjoyed the patronage of several members of the Cecil family. He wrote that he was 'sometime servant' to Thomas Cecil, Earl of Exeter, and that his father had been 'true and obedient servant' to 'your Lord and Grandfather', William Cecil, Lord Burghley. Robinson was one of 12 lutenists who played in the Merchant Taylors' banquet given in honour of James I on 16 July 1607.

Robinson's importance lies in the clear exposition of his lute method set forth in *The Schoole of Musicke*. Before its publication it is likely that lute technique in England had, for some time, been based mainly on J. Alford's translation (*A Briefe and Easye Instru[c]tion*, 1568) of Adrian Le Roy's method (now lost), published in Paris in 1567. Robinson's method shows some important differences from Le Roy's, chiefly in his treatment of right-hand technique. He advocated the use of the thumb more consistently in passages on the lower courses where, according to earlier instruction books, alternating thumb and first finger would have been used; his use of the third finger in some passages of single notes on upper courses was a complete innovation. He explained with care the graces to be used in playing his music and included sections on playing the viol and on singing. He also indicated left-hand fingering for five pieces.

One other work of Robinson's, *Medulla Musicke*, was entered in the registers of the Stationers' Company in 1603, but no copy is now known. The full title of the work indicated that it contained his intabulations and arrangements for voices of the '40tie severall waies' by Byrd and Ferrabosco on *Miserere* (*see* WAYES). Robinson's music is fresh, charming and often witty; some is of outstanding quality.

WORKS

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New Citharen Lessons (London, 1609)
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DIANA POULTON/ROBERT SPENCER

Robinson, Sir **William Cleaver Francis** (*b* Rosmead, Co. Westmeath, Ireland, 14 Jan 1834; *d* London, 2 May 1897). British civil administrator, music patron and composer. He had a distinguished career in the Colonial Office during which his posts included Governor of Prince Edward Island (1866), Governor of Western Australia (1874–7, 1880–83, 1890–95) and Governor of South Australia (1883–9). In his 20 years of vice-regal representation he acquired a popular reputation among musical and literary circles. He was patron of numerous societies including the Perth Musical Union (1882), Adelaide Quartet Club until 1886, and the Melbourne Metropolitan Liedertafel in 1883, besides lending his active support to numerous composers including Heuzenroeder, Julius Herz and Marshall-Hall, whose appointment to the Ormond Chair of Music at Melbourne University (1870) was largely due to Robinson's influence with Sir Charles Hallé and the London selection committee.

Unlike that of his predecessors, Robinson's influence on public concert-giving and musical taste in Australia stemmed from a personal commitment to music rather than social prestige. Having written partsongs and pieces for military band in London under the pseudonym 'Owen Hope', he composed several successful songs in Australia including *Remember me no more* (1885), *The Poet's Last Dream* (1890), *Severed* (1890) and *Unfurl the Flag* (1883), and collaborated with Herz in a two-act comic opera *Predatores* (F. Hart, 1892–4). His generosity extended to donating funds towards the establishment of a chair of music at Adelaide University (founded in 1885 as the Elder Chair). He was made CMG in 1873, KCMG in 1877 and GCMG in 1887.

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ELIZABETH WOOD

Robledo, Juan Ruiz de. *See* RUIZ DE ROBLEDO, JUAN.

Robledo, Melchor (*b* ?diocese of Segovia, ?*c*1510; *d* Zaragoza, 22 Nov 1586). Spanish composer and church musician. He is known to have been active in Tarragona (1566–9) and in Zaragoza (1569–86). There were many other musicians with this surname in 16th-century Spain, and many attempts have been made to identify these with Melchor. Calahorra identified him with a Robledillo, *cantor* (perhaps an acolyte or chorister) of the royal chapel in Granada in 1520, but 'Robledillo' may be a surname (perhaps a toponym) in its own right as much as a nickname for young Robledo. There are several references to an Antón or Antonio de Robledo in Nuestra Señora del Pilar in Zaragoza, and to a man of the same name in Segovia Cathedral; soon afterwards, a Francisco de Robledo was *maestro de capilla* and then cantor in Segovia. There are also references to a Tomás de Robledo in the Segovia archives. Each of these men may have come from one of the villages of the same name; this may also apply to Melchor Robledo, who is referred to in one document as a 'cleric from the diocese of Segovia'.

According to a list of the *maestros de capilla* of Tarragona Cathedral published by Sanç Capdevila (*Les antigues institucions escolars de la Tarragona restaurada*, Barcelona, 1929), Robledo held the post there in 1549; this is not confirmed by the chapter records in Tarragona, but these do refer to him at later dates. In January 1566

'magistro Robledo' was appointed as *maestro de canto*, and in the same month the chapter asked for his compositions to be collected into a book. That this man is the same as Melchor Robledo, *maestro* at the cathedral of La Seo in Zaragoza, is confirmed by a much later entry, in 1576.

On 2 July 1569 the chapter of La Seo, Zaragoza, appointed him *maestro de capilla*, and awarded him a basic daily wage of 'two and nine [*dos y nueve*]; and in addition, as long as he is not ordained, 50 escudos'. He was not therefore in holy orders, and an award by the archbishop of two benefices in 1571 (in which documents he is referred to as a 'cleric') led to court cases that were not resolved until 1575, when he was given an increase in pay of 25 libras a year until he received holy orders. In May 1576 he appears on the list of those to be promoted to subdeacon, and he was ordained deacon in December of that year.

Meanwhile, in 1572 the Tarragona chapter had tried to tempt him back to his former post, but without success (due to the low salary), and the post was eventually offered to another man. In 1576 he was approached by Segovia Cathedral chapter to compete for the position of director of music there, but it was awarded to Gabriel Gálvez, who declined the post. Sebastián de Vivanco was eventually appointed in February 1577, but it is possible that Robledo was there in the interim period – he was certainly absent from Zaragoza at this time, and he was still away in June 1578 when the chapter threatened him with dismissal. He had certainly returned by 1580, in which year he was approached by Palencia Cathedral, but once again the post of *magisterio de la catedral* was awarded to another candidate. Robledo thus remained at La Seo in Zaragoza, where he died, still *maestro de capilla*, in 1586.

According to Fétis, Robledo lived in Rome in the mid-16th century; Lozano stated that Robledo came to Zaragoza from the Pontifical Chapel. Calahorra thought that Robledo could have been in Rome between 1562 and 1566, although the known documentation of the Capella Sistina does not list him among the singers there. He is mentioned in a letter, dating from 1574, from Antonio Boccapaduli, *maestro* of the Capella Sistina, who suggested him along with Juan Navarro (i), both 'pratichi' of the chapel, as people who would be able to recommend suitable singers for the Capella Sistina.

After his death the chapter at Zaragoza actively promoted the performance of Robledo's works in the cathedral, placing him on a par with composers such as Guerrero and Victoria. His works were still being copied outside Zaragoza in the 17th and 18th centuries.

It is difficult to evaluate Robledo's musical works, partly because of the small number that survive and partly because many of them present problems of attribution. One such is the invitatory of the Dead, *Regem cui omnia vivunt*, which Eslava y Elizondo published from an unknown source as Robledo's work (Lira sacro-hispana, siglo XVI, I/i, Madrid, 1869, p.173) but which is attributed to Cristóbal de Morales in a source in Puebla Cathedral. Some of his motets (*Hoc corpus, Domine Jesu Christe*) are similar in structure to, and of a quality comparable with, works of Victoria; while his vespers psalms, alternating plainchant with instrumental verses, show an extreme austerity and economy of means that in no way diminish their high status. Of particular importance are the two pieces setting Spanish texts that are preserved only as fragments: one sets the beginning of Jorge Manrique's *Coplas* on the death of his father (also set by Pere Alberch Vila and by Juan Navarro (i)); the other is a secular madrigal on a romantic theme. Unfortunately there is no trace of the villancicos and chanzonetas that Robledo must have composed for Christmas and other festivities.

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4 masses, 4, 5–7vv, *E-Ac*, *CA*, *MO*, *SE*, *TZ*, *VAc*, *VAcp*, *I-Rvat*
3 Proper settings, 4vv, *E-MO*
5 Magnificat, 4–6vv, *CA*, *H*, *MO*, *TZ*
Te Deum, 4vv, *Boc*, *H*, *TZ*, *Zac*
Benedictus, 4vv, *H*, *TZ*
2 Benedicamus Domino, 4, 5vv, *H*
Salve regina, 6vv, *H*, *TZ*, Puebla Cathedral, Mexico
3 hymns, 4, 5vv, *E-Bbc*, *H*, *MO*, *SEG*, *TZ*, *Zac*, *I-Bc*
7 motets, 4, 5vv (2 inc.), *E-Bbc*, *CAL*, *H*, *TZ*, *V*, *VAcp*, *Zac*, *I-Rvat*
2 secular songs (inc.), 4, 6vv, *E-V*

2 Passions, *H* (attrib. Germano Robledo)

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LUIS ANTONIO GONZÁLEZ MARÍN, MARIA CARMEN MARTÍNEZ GARCÍA

Robles, Marisa [Robles Bonilla, Maria Luisa] (*b* Madrid, 4 May 1937). Spanish harpist. She studied with Luisa Menarguez from an early age, graduating from the Madrid Conservatory in 1953. She made her formal concerto début in Madrid in 1954, playing the Mozart Concerto for flute and harp with Jean-Pierre Rampal. Appointed professor of harp at the Madrid Conservatory in 1958, she left Spain after her marriage and in 1960 became a British citizen. There soon followed an extremely successful series of television appearances, in which the charm of her personality and the brilliant, quicksilver qualities of her playing endeared her to the public and created new audiences for harp music. She made her London début at the Royal Festival Hall in 1963, and taught at the RCM from 1971 until 1993, being made a FRCM in 1983. From the early 1970s, often with her second husband, the flautist Christopher Hyde-Smith, Robles was much involved in chamber music, and was the dedicatee of works by, among others, William Mathias, Stephen Dodgson, Alun Hoddinott, William Alwyn and Manuel Moreno-Buendia; she had already given the première of Moreno-Buendia's Concerto, written for her, with the Spanish National Orchestra in 1958. In 1994 he dedicated to her his *Concierto Neo-Clasico* for harp, marimba and strings, and other Spanish

composers who have written concertos for her include Rodrigo, whose *Sones en la Giralda* she first performed in Madrid in 1969. Malcolm Williamson, Jesús Guridi and John Metcalf have also written concertos for her. Robles has worked with many celebrated conductors, including Mehta, Masur, Frühbeck de Burgos, Rostropovich and Menuhin, and has toured throughout Europe, the USA, Japan, Australia and China. In both 1991 and 1994 she was artistic director of the World Harp festivals held in Cardiff, and in 1993 the series of television programmes entitled 'Concerto', in which she appeared with the LSO, Dudley Moore, Michael Tilson Thomas and James Galway, received the prestigious Emmy Award in New York. Robles and James Galway have given more than 1000 performances of the Mozart Flute and Harp Concerto, and have made four recordings of the work.

ANN GRIFFITHS

Robletti, Giovanni Battista (*fl* Rome, 1609–50). Italian printer. He usually published at his own expense at a time when printers were frequently financed either by a bookseller or the author or composer. However, he did occasionally print 'at the author's request' (e.g. Puliaschi's *La gemma musicale*, RISM 1618[13]) or on behalf of booksellers, among them Antonio Poggioli (books 1, 4, 5 and 6 of Rontani's *Varie musiche*, 1620–23) and G.D. Franzini (Florido de Silvestri's *Florida verba* of 1648[1]). Like other publishers of the time he brought out several anthologies of music he chose himself: two of sacred music (*Lilia campis*, 1621[3], and *Litanie*, 1622[1], both for voices and organ) and three of secular music (*Giardino musicale*, 1621[15], *Vezzosetti fiori*, 1622[11], and *Le risonanti sfere*, 1629[9]). He also published non-musical works.

Robletti's publications are accurate and clear, if not particularly elegant. A list of those extant shows that he catered for a wide range of styles and interests. He included many famous and lesser-known names in his output: G.F. Anerio (at least 16 volumes, 1609–29), Cifra (1609–20), Quagliati (1611–27) and Alessandro Capece (1615–25), as well as Frescobaldi, Landi, G.B. Nanino, Galeazzo Sabbatini, Soriano, Lodovico Viadana, Agazzavi, Falconieri, Federigo Fiorillo and d'India. Between 1631 and 1633, at the printing house of the Hospitio dei Letterati, Rome, he printed Agostino Diruta's *Messe concertate* for five voices, op.13, Serpieri's *Missa et vespertinum officium* and Sacchi's *Missarum liber primus*. Contemporary with these are Filippo Vitali's *Arie* for one to three voices and the *Varie musiche* for one to five voices 'concertate con il basso continuo' by Giulio Pasquali, which were published by a press of Robletti's in Orvieto.

Most of Robletti's output was produced in Rome, but he is known to have worked also in Tivoli, where a subsidy from the town granted in 1620 enabled him to print for almost 25 years, and in Rieti in 1636. His last publication is thought to be Giamberti's *Antiphonae et motecta* (1650). (*SartoriD*)

STEFANO AJANI

Roboam. *See* VOBOAM.

Robredo, Manuel Saumell. *See* SAUMELL ROBREDO, MANUEL.

Robson, Christopher (*b* Falkirk, 9 Dec 1953). Scottish countertenor. He studied with Paul Esswood and Helga Mott, making his concert début in 1976 and his operatic début in 1979 at the Barber Institute, Birmingham, as Argones (*Sosarme*). He has subsequently sung with Kent Opera, Opera Factory and Scottish Opera, and at Frankfurt, Karlsruhe and Berlin. He made his ENO début at Nottingham in Monteverdi's *Orfeo* (1981) and his Covent Garden début (1988) as Athamas (*Semele*). A specialist in Baroque opera, Robson has sung Endymion (*Calisto*), Corindo (Cesti's *Orontea*) and many Handel roles, notably Julius Caesar, Ptolemy, Arsamene (*Serse*), Ezio, Andronicus and the title role in *Tamerlano*, and Polinesso (*Ariodante*). His keenly focussed, flexible voice is also heard to advantage in modern works, and he scored a huge success in the title role of Glass's *Akhnaten* at Houston and with New York City Opera (both 1984), and for the ENO (1985). In 1989 he sang Edgar in the UK première of Reimann's *Lear* for the ENO, and created Ometh in Casken's *Golem* at the Almeida Festival. In 1994 he made his début, as Julius Caesar, at the Staatsoper in Munich, returning as Arsamene the following year. A fine recitalist and concert singer, Robson has recorded works including *Messiah*, Purcell odes and Bach's *Magnificat*, as well as *Golem*, Monteverdi's *Orfeo*, Tippett's *The Ice Break* and Maxwell Davies's *Resurrection*.

ELIZABETH FORBES

Robson, Jean-Jacques (*b* Dendermonde, bap. 4 Dec 1723; *d* Tienen, 24 Oct 1785). Flemish composer and organist. He was singing at Onze Lieve Vrouwkerk in Dendermonde by 1734, and in 1749 became choir director of the collegiate Germanuskerk in Tienen, a post which he held until 1783. The subscription lists appended to several of his works indicate that he held an important position in the musical life of his time. In 1772, with J.-F. Krafft and Ignaz Vitzthumb, he served on a panel of adjudicators established to fill the post of organist of St Rombout and bellringer of the town of Mechelen. It is known that he wrote bell pieces for this competition, but none has yet been discovered. Gregoir, who considered Robson one of the greatest organists of the period, claimed to be in possession of over 200 of his organ compositions, but his only known extant work for the organ is the *Préludes et versets* op.5; it reveals a technique orientated towards the harpsichord.

In Robson's early works an Italian influence seems prominent, though the language of Couperin and Rameau remains important. He gradually broke away from the ornamental French style but never achieved complete Classicism. His *Recueil de concert* is a model of the art of detail, of which he was undeniably a master.

Robson's brother, Sébastien-Joseph Robson (*b* Thuin, bap. 13 May 1734; *d* Turnhout, 3 July 1814), was the organist at the Pieterskerk in Turnhout from 1754, and composed during the revolution in Brabant a *Marche des patriotes* which retained a regional popularity as *Turnhout verheven*. A later member of the family, Martin-Joseph Robson (*b* Turnhout, 18 Nov 1817; *d* Turnhout, 6 March 1884), was the organist at the Pieterskerk from the age of 18, and later taught at Turnhout's Collège St Joseph; he also composed a *drame lyrique*, *Charles Quint*, as well as various motets and a mass.

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TONY BILLEN

Robson, Joseph (*d* ?1842). English organ builder. His partnership with Benjamin Flight was called FLIGHT & ROBSON.

Robyns. This name appears on a page of 15th-century music (*GB-STb* Archer 2, f.1*v*) and has been assumed to apply to this setting in score of Kyrie *Deus Creator*. It is improbably located for an ascription. There is no evidence to support the existence of a composer of this name.

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Roca, Matheo Tollis de la. *See* TOLLIS DE LA ROCA, MATHEO.

Rocca, Giuseppe (*b* Barbaresco, nr Alba, 27 April 1807; *d* San Francesco d'Albaro, Genoa, 17 Jan 1865). Italian violin maker. He came from a peasant family and, while born in Barbaresco, returned to Alba, the home of his father, within a few years. By the mid-1830s he had arrived in Turin, where he became a pupil of the well-known violin maker Giovanni Francesco Pressenda. In 1838 he entered the Exposition of Turin under his own name, marking the beginning of his independent career. His early work was strongly influenced by that of his teacher, but over the following years his work was increasingly influenced by that of Stradivari, until by about 1845 there is little of Pressenda's influence to be seen. His best period is from then until about 1850, many of his instruments being strikingly handsome and excellent tonally. He used only two basic models, with almost no variation in such details as the set of the soundholes; one was based on Stradivari, the other on the Guarneri violin that belonged to the collector Tarisio and is now known as the 'Alard'. The wood is usually but not invariably of good appearance, sometimes American in origin and occasionally from a worm-affected plank said to have come from the old bridge at Turin. Violas and cellos are much rarer in his production than violins. In addition to the usual label Rocca sometimes branded the interiors with his initials. He achieved an accuracy of workmanship which often gives the appearance of French work, and which inevitably resulted in Rocca labels being inserted into French instruments. His genuine violins are used by many fine players. He moved to Genoa after his wife's death in 1851, remarried in that town and perhaps maintained two separate workshops; according to his labels he was living in Genoa in 1853–4, and he gave that city as his home in his entry for the Exposition Universelle, Paris, in 1855. His later work from Genoa often lacks the finesse of earlier years, and his brief tenure there came to an unfortunate conclusion when he drowned in a well under somewhat mysterious circumstances.

Enrico Rocca (*b* Turin, 22 April 1847; *d* Genoa, 7 June 1915) was Giuseppe's son and heir and for a brief period his pupil. He became, however, a woodworker in the naval shipyard at Genoa, and only in 1878 did he take up violin making, with the advantage of his father's designs, moulds and tools. Many of the instruments he made during the final years of the 19th century were mandolins, for which he received awards at international exhibitions; many of his violins date from the early years of the 20th century. His production seems to have been much smaller than that of his father, whom he did not equal as a craftsman. (*VannesE*)

CHARLES BEARE/PHILIP J. KASS

Rocca, Lodovico (*b* Turin, 29 Nov 1895; *d* Turin, 25 June 1986). Italian composer. He studied in Turin and with Giacomo Orefice in Milan, and was director of the Turin Conservatory, 1940–66. His fame rests on his third opera, *Il Dibuk*, in relation to which most of his other works may be regarded as preparations, by-products or post-scripts. The first two operas are most interesting where they foreshadow *Il Dibuk* most strongly; the fourth, *Monte Ivnor*, uses an idiom very similar to that of its predecessor, but is less compelling and sometimes self-imitative. More drastic creative decline is evident in *L'uragano* and in other works completed after the war though the *Antiche iscrizioni* still show individuality. *Il Dibuk* is a difficult work to assess: while the libretto is unusually striking, the music itself often seems more an eclectic amalgam than a unified whole. The sombre modality of the choral writing, tinged with oriental inflections reminiscent of Bloch, gives way in more dramatic episodes to a highly dissonant language, with abrupt outcrops of parallel seconds, while the final duet reverts to a more traditional, sentimental Italian manner. Nonetheless the total effect in the theatre proved powerful enough, when the work was new, to win it one of the biggest Italian operatic successes since Puccini's *Turandot*.

Of Rocca's non-theatrical works, the early songs already point the way to *Il Dibuk*, and the *Interludio epico*, composed when the opera was in progress, is particularly close to it in style. In the *Proverbi di Salomone*, *Salmodia*, the *Schizzi francescani* and the relatively light *Storiella*, Rocca's taste for freakish instrumentation is carried to startling extremes. At their best these pieces recapture something of *Il Dibuk's* poetry, but in their weaker moments they show that the devices deployed so tellingly in the opera can too easily degenerate into mannerisms.

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Orch: Chiaroscuri, suite, 1920; La cella azzurra, 1924; Interludio epico, 1928; suites from ops In terra di leggenda, Il Dibuk and Monte Ivnor

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Chbr and solo inst: Suite, vn, pf, 1928; Epitaffi, pf, 1928; Storiella, bn, 2 tpt, pf, harp, 1935

Songs: 8 cantilene su testi d'oriente, 1920; 4 melopee su epigrammi sepolcrali greci, 1921; Canti spenti, 1925; 2 sonetti francescani, 1926; 3 salmodie su fioretti di San Francesco, 1926; others

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JOHN C.G. WATERHOUSE/R

Rocchigiani, Giovanni Battista (*b* Orvieto; *d* ?Rieti, after 1632). Italian composer, anthologist and organist. When his op.3 was published in 1623 he was a musician at Orvieto Cathedral, but on 29 November in the same year he was appointed organist of Rieti Cathedral; he was confirmed in this position for five years in 1626 and again in 1631 for three, but there is no record of him after this latter date except for the publication of his op.7 in 1632. Most of his music appears lost. Of the eight monodies, seven duets and one trio (a dialogue) in op.3 only three monodies, Monteverdi's *Lamento d'Arianna* and Giulio Caccini's *Amarilli, io mi parto* and *Occhi soli d'amore*, have been identified; but the first song, if not others, may be by Rocchigiani since it is a setting of a poem by him in praise of the volume's dedicatee. It is surprising that so famous a piece as Monteverdi's lament should have appeared anonymously. Some of the other pieces, notably the solo sonnet *Non dormo, no, non sogno*, are not unworthy companions for it.

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NIGEL FORTUNE (with TIM CARTER)

Roccia. Italian family of musicians. They were active mainly in Naples. Apart from the members discussed below, the family included Teseo, Geronimo, Nicandro and Aniello who served as singers at the SS Annunziata chapel between 1604 and 1621.

(1) **Aurelio Roccia** (*b* ?Venafro, ?*c*1540–50; *d* ?Naples, after 1571). Composer and instrumentalist. Both he and his brother Plinio (*b* *c*1540–50) were among the original members of a corporation of musicians formed in Naples in 1569. Both were musicians at the Naples court; Aurelio was employed there as a cornettist. His *Primo libro de' madrigali a quattro voci*, published in Naples in 1571, includes settings of texts by Alamanni, Ariosto, F.M. Molza and Parabosco. One of his sons, Vespasiano (*b* Naples, ?*c*1570–80), is represented by four *laude* in Giovenale Ancina's *Tempio Armonico* (RISM 1599[6]).

(2) **Dattilo Roccia** (*b* ?Venafro, ?*c*1570–80; *d* ?Naples, after 1617). Singer and composer, son of (1) Aurelio Roccia. He was an alto in the chapel of the SS Annunziata in Naples from 1592 to 1594. Some time before 1600 he dedicated his first book of five-voice madrigals (now lost) to Cardinal Innico d'Avalos d'Aragona and, on 2 August 1603, his *Secondo libro de madrigali a cinque voci* to Benedetto Giustiniano. His *Primo libro de madrigali a quattro voci* (Naples, 1608) and his *Libro terzo de madrigali a cinque voci* (Naples, 1617[19]) avoid the extreme dissonances and contrasts of the Neapolitan *seconda pratica* madrigal. One madrigal was printed in an anthology (RISM 1609[16]).

(3) **Francesco Roccia** (*b* Naples, 5 Jan 1582; *d* ?Naples, after 1613). Composer and organist, son of Plinio Roccia. He is mentioned in Cerreto's *Della prattica musica* (1601) as an excellent composer and organist, but only four works, a lauda (RISM 1599[6]) and three madrigals (1609[16], 1617[19] and Dattilo's *Secondo libro*) survive. On 3 January 1613 he was paid 20 ducats for giving singing lessons. In 1588 a Francesco Roccia was organist of the S Maria di Loreto Conservatory in Naples.

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F. Strazzullo: 'Inediti per la storia della musica a Napoli', *Il fuidoro*, ii (1955), 106–8, esp. 107

KEITH A. LARSON

Rocha, Francisco Gomes da (*b* ?Vila Rica, *c* 1746; *d* Vila Rica, 9 Feb 1808). Brazilian composer, singer and conductor. He was active in Minas Gerais during the colonial period. On 2 June 1768 he entered the Brotherhood of St Joseph of Coloured Men (St Joseph's was the church of the many mulattos in Vila Rica). In 1780 he was mentioned as a contralto in a document of the Royal Senate of the city of Vila Rica. About 1800 he succeeded the composer Lôbo de Mesquita as conductor for the Brotherhood of the Third Order of Carmo. The records of the Brotherhood of St Joseph mention him as kettledrummer in the local regiment of dragoons, an indication of the varied sources of income of many colonial musicians.

Rocha appears to have been a prolific composer, though most of his compositions have been lost. His extant works are: *Novena de Nossa Senhora do Pilar a 4* (1789), preserved in the Curt Lange Archive, Ouro Prêto; *Spiritus Domini a 8* (1795), *Populе meus a quatro vozes*, *Cum descendentibus in lacum* (for Good Friday), Venite adoremus, Santa Maria, Alleluia and eight motets for Our Lady of the Assumption (all in the Music Museum,

Mariana). They reveal a thorough assimilation of Classical stylistic idioms in the treatment of the chorus and in the concertato style of the instrumental accompaniment.

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GERARD BÉHAGUE

Rochberg, George (*b* Paterson, NJ, 5 July 1918). American composer. After receiving the BA from Montclair (New Jersey) State Teachers College, he attended the Mannes College of Music in New York (1939–42); studying counterpoint and composition with Hans Weisse, George Szell and Leopold Mannes. War service interrupted his studies, but on his return to the USA in 1945 he enrolled at the Curtis Institute, where he studied theory and composition with Rosario Scalero and Gian Carlo Menotti (BM 1947). In the following year he was awarded the MA from the University of Pennsylvania and joined the faculty of Curtis, where he remained until 1954. In 1950, while on Fulbright and American Academy fellowships in Rome, he met Dallapiccola and was strongly impressed by serial music. In 1951 he began his association with Presser as a music editor and soon became director of publications, a post he held until he was named chair of the music department at the University of Pennsylvania in 1960. After resigning the chair in 1968 he remained at the university as professor of music and in 1979 was named Annenberg Professor of the Humanities. The importance of his work as a composer and teacher has been recognized by appointments as guest composer at SUNY, Buffalo (1964), the Temple University Institute of Music in Ambler, Pennsylvania (1969), the Festival of Contemporary Music, Oberlin, Ohio (1970), the concert series Testimonium in Jerusalem (1970–71) and the Conference on Contemporary Music, Aspen, Colorado (1972), and by election to the American Academy and Institute of Arts and Letters in 1985. He has written *The Hexachord and its Relation to the Twelve-Tone Row* (Bryn Mawr, PA, 1955) and has contributed articles to the *Journal of Music Theory*, *Perspectives of New Music* and other periodicals. *The Aesthetics of Survival: a Composer's View of Twentieth-Century Music*, a collection of his writings, was published in Ann Arbor, Michigan, in 1984 (edited by William Bolcom). Among his awards are two Guggenheim fellowships (1956–7, 1966–7) and two NEA grants (1972, 1973); his commissions include *The Confidence Man* for the Santa Fe Opera (1982), a number of compositions for major American orchestras (e.g. the Violin Concerto for the Pittsburgh SO, 1974, and the Oboe Concerto for the New York PO, 1983) and six works for the Concord String Quartet (1972–82).

Rochberg's early works revealed a vigorous temperament with strong affinities for the idioms of Stravinsky, Hindemith and especially Bartók (*Capriccio* and the First String Quartet, which won the Society for the Publication of American Music Award in 1956). Then in the early 1950s he plunged into Schoenbergian serialism, his imagination liberated by a language that he took to be the inevitable culmination of historical developments. With such works as the 12 Bagatelles, the Chamber Symphony, *David, the Psalmist* and the Symphony no.2 he mastered its technique and explored its possibilities of expression. Around 1957 Webern's influence led him to an increasingly refined serialism (*Cheltenham Concerto*), but at the same time he became interested in the superimposition of tempos as a way of breaking down what he regarded as the temporal and gestural constraints of serialism (*La bocca della verità* and *Time-Span II*). The most important work demonstrating these developments is the Second String Quartet.

In 1964 Rochberg's 20-year old son Paul died, prompting the composer to discard serialism. He increasingly found the method 'over-intense', limited in gesture and constricting in its 'palette of constant chromaticism'. Thus, after the Piano Trio of 1963 (his last serial piece), he adopted a language that mixed abstract chromaticism with tonal idioms. While assimilating traditional elements of style into a more universal language, he explored the technique of assemblage in such works of the mid-1960s as *Contra mortem et tempus* (where he quotes from Boulez, Berio, Varèse and Ives) and *Nach Bach*. Quotation from the tonal repertory is carried to a higher level of synthesis in such works as the Third String Quartet (Naumburg Chamber Composition Award, 1972), in which he quotes from Beethoven and Mahler.

Rochberg's long-standing partnership with the Concord Quartet resulted in a number of important works, including the Piano Quintet, the String Quartets nos.4–6 (the 'Concord' Quartets) and the String Quintet, in which he furthered his syncretistic ideal of ensuring 'maximum variety of gesture and texture and the broadest possible spectrum ... from the purest diatonicism to the most complex chromaticism' (Rochberg). Another aspect of his creativity emerged in the series entitled *Ukiyo-e* (a traditional school of Japanese art), where, instead of formalized and highly articulated structures, he produced a continuous, meditative flow of delicate figures that reflect the slow, impersonal processes of eternal return.

In his music of the 1980s and 90s Rochberg continued to blend Modernist and Romantic elements. In gesture and emotion the Fifth and Sixth Symphonies belong to the Austro-German model of the 19th century. Symphony no.5 uses atonality more consistently than do most of his works, and is dominated by an intense, passionately executed organic development. The interior movements, entitled alternately 'episodes' and 'developments', all treat materials from the opening movement 'Opening Statement'. Passages from Mahler's symphonies saturate the work. Symphony no.6, exhibiting a more extroverted (or what the composer calls a more public) language, returns to Rochberg's more typical alternation of chromaticism and tonality. The second movement refers overtly to Mahler's ländler style. *Summer 1990* (Piano Trio no.3) begins with one of Rochberg's most richly Romantic passages: undulating diatonic broken chords in the piano support a searing, lyrical melody presented in octaves in the strings. Principal motifs from the opening section return in later sections within sparse textures, chromatic harmonies and angular melodic contours.

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Night Music, 1948 [2nd movt of Sym. no.1]; Sym. no.1, 1948–57, rev. 1971–7, unpubd [1st version in 3 movts, 2nd version in 5 movts]; Capriccio, 1949, rev. 1957, unpubd [3rd movt of Sym. no.1]; Cantio sacra, small orch, 1954, unpubd; Sym. no.2, 1955–6; Time-Span I, 1960, withdrawn; Time-Span II, 1962; Apocalyptica, wind ens, 1964; Zodiac, 1964–5 [orch version of 12 Bagatelles, pf]; Sym. no.3, solo vv, chbr chorus, double chorus, orch, 1966–9, unpubd; Fanfares, brass, 1968, unpubd; Imago mundi, 1973, unpubd; Vn Conc., 1974; Transcendental Variations, str orch, 1975 [based on 3rd movt of Str Qt no.3]; Sym. no.4, 1976, unpubd; Ob Conc., 1983; Sym. no.5, 1984–5, unpubd; Sym. no.6, 1986–7, unpubd; Suite no.1, 1987–8 [from The Confidence Man]

CHAMBER AND SOLO INSTRUMENTAL

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1–3 insts: Duo concertante, vn, vc, 1953; Dialogues, cl, pf, 1956; La bocca della verità, ob, pf, 1958–9, arr. vn, pf, 1962; Pf Trio [no.1], 1963; 50 Caprice Variations, vn, 1970; Ricordanza, vc, pf, 1972; Ukiyo-e I (Pictures of the Floating World), hp, 1973; Ukiyo-e II (Slow Fires of Autumn), fl, hp, 1978; Duo, ob, bn, 1979; Sonata, va, pf, 1979; Trio, cl, hn, pf, 1980 [rev. of 1948 work]; Ukiyo-e III (Between Two Worlds), fl, pf, 1982; Pf Trio [no.2], 1985, unpubd; Sonata, vn, pf, 1988; Muse of Fire, fl, gui, 1989–90; Ora pro nobis, fl, gui, 1989; Rhapsody and Prayer, vn, pf, 1989; Summer 1990 (Pf Trio no.3), 1990; American Bouquet, gui, 1991; Sonata-Aria, vc, pf

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AUSTIN CLARKSON/STEVEN JOHNSON

Roche, Jerome (Lawrence Alexander) (*b* Cairo, 22 May 1942; *d* Vittorio Veneto, Italy, 2 June 1994). British musicologist. He studied at Downside School (1956–9) before reading music at St John's College, Cambridge (1959–62, 1964–7; BA 1962, MusB 1963). He took the doctorate at Cambridge in 1968 with a dissertation on Italian 17th-century sacred music, supervised by Denis Arnold, in which he concentrated on the development of the sacred vocal duet. In 1967 he was appointed a lecturer at Durham University. He received a British Academy Scholarship to study at the Cini Foundation, Venice, in 1973. Italian studies dominated Roche's research and through his work much Italian church music, particularly by Cavalli, Crivelli and Grandi (editions of whose music he published in 1968), has become more widely known. His monograph on Palestrina attempts to place the composer in a broad context. He also edited *The Penguin Book of Four-Part Italian Madrigals* (Harmondsworth, 1974) and *Masterworks from Venice* (London, 1994), an anthology of four- and five-voice Venetian motets from the 16th and 17th centuries.

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DAVID SCOTT/R

Rochefort, Jean-Baptiste (*b* Paris, 24 June 1746; *d* Paris, 1819). French composer and conductor. He was a choirboy at Notre Dame in Paris. In 1775 he joined the orchestra of the Paris Opéra as a double bass player, but left in 1780 to take charge of the French opera at the Landgrave of Hesse's court in Kassel. In 1785 he returned to the Opéra orchestra and shortly afterwards was appointed second conductor; he remained in the service of this institution until 1815. Apart from some chamber music, he composed mainly for the theatre, contributing additional music to other composers' works, arranging a pasticcio *Descente d'Orphée aux Enfers* (1798) and a parody of Anfossi's *L'incognita perseguitata* as *L'inconnue persécutée* (1776). His own works suggest his efficiency in meeting the demands of the ballet-masters rather than any pronounced individuality, although there are moments of originality in some of his major works, and his command of the orchestra is evident. The *ballet-héroïque Bacchus et Ariane* (1791, Paris) calls for a serpent, an instrument seldom explicitly named in scores of the period. His later works include several pieces of revolutionary sentiment, among them an (unfulfilled) 'prophétie', *La descente en Angleterre*, in which he attempted to depict in music the characteristics of the English and French peoples.

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STAGE

first performed in Paris unless otherwise stated

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JULIAN RUSHTON

Rochereau, Tabu Ley [Pascal, Tabu; Rochereau le Seigneur] (*b* Bandundu, Democratic Republic of Congo, 13 Nov 1940). Central African composer, arranger and singer. Along with Joseph Kabasele ('le Grand Kalle') and 'Franco' Luambo Makiadi, Rochereau is considered to be one of the early innovators of Central African dance band music. His compositions are in the *soukous* style, a tradition originally drawing on elements of Cuban rumba recordings of the 1940s. At the age of 14 he composed 'Besama Muchacha', which was recorded by Kabasele's L'African Jazz. Later when Rochereau joined Kabasele's band he recorded 'Kelia', a song written for him by Kabasele. 'Kelia' was a success and propelled Rochereau into the public consciousness. Rochereau left Kabasele's band in 1965, forming a new, experimental group with Nicholas Kasanda ('Docteur Nico'), African Fiesta.

Rochereau has recorded over 2000 songs on over 100 albums. His performances characteristically combine South and North American popular dance elements to traditional Central African rhythms, instruments and harmonies. Artists who have trained and performed in his bands include Mbilia Bel and Sam Mangwana. Rochereau now makes his home in Los Angeles where he continues to lead L'Orchestre Afrisa International.

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GREGORY F. BARZ

Rochester. City in New York, USA. It was incorporated in 1834. The earliest accounts of music, dating from 1819, describe vocal recitals, hymn-singing and concerts by town bands. German settlers had added to the city's cultural life by the middle of the 19th century. Touring virtuosos such as Ole Bull and Jenny Lind shared their popularity with troupes of family singers, bell-ringers and minstrels. The Columbia Opera Company flourished briefly during the 1880s. Church choirs performed oratorios as well as popular hymns.

By the beginning of the 20th century four recital halls had been built. Choral societies, bands, orchestras and an opera company were founded. Music was included in the curricula of the public schools in response to community demand. Teachers' institutes for vocal instruction, annual choral festivals and competitions were well attended. The impresario James E. Furlong, with an excellent artists'

series, added to the city's importance as a concert centre in western New York.

In 1912 Hermann Dossenbach and Alf Klingenberg organized the Dossenbach-Klingenberg School of Music, which formally opened for instruction in 1913. Oscar Gareissen joined the school in 1914, and its name was changed to the DKG Institute of Musical Art, the initials being those of the three proprietors. In 1918 George Eastman (the owner of the Eastman Kodak Company) purchased the property and corporate rights of the institute and sold it to the University of Rochester in 1919 for a nominal sum. Eastman envisaged that the institute would form the nucleus of a new school which he would provide to the university and which would consist of a professional music school, a theatre for the performing arts and film, and a recital hall, all under one roof. In 1921 he presented the new Eastman School of Music building, with an endowment fund, to the University of Rochester. The adjoining Eastman Theatre (cap. 3100), which opened in 1922, has become the city's principal auditorium and provides the location for concerts by the Rochester PO. The Eastman School contains four smaller halls: Kilbourn Hall (cap. 470), Howard Hanson Hall, the Schmidt Organ Recital Hall and the Ciminelli Lounge in the Student Living Center. Concerts are also given at the Nazareth Arts Center, built in 1967 (cap. 1153), the Memorial Art Gallery Auditorium, built in 1968 (cap. 300), and the Andrews B. Hale Auditorium, built in 1996 (cap. 985).

In 1922 the Rochester American Opera Company developed out of the opera department of the Eastman School. Underwritten by George Eastman, with Vladimir Rosing as director and Eugene Goossens as conductor, the company presented operas in English and developed rapidly toward professional status, making its first appearance as a professional company at the Eastman Theatre in 1924. It appeared at the Chautauqua Opera Festival, toured to neighbouring cities and in 1927 made a highly successful début in New York. Renamed the American Opera Company and independent of Eastman's support, the company flourished both in Rochester and on tour until 1929. The Opera Theatre of Rochester, founded in 1962 by Ruth Rosenberg, presents guest artists and local singers. Eastman Opera Theatre (EOT) was founded in 1947 by Leonard Treash to give performing opportunities to singing students at the Eastman School in a professional setting. Richard Pearlman was director from 1977 to 1995, and in 1996 the team of music director John Greer and dramatic director Steven Daigle took over the supervision of EOT's annual season of full productions, studio performances and technique classes. A wide variety of works and styles are featured, from the standard operatic repertory to the newest works for the lyric stage. From 1952 to 1974 the school sponsored (with the County of Monroe and the New York State Council on the Arts) an annual summer festival, Opera under the Stars, at the Highland Park Bowl.

The Rochester PO had its origins as the Eastman Theatre Orchestra, which was used from 1922 until 1929 to accompany silent films. In 1923, however, augmented by additional personnel, it began giving an annual concert season as the Rochester PO under the direction of Eugene Goossens, who remained the orchestra's conductor until 1931. Other music directors have included Albert Coates (1923–5), José Iturbi (1936–44), Erich Leinsdorf (1947–56), Theodore Bloomfield (1958–63), Lászlo Somogyi (1964–9), David Zinman (1974–85), Mark Elder (1989–94), Robert Bernhardt (1995–8) and Christopher Seaman (from 1999). Since 1983 the orchestra has performed at the Finger Lakes Music Festival in Canandaigua each summer, and since 1990 it has also been engaged to perform summer concerts in Vale, Colorado. The Rochester Chamber Orchestra, founded in 1964 by its conductor David Fetler, presents four subscription concerts annually in various local halls.

The Rochester Oratorio Society, founded in 1945 by Theodore Hollenbach, is a community chorus of 200 members. Conducted by Roger Wilhelm since 1986, the chorus gives four concerts each season, including its annual performance of *Messiah*. Madrigalia, a chamber choir founded in 1975, is also conducted by Roger Wilhelm. The 18-member ensemble appears on many community and college concert series.

The Eastman School has a full-time faculty of over 100 and a student body of 825. It offers a complete range of degrees in performance, conducting, composition, musicology, theory, jazz studies and music education. The school supports two symphony orchestras, a symphonic wind ensemble, chamber groups, choruses, an opera theatre, a collegium musicum and jazz ensembles, and it sponsors several series of professional concerts by visiting artists and by the faculty. The school's Community Education Division trains 1350 pupils. Howard Hanson, director from 1924 to 1964, continued to conduct the Eastman's annual Festival of American Music until 1971. More than 250 works chosen from the programmes of these festivals have been recorded. The Sibley Music Library, founded by Hiram W. Sibley in 1904, was incorporated into the school in 1921. The library contains the country's largest collegiate music collection, including medieval and Renaissance theoretical treatises, incunabula, many autograph scores and letters, early opera scores and works by 19th- and 20th-century American composers.

The Hochstein School (founded in 1918) is a member school of the National Guild of Community Schools of the Arts and provides a comprehensive programme of music and dance instruction. The Arts and Cultural Council of Greater Rochester (founded in 1958) coordinates activities, publishes a bulletin and issues a monthly calendar of cultural events.

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RUTH T. WATANABE, N. DAVIS-MILLIS/VINCENT A. LENTI

Rochetti, (Gaetano) Filippo (*fl* 1724–after 1750). Italian tenor. In 1724 he joined John Rich's company at Lincoln's Inn Fields Theatre as a singer between the acts. He remained there until the end of 1732, then moved to Rich's new theatre at Covent Garden until 1735. He sang in many pantomimes and afterpieces, with music mostly by Galliard or Pepusch, a revival of Giovanni Bononcini's *Camilla* (1726), Purcell's *Dioclesian* (1731) and a one-act *Telemachus* with music by Alessandro Scarlatti (1732). He took part in the first public performance of Handel's *Acis and Galatea* in 1731, and in Handel's oratorios at Oxford under the composer in 1733. At Lincoln's Inn Fields in 1734 he played small parts for the Opera of the Nobility in Bononcini's *Astarto* and Porpora's *Enea nel Lazio*. In 1739 he appeared at Covent Garden in Pescetti's *Angelica e Medoro* and sang in a composite Purcell masque. He was a member of Lord Middlesex's company at the New Haymarket in 1740, singing in a pasticcio and operas by Hasse (*Olimpia in Ebuda*) and Pescetti (*Busiri*), and appeared once at Covent Garden in 1741. He was singing in Edinburgh in the 1750s, having apparently settled permanently in Britain.

WINTON DEAN

Rochlitz, (Johann) Friedrich (*b* Leipzig, 12 Feb 1769; *d* Leipzig, 16 Dec 1842). German critic, writer and editor. He was educated at the Thomasschule, Leipzig, where he studied composition and counterpoint with the Kantor, J.F. Doles. He began composing at an early age and was 17 when his cantata *Die Vollendung des Erlösers* was first performed. It was perhaps the impression made on him by Mozart, whom he met in Leipzig in 1789, that caused him to doubt his own talent and abandon a musical career; on his father's advice he began studying theology, but in 1794 he chose the career of a writer, since his humble background prevented advancement in the Church. He published many stories and dramatic works, as well as popular scientific articles, most of which found recognition in his lifetime. He enjoyed close ties with Weimar: a *Lustspiel* by Rochlitz was performed there in 1800, performances of three other stage works soon followed and Rochlitz visited Weimar in 1832 and 1835. He also won much praise for his translation of Sophocles' *Antigone* (1809); and his German text of Mozart's *Don Giovanni* (1801) was retained as the standard version in Germany for longer than any other contemporary translation. It was certainly these successes which prompted the publishers Breitkopf & Härtel to engage him in 1798 as editor of the newly founded journal *Allgemeine musikalische Zeitung*. This turned Rochlitz to a career of musical writing, and he quickly made an important name for himself. In 1818 he withdrew as the journal's editor, but he remained a contributor until 1835. As one of the directors of the Leipzig Gewandhaus Orchestra, he was able to affect directly the music of his time through the selection of music.

Rochlitz's influence was due not only to the fact that, during its life span of 50 years, the *Allgemeine musikalische Zeitung* greatly overshadowed other similar journals; it rested also on his comprehensive education and musical discrimination. Although Goethe did not consider himself particularly stimulated by Rochlitz, he held his friend of long standing in high esteem and treated him with distinction. For his part, Rochlitz highly esteemed Goethe. He procured for him the carefully tested Streicher grand piano on which Mendelssohn and Hummel performed 'great and important concertos'. Goethe's friend C.G. Carus could picture Rochlitz only in 18th-century court dress, and it is true that Rochlitz was rather conservative even in his aesthetic views. He is often portrayed as standing between the Classical and Romantic periods. Thus he particularly admired the music of Handel, Haydn and Mozart, as well as that of J.S. Bach, but he also appreciated Weber and Spohr. (Both these composers set texts by Rochlitz, as did Zelter and Schubert.) Rochlitz's first-hand accounts of Mozart nevertheless must be treated with caution; some of the anecdotes have proved to be fabrications.

Although he recognized Beethoven's genius, Rochlitz's attitude to his great contemporary was generally critical. The first issues of the *Allgemeine musikalische Zeitung* contained quite severe appraisals of Beethoven's early works. These articles reveal the way in which Beethoven's music deviated from the prevailing theory of art, and clarify what was considered strange at the time. Beginning with the review of the violin sonatas opp.23 and 24 (May 1800) the critiques became benevolent. During a visit to Vienna in 1822, Rochlitz paid his respects to Beethoven and described the encounter in detail in his *Für Freunde der Tonkunst*. Again, however, the authenticity of his personal accounts has been seriously questioned. In addition, it appears that Anton Schindler fabricated Beethoven's deathbed request that Rochlitz should write his biography. Rochlitz's relationship with Beethoven was certainly not as unproblematic as once thought; careful study of his remarks about Beethoven raises doubt that he was able fully to appreciate the composer's character (Rochlitz saw him as having a disposition of 'childlike geniality'), though Rochlitz regarded him as the most important representative of the new German music. However, Beethoven respected Rochlitz and seemingly showed no further interest in the *Allgemeine musikalische Zeitung* after Rochlitz resigned as its editor. Indeed, the entire German-speaking world heeded Rochlitz's artistic judgments; Schindler lauded them as 'the only critical tribunal of generally recognized authority'.

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HORST LEUCHTMANN/JAMES DEAVILLE

Rochois, Marie le. *See* LE ROCHOIS, MARIE.

Rock. A term used to denote a particular category of pop music. A contraction of ROCK AND ROLL, it first appeared in the 1960s, when it was used to describe certain new pop music styles developing after about 1965 in North America and Britain. These styles were mostly associated with young, white audiences and musicians: for example, the Beatles and the Rolling Stones in Britain, and bands based in California such as Jefferson Airplane and the Grateful Dead. The governing principles that were felt to underlie these styles were their seriousness and commitment. These qualities were the basis of a contrast made by rock fans and musicians between their music and contemporary popular music styles considered to be more commercially orientated, by now often described pejoratively as 'pop'. Subsequently 'rock' was applied to music thought to display the same sense of commitment or to derive stylistically from rock of the late 1960s. The rock–pop contrast became a staple of critical and historical discourse. However, even in the 1960s the sociological and stylistic distinctions between rock and pop were often blurred, and this was increasingly so from the 1970s on, especially after punk rock (*c*1976–8). For this reason this article concentrates on the terminological dispute itself. For a detailed discussion of the full range of pop/rock styles, *see* POP; for individual rock styles *see* CLASSIC ROCK, COUNTRY ROCK, GLAM ROCK, GRUNGE, HARD ROCK, HEAVY METAL, KRAUTROCK, PROGRESSIVE ROCK, PSYCHEDELIC ROCK, PUNK ROCK, SOFT ROCK, THRASH METAL and BAND (i), §VI, and for instrumentation see below.

Rock can be defined along three dimensions. Sociologically, it is a commercially-produced popular music aimed at an exclusionary youth audience of a type characteristic of late-capitalist societies. Musically, it tends to be highly amplified, with a strong beat and rhythmic patterns commonly considered erotic, and to draw heavily on proto-folk (especially African-American) musical sources from Southern USA. Ideologically, it is associated with an aesthetic programme of 'authenticity', developing elements from discourses around folk-revival ('community', 'roots') and art music ('originality', 'personal expression', 'integrity'). The sociological and musical elements are so variable, however, that the ideological dimension is the strongest factor. It can be observed organizing the other two in Friedlander's delineation of the whole spectrum of what he calls 'rock/pop' (1996, p.3): 'This reflects a dual nature: musical and lyrical roots that are derived from the classic rock era (rock), and its status as a commodity produced under pressure to conform by the record industry (pop).' It is also clear in Harron (1990, pp.209–10):

> Pop stands for mutability and glitter . . . and its value is measured by record sales and the charts. Pop is about dreams and escapism and ecstatic moments; it believes in cliches and its philosophy is 'give the people what they want.' It is egalitarian by nature . . . Rock is about the search for permanence within the freefloating values of the marketplace. It is about tradition (blues, country, and folk roots), and it is hierarchical in that it believes in geniuses and heroes . . . originality and self-expression in defiance of crass commercialism.

When the British government decided (1990) to license three new national commercial radio stations, they stipulated that one should be 'other than pop'. A bid from Rock FM produced consternation. Using terms similar to Harron's, Rock FM put the representative view of the music industry: that pop and rock were different. The government disagreed, and changed the legislation to define what they wanted to exclude simply with reference to strong rhythm and amplification. In ideological terms, the music industry was right; in musical terms, however, the government had a good case. Stylistic distinctions were unreliable by this stage: fans would disagree, for instance, over whether Prince's music was 'pop' or 'rock'. Such distinctions also changed over time, and particular music might migrate; thus Meat Loaf's heavy metal songs might be regarded as turning into pop as a result of heavily, and perhaps ironically, romanticized presentation. Moreover, the 'authenticity' often drained out of rock songs as they were used for commercial purposes, such as in TV advertisements.

From the 1970s on, the pop–rock distinction came under attack from several directions. Punk's often parodic use of rock conventions implied that rock, no less than pop, was knowingly constructed and, moreover, was frequently the vehicle of commercial calculation and manipulation. Feminists criticized the masculinist assumptions of rock self-expression. Dance music practice suggested that, in the world of collective production that actually obtained in popular music, rock's ideology of self-authorship was a fabrication and also boringly egotistical. New production technology – especially sampling, digital storage of musical data and computer-sequenced assembly of compositions – weakened the connection, insisted on by rock, between musical value on the one hand and instrumental and vocal performance skill on the other.

Thus understandings of both rock and pop are best if traced historically. A rock discourse came into being in the late 1960s, in association with a changing musical audience (more educated and middle-class), and emergent interests in countercultural community, radical politics and a more theorized aesthetic. The 'heavy' and 'progressive' styles of that period, linked to these ideological and social interests, generated a rock lineage, which can be followed through such performers as Led Zeppelin, Rod Stewart, Phil Collins, Peter Gabriel, Neil Young, Bruce Springsteen, Nirvana and the many heavy metal bands. From the 1970s, though, rock was only part of the pop

music field and was distinguished tendentially from pop in programme and audience (on the whole, older for rock). Subjected to deconstruction from various quarters, the idea of rock still had some weight in the 1990s (for example, in the context of the British movement of BRITPOP, it was possible to talk of Oasis as being nearer to rock and Blur closer to pop traditions), but it was now heavily qualified. Such an approach to the relationship between pop and rock also enables historians to connect them to pre-1950 popular music history, rock to American folk 'roots' (blues, country music and folk-revival), pop to Tin Pan Alley traditions of songwriting craftsmanship and show business presentation.

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RICHARD MIDDLETON

Rockabilly. The earliest recognized style of rock and roll by white performers. Its practitioners were white southerners in the USA who had been attracted to and learned from the music of African-Americans; they called it country rock, but music industry figures and fans dubbed it rockabilly as a different way of signifying the merger of blues and hillbilly styles. One of its first stars, Carl Perkins, defined it as 'a country man's song with a black man's rhythm'. Its origins are usually traced to the 1954 recordings of the genre's most successful singer, Elvis Presley. Like Presley, most of rockabilly's early stars recorded at Sam Phillips's Sun Studios in Memphis, where a distinctive echo effect was used to enhance the music. Typically, twangy electric guitar, slapped upright bass and (after 1956) drum kit accompanied the singer, although other instruments often appeared, most notably Jerry Lee Lewis's piano. Rockabilly generally used the electric guitar as the main solo instrument, marking a shift away from the saxophone and piano solos of jump blues and other popular African-American genres. However, it frequently used boogie rhythms and 12-bar blues progressions, and was closely related to the rhythm and blues of African-American performers such as Bo Diddley, T-Bone Walker and Chuck Berry.

One of rockabilly's most distinctive musical characteristics was the range of unpredictable vocal inflections of the singers: lyrics about sex and love were performed with gasps, hiccups, trembling, non-linguistic syllables and repetition, implying that the singer was consumed by desire. Many rockabilly singers cultivated a wild, sexy image and performed with intensity and abandon, all of which contributed to their popularity and impact. Successful performers of the 1950s included Presley, Perkins, Lewis, Bill Haley, Buddy Holly, Roy Orbison, the Everly Brothers, Eddie Cochran, Wanda Jackson, Johnny Cash, Gene Vincent and Brenda Lee. The Stray Cats briefly revived the style in the 1980s, and some of its elements persisted in the swing revival of the 90s.

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ROBERT WALSER

Rock and roll [rock 'n' roll]. A term sometimes used broadly to refer to the popular music of the second half of the 20th century, but which often narrowly designates a style of the 1950s. The phrase can be found as early as the 1930s in blues lyrics, where it typically served as a euphemism for sex. Bill Haley and his Comets were the first rock and roll group to be listed on Billboard charts with their song *Crazy Man Crazy* (1953), and when their 1955 hit *Rock Around the Clock* went to number one, the sounds of rock and roll became ubiquitous. The genre is often described as a merger of black rhythm and blues with white country music, with more emphasis on the contributions of black musicians; indeed, some historians argue that rock and roll began in the early 1950s, when many white teenagers began listening and dancing to rhythm and blues.

Rock and roll combined boogie-woogie rhythms, song forms and vocal styles from both the blues and Tin Pan Alley popular song, hillbilly yelping and the ecstatic shouts of gospel. Increasingly, electric guitar solos replaced the honking saxophone solos of rhythm and blues, and straight quaver rhythms became an alternative to swing rhythms, with either option providing strong rhythmic drive. Gillett identifies five distinct subgenres of rock and roll during the mid-1950s: the northern band rock and roll of Bill Haley and others, New Orleans dance blues, the Memphis country rock of Elvis Presley and other ROCKABILLY singers, Chicago rhythm and blues and vocal-group rock and roll.

The development of rock and roll was facilitated by the migrations of millions of black and white southerners to urban areas in the north and west of the USA, post-war prosperity, the break-up of the large swing bands after the war, the rise of independent local record labels and the growth of mass-mediated culture, which accelerated the mixing of traditions, sounds, images and audiences. Although segregation kept black and white people apart in many ways, radio, recordings and television crossed racial boundaries and facilitated cultural interactions.

White teenagers acquired new idols in black musicians, which undermined social authority and helped make rock and roll a target for governmental and other forms of repression. It is often dismissed as a music of rebellious teenagers, but rhythm and blues had long been an adult music, and Chuck Berry and Bill Haley were both over 30 when they had their biggest hits. More importantly, such a characterization ignores the serious challenges the music posed to dominant ideas about race, sexuality, class and social authority. Rock and Roll was attacked partly out of racism and partly because of an accurate assessment of its power to legitimize alternative ideals and norms. In its various forms, rock and roll brought the styles and sensibilities of black and white working-class southerners to the centre of American culture. From there the music quickly spread, primarily via mass mediation, around the globe – especially but not exclusively to English-speaking areas, most notably England. The forms, instrumentation, vocal styles and rhythms of rock and roll were adopted with little variation merged with local styles. In some cases, such as African Guitar-based genres and Jamaican reggae, rock and roll remixed with the musics of Africa and the diaspora from which it had originally risen. Rock and roll continues to have an impact on popular music around the world, from the rock and heavy metal of Brazil, Scandinavia and Indonesia to Hungarian punk and Australian rap.

See also Pop.

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ROBERT WALSER

Röckel [Roeckel]. German family of musicians.

(1) Joseph [Josef] **(August) Röckel** (*b* Neunburg, Upper Palatinate, 28 Aug 1783; *d* Cöthen, 19 Sept 1870). Tenor. He was originally intended for the church, but in 1803 entered the diplomatic service. In 1804 he was engaged to sing in Vienna at the Theater an der Wien, where on 29 March 1806 he appeared as Florestan in the première of the second version of Beethoven's *Fidelio*. Beethoven esteemed him as artist and person, and asked his advice about cuts in the opera. Röckel subsequently taught singing at the Hofoper, where Henriette Sontag was among his pupils. After travelling to Mannheim, Trier, Bremen, Prague, Zagreb and Aachen, he went in 1830 to Paris, where he produced German operas with a German company. Encouraged by the success of this venture he remained in Paris until 1832, when he took his company to London and produced *Fidelio, Der Freischütz* and other German operas at the King's Theatre with such distinguished singers as Schröder-Devrient and Haizinger. The company was conducted by Hummel, Röckel's brother-in-law. In 1835 he retired from operatic life, and in 1846 went to York as a music teacher, returning to Germany in 1853. He appears to have had an active interest in Wagner.

(2) August Röckel (*b* Graz, 1 Dec 1814; *d* Budapest, 18 June 1876). Conductor and composer, son of (1) Joseph Röckel. He was taught by his father, with whose travelling company he worked as a répétiteur. He later studied the piano in Vienna with J.C. Kessler and in Paris with J.P. Pixis and H. Payer; he was also Rossini's assistant at the Théâtre Italien. He followed his father to London, but returned to Germany in the late 1830s, serving as director of music in Bamberg (1838), Weimar (1839–43) and Dresden (1843–9), where he met Wagner. In 1839 he wrote an opera, *Farinelli,* which was later accepted for performance at Dresden, although Röckel withdrew it out of esteem for Wagner's genius. Like Wagner, he was involved in the Dresden Revolution of 1848, when he abandoned music and devoted himself entirely to politics. Röckel edited the revolutionary *Volksblätter*, which had come into existence in 1848. After 13 years in prison (1849–62), he became editor of various newspapers in Coburg, Frankfurt, Munich and Vienna successively. It is for his correspondence with Wagner that he is chiefly remembered: Wagner's letters contain above all valuable insights into the *Ring*. Although Röckel was one of Wagner's closest friends and confidantes during the late 1840s and 1850s, they had a falling out in the late 1860s, due to Wagner's belief that Röckel was spreading gossip about his relationship with Cosima. Röckel was the author of *Sachsens Erhebung und das Zuchthaus in Waldheim* (Frankfurt, 1865), as well as other political pamphlets.

(3) Eduard Röckel (*b* Trier, 20 Nov 1816; *d* Bath, 2 Nov 1899). Pianist, son of (1) Joseph Röckel. He travelled with his father, and completed his studies in Weimar with his uncle, Hummel. He went to London in 1835 and gave his first concert the following year at the King's Theatre. He subsequently toured in Germany and performed with great success at the courts of Prussia, Saxony, Saxe-Weimar, Anhalt-Dessau and elsewhere. In 1848 he settled in Bath. He published a large amount of piano music, and Schumann is said to have valued him as a composer. He actively supported Wagner, especially in connection with Wagner's trip to England in 1855.

(4) Joseph Leopold Röckel (*b* London, 11 April 1838; *d* Vittel, Vosges, 20 June 1923). Teacher and composer, son of (1) Joseph Röckel. He studied composition in Würzburg with Eisenhofer and orchestration with Götze in Weimar. Having settled in Bristol, he became well known as a teacher and a prolific composer of songs and cantatas.

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WILLIAM BARCLAY SQUIRE/JAMES DEAVILLE

Rock gong. A Lithophone in the form of a rock, boulder, stalagmite, stalactite etc., or group of such formations, having a sonorous quality when struck.

Rock harmonica. *See under* Lithophone.

Rock steady. A style of urban popular music, originating in Jamaica. It was a transitional music between ska and reggae, akin to American rhythm and blues, and with a heavy emphasis on harmony groups and solo vocalists, who also began to explore social issues in their lyrics. The distinctive horn section of the influential ska group, the Skatalites, no longer dominated the local popular music sound after they disbanded in 1965. Instead, a line-up of piano, bass and drums established rock steady and ultimately led to reggae in 1968. In addition, the frenetic beat of ska had been slowed down for dancing during the summer heatwave of 1966, and so provided a chance to penetrate the increasingly political and socially aware lyrics sung by groups like Desmond Dekker and the Aces, and the Wailers, then including Bob Marley. Stylists such as the 'king of rock steady' Alton Ellis and his main rival Ken Boothe made distinctly Jamaican covers of American soul songs. As with the emergence of ska, entrepreneurs 'Sir Coxsone' Dodd and 'Duke' Reid promoted the sound through their recordings and sound system dances. Other producers included Joe Gibbs, Sonia Pottinger, Ken Lack, Lloyd Daley and Derrick Harriott: from them came the international popularity of reggae in the 1970s through which many of rock steady's stars were able to sustain global careers.

ROGER STEFFENS

Rockstro [Rackstraw], **W(illiam) S(mith)** [Smyth] (*b* North Cheam, Surrey, 5 Jan 1823; *d* London, 2 July 1895). English music historian, composer, teacher and pianist. Baptized at Morden church in the name of Rackstraw, he used an older form of his surname from 1846. His first teacher was the blind organist John Purkis and he received tuition in composition and piano from William Sterndale Bennett. His earliest work to be performed in public was the song *Soon shall chilling fear assail thee*, sung by Joseph Staudigl at Franz Cramer's farewell concert in London on 27 June 1844. From 20 May 1845 to 24 June 1846 he studied at the Leipzig Conservatory with Mendelssohn (composition and piano), Moritz Hauptmann (theory) and Louis Plaidy (piano).

On his return to London Rockstro gave lessons in piano and singing, and was the regular accompanist at the Wednesday Concerts. In the early 1860s he moved to Torquay and in 1867 became organist and honorary precentor at All Saints' Church, Babbacombe. He collaborated with T.F. Ravenshaw in *The Festival Psalter ... adapted to the Gregorian Tones* (1863); this was followed in 1869 by Rockstro's *Accompanying Harmonies to the Ferial Psalter*. At Torquay Maude Valérie White was for a time his pupil and in her memoirs recollected his devotion to his invalid mother, on whose death in 1876 he became a Roman Catholic.

In 1879 Rockstro's *History of Music for the Use of Young Students* was published; it was followed by elementary textbooks on harmony (1881) and counterpoint (1882), eulogistic biographies of Handel (1883) and Mendelssohn (1884), and *A General History of Music* (1886). In 1885 he directed a concert of sacred music of the 16th and 17th centuries at the Inventions Exhibition at the Albert Hall. The following year he conducted his oratorio *The Good Shepherd* at the Three Choirs Festival in Gloucester, but it was unsuccessful. His continued enthusiasm for early music led to the publication of *English Carols of the 15th Century* (1891) with added vocal parts by Rockstro, edited by J.A. Fuller Maitland. Returning to London in 1891, Rockstro continued to teach privately and lectured at the RAM and the RCM. With Henry Scott Holland he produced a biography of his friend Jenny Lind (1891) with examples of her vocal cadenzas edited by her husband, Otto Goldschmidt. He suffered ill-health for many years before his sudden death.

Rockstro was highly regarded as a teacher and an authority on early music. He was an important contributor to the first edition of Grove's *Dictionary*. His compositions, conservative in style, include numerous operatic fantasias, short piano pieces, and songs, including the once popular *Queen and huntress*. His piano arrangements of operas in Boosey & Co.'s series *The Standard Lyric Drama* (1847–52) made the works available to a wide public.

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only those on music

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ROSEMARY WILLIAMSON

Rockwell, John (Sargent) (*b* Washington DC, 16 Sept 1940). American music critic and arts administrator. He was educated at Harvard (BA 1962, in German history and literature) and the University of California, Berkeley (MA 1964, PhD 1972), where he studied cultural history under Carl Schorske and completed a dissertation on the Prussian Ministry of Culture and the Berlin State Opera, 1918–1931. He worked as music and dance critic for the *Oakland Tribune* (1969) and the *Los Angeles Times* (1970–72). In 1972 he became a member of the music staff of the *New York Times*, and from 1974 he broadened his areas of interest, serving as chief rock music critic until 1980. After 1980 his criticism also included reviews of contemporary music and opera and he served as classical music editor at the *New York Times*, 1980–91. In 1992 he moved to Paris as European cultural correspondent for the *New York Times*, covering all arts. Returning to New York in 1994, he left the *Times* and became director of the Lincoln Center Festival, which from its opening in 1996 became a unique summer festival of both traditional and innovative productions, many new to the USA. In early 1998, he left the festival and rejoined the *Times* as editor of its influential Sunday arts section. He has written on a wide variety of topics: his books include *All American Music: Composition in the Late Twentieth Century* (New York, 1983, 2/1977), a collection of essays surveying the

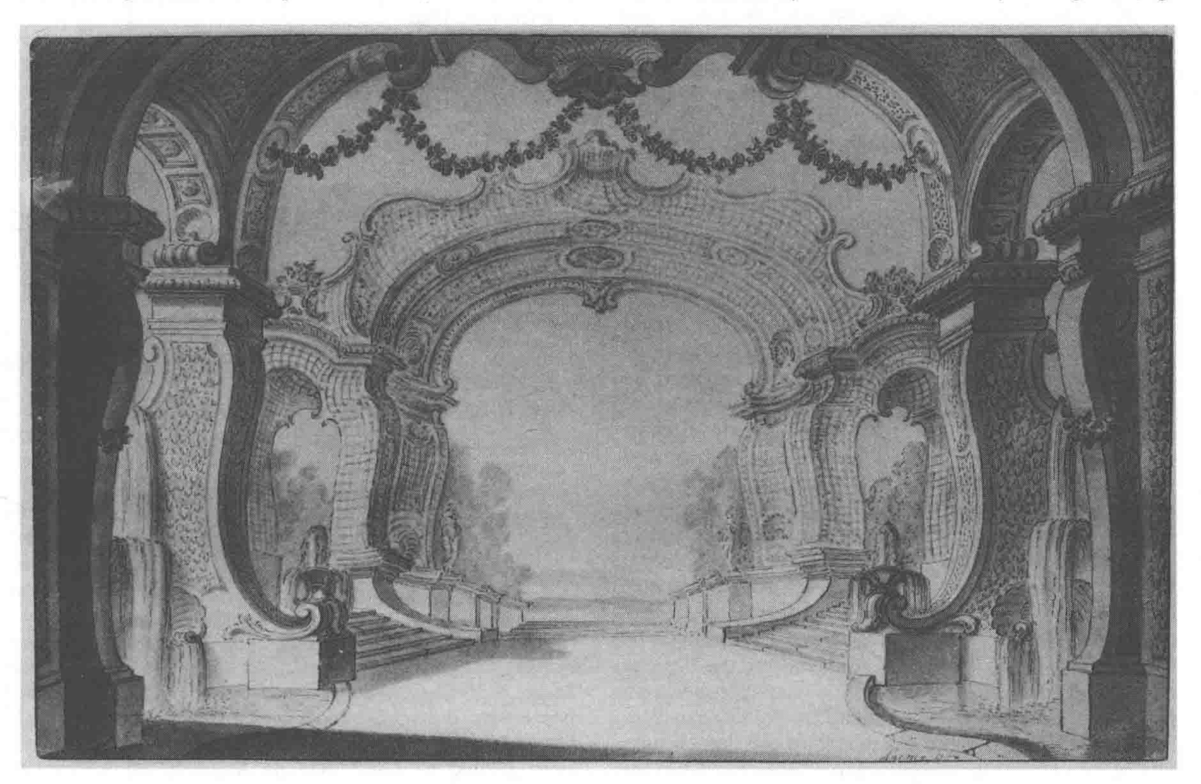
current music scene; *Sinatra: an American Classic* (New York, 1984); and essays on a variety of general subjects and such figures as Kurt Weill, Philip Glass, Bruce Springsteen, and Linda Ronstadt. An upholder of the virtues of generalism in music criticism, Rockwell brings two signal attributes to his critical work: a genuine admiration for all kinds of music and the arts, and the ability to fit a spirit of inquiry and enthusiasm for newer approaches to music into a reasoned overview of cultural history.

PATRICK J. SMITH, MAUREEN BUJA

Rococo. A term from decorative art that has been applied by analogy to music, especially French music, of the 18th century. It properly stands for a style of architectural decoration that originated in France during the last years of the 17th century, born of a relaxation of the rules of French classicism, not as a consequence of the Italian Baroque. The derivation of the term (*rocaille*, 'shellwork') is *post facto* and pejorative, like most critical descriptions of the style. The term seems to have originated around 1796–7 as artists' jargon in the studio of Jacques-Louis David, where (as Sheriff noted) it was used 'to denigrate the painting produced during the reign of Louis XV, when Mme de Pompadour was an arbiter of taste'. (Condemnation of the more 'feminized' features of the Rococo style was routine until recent times.)

Kimball, one of the first to establish the origins of the Rococo, described it as 'linear organization of surface through the transformation of the frame on the suggestion of the arabesque'. According to him the first phase, one of incomparable lightness and grace, lasted until about 1730 and is properly called 'style régence'; the main creative figure was Lepautre, who derived his inspiration from the painted arabesque of Berain, the so-called prophet of Rococo. A second phase, the 'genre pittoresque', 'genre rocaille' or 'style Louis XV', lasted until about 1760 and was an elaboration of the first in the direction of more exaggerated shell- and plant-derived forms; Pineau and Meissonnier were the main figures. The accompanying illustration, probably dating from the 1730s, shows the second phase. The style's caprices were criticized even during its heyday, by Voltaire (1731) and the architect Blondel (1738) among others. The Rococo's downfall was hastened by its diffusion beyond the nobility, for whom it had connoted a distinct set of cultural values (Scott, 1995), and by the neo-classical reaction, begun by French academicians in Rome working in collaboration with Piranesi. The 1750s marked the triumph of the neo-classical style in Paris, and in 1754 Cochin published an ironic obituary of Pineau saying 'everything that separates art from the antique taste may be said to owe its invention or perfection to Pineau'. In 1763 Grimm summarized the change in style: 'The forms of ancient times are much in favour. Taste has benefited thereby, and everything has become *à la Grecque*'. The demise of the older style was less complete or abrupt than he claimed; it was too ingrained and quintessentially French to disappear without leaving many traces. Several of the greatest artists, schooled in the playfulness of the Rococo, continued to draw delight from its manner, albeit in more refined and sober terms, for example Boquet, whose ethereal costumes and scenic designs set the style at the Opéra into the 1770s.

The Rococo style, in all its applications, spread rapidly, even as far as China, generally with a lag of a decade or so behind Paris. A Viennese equivalent evolved somewhat independently, starting from the same designs of Berain. As 'the French style' it flowered briefly in England (e.g.



Rococo stage design by Jacques de Lajoüe, pen and ink with watercolour, c1730 (Metropolitan Museum of Art, New York)

Chippendale, and Hogarth's serpentine 'line of beauty'), whence it travelled to the American colonies; there, during the Revolutionary period, it became so 'naturalised' as to acquire patriotic connotations, in opposition to the neo-classical taste then gaining favour in Britain. The most genial clients of the Rococo were in the southern, predominantly Catholic, parts of Germany. By the 1720s French artists, or their plans, were put to use at Bonn and Würzburg. The elder Cuvilliés, trained in Paris (1720–24), carried the style to Bavaria, where he worked under the lavish patronage of the electors for several decades, building several country houses and the theatre in the Munich residence (1751–3) which has been called the 'Jewel of the Rococo'. French architects dominated building at the courts of the two most important south German music centres, Mannheim (Pigage) and Stuttgart (Guépière). German artists fused Rococo ornament with traditional styles of church building, largely Italian-inspired, and achieved an architectural synthesis that is still much admired. The collision of an Italian-derived style with a French-derived one in south Germany and Austria has led to theories that the former yielded to the latter, temporally, producing the sequence Baroque–Rococo–neo-classicism within a few decades around the middle of the century. Hitchcock correctly regarded German Rococo as 'a sort of enclave in the Late Baroque rather than its successor'. He added that 'no inexorable stylistic sequence leads from the Baroque, through the Rococo, to the Neoclassic. The major historical break ... came not at the beginning but at the end of the Rococo'.

The concept of a Rococo in music has never been seriously elaborated. Critics have applied the term to a wide variety of musical phenomena, most of them more appropriately described by the 18th-century expression 'galant'. Pergolesi's *La serva padrona* has been called 'Italian Rococo', which illuminates neither artistic nor musical connections between France and Italy; nor is Sedlmayr and Bauer's connection of the stage architect Galli-Bibiena's *scene vedute per angolo* with the Rococo's characteristic asymmetry particularly helpful. The concept has been used just as dubiously about literature, even about the young Goethe. Prudence dictates that musical parallels with the Rococo style in the visual arts be restricted to France, or to areas, geographic or artistic, where French culture was paramount. The ballet is such an area, being largely French-directed wherever encountered. At Paris itself preferences for the *opéra-ballet*, a lighter and less demanding spectacle than the *tragédie lyrique*, corresponded in time no less than in aim with the early Rococo. The *opéras-ballets* and pastorales of Destouches and Campra represented a considerable relaxation of tone compared with the solemnity and pathos of Lully's heroic tragedies. Favart's later pastorales for the fairground theatres inspired notable examples of Rococo decorative art, in tapestries and porcelains after designs by Boucher. The first phase, or 'style régence', of the Rococo also corresponds with the maturity of François Couperin, who lightened the French style by further refinements in ornamentation while continuing the traditions of his 17th-century predecessors; the Rococo element is especially clear in his little character-pieces on pastoral subjects, a genre in which Daquin also excelled. The same period saw the emergence of the French flute school, of significance in helping to establish and further the *galant* style, which could also be described as a relaxing of the old rules. La Laurencie outlined a 'style rocaille ou galant' in connection with the French violin school (Leclair). The second phase (*c*1730–60) corresponds with the ascendancy of Rameau, whose works baffled many listeners with their unexpected harmonic turns and complications. One contemporary commentator (Bricuaire de la Dixmérie, *Les deux âges du goût*, 1770) applied the term 'pittoresque' to Rameau's *Platée* (1745); Gardel attributed the perfection of dancing to Rameau, saying he created it by 'l'expression pitoresque' and the prodigious variety of his *airs de ballet* (Albert de Croix, *L'ami des arts*, 1776). Mondonville's new kind of keyboard sonata with string accompaniment, a fanciful and rather fussy genre, might also be compared with the 'genre pittoresque'. Even so, the clearest parallels between music and visual arts emerge when the Rococo was overthrown by neo-classicism (*see* CLASSICAL, §3).

See also EMPFINDSAMKEIT; ENLIGHTENMENT; GALANT; and STURM UND DRANG.

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DANIEL HEARTZ/BRUCE ALAN BROWN

Rocourt [Rocour, Roucourt], **Pierre de** (*b* ?Rocour, nr Liège; *fl* 1540–50). South Netherlandish composer. His name may indicate that he was from Rocour; it may, however, be a patronymic, in which case he may have been related to Guillaume de Rocourt, who became chaplain at Furnes on 14 December 1545.

Rocourt's main work was printed by Jacques Bathenius in a book of motets (Leuven, 1546), and although the book is now lost, records of its title-page indicate that Rocourt was a priest and held a position as a singer at Liège Cathedral.

His few surviving works suggest that he was known essentially in the Low Countries, for they are found exclusively in publications brought out by Susato and in the well-known Cambrai Partbooks (*F-CA* 125–8; compiled in Bruges in 1542). In his own country, however, Rocourt's reputation must have been a formidable one, for, along with Crecquillon and Manchicourt, he was among the first composers to be honoured by the publication in the Low Countries of a music book devoted solely to his works. Susato, moreover, placed him in the company of such important chanson composers as Certon, Claudin de Sermisy, Hesdin and Sandrin; his *Premier livre des chansons à deux ou à trois parties* of 1544 includes his arrangement of a piece by Rocourt along with similar arrangements of works by the most illustrious composers. Notably among Rocourt's songs, *Je me contente* and *O cueur ingrat* belong to complexes of 'responces' and 'repliques', based, respectively, on Rogier Pathie's famous *D'amour me plains* and Lupi's *Reviens vers moy*. In general, his chansons bridge the stylistic gap separating the Parisian from the Flemish idiom, for they combine genuine imitative writing on the one hand, and the chordal texture and melodic stereotypes of the Parisian chanson on the other.

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LAWRENCE F. BERNSTEIN

Roda, Paulus de. *See* PAULUS DE RODA.

Rodan, Mendi (*b* Iaşi, 17 April 1929). Israeli conductor of Romanian birth. He studied the violin and conducting at the Bucharest Academy of Music (1945–7), then took a degree at the Arts Institute there (1947–9). He made his début with the Romanian RSO in 1953. He settled in Israel in 1961, conducted the Israel PO that year, and became chief conductor and music adviser to the Israel Broadcasting SO (1963–72), presenting new Israeli works and giving first performances in Israel of works in the international repertory. As a conductor he inclines towards post-Romantic and less extreme contemporary music. In 1965 he founded the Jerusalem Chamber Orchestra and, as its permanent conductor until 1969, toured with it to Europe, East Asia, Australia, South Africa and the USA. His recordings with this orchestra include a series with the harpsichordist Frank Pelleg of music by Bach and his sons. Rodan has appeared as a guest with various European orchestras and has frequently conducted at the Israel and the Artur Rubinstein festivals, with such soloists as Rubinstein himself, Barenboim, Rampal, Perlman and du Pré. In 1962 he began to teach at the Rubin Academy of Music, Jerusalem; in 1973 he received his professorship and was appointed head of department. He was music director of the Israel Sinfonietta in Beersheba from 1977 and chief conductor of the Belgian National Orchestra in Brussels (1983–9). In 1993 he became co-conductor of the Israel PO.

WILLIAM Y. ELIAS

Rode, (Jacques) Pierre (Joseph) (*b* Bordeaux, 16 Feb 1774; *d* Château de Bourbon, nr Damazon, 25 Nov 1830). French violinist and composer. He began lessons when he was six with André-Joseph Fauvel, a violinist of solid reputation with whom he studied for eight years. At the age of 12, he was able to give successful performances of concertos in his native town. In 1787 Fauvel took his gifted pupil to Paris, where Rode attracted the attention of Viotti and soon became the master's favourite student. In 1790 Rode made his Paris début, playing Viotti's Concerto no.13. Since Viotti no longer played in public, he entrusted Rode with the first performances of his latest concertos, nos.17 and 18, given with immense success in the spring of 1792. All these concerts took place in the Théâtre de Monsieur of which Viotti was musical director; during those years (1789–92) Rode also occupied a modest place in the violin section of the orchestra.

On 22 November 1795 he was named professor of violin at the newly founded Conservatoire; however, he immediately took a long leave to give concerts in the Netherlands and Germany. He also visited London but was not successful in his single appearance at a benefit concert. His reunion with his former teacher Viotti had a sad ending when both were exiled from England in February 1798, through political intrigues. Rode returned to Paris where he resumed his duties at the Conservatoire in 1799 and also served briefly as solo violinist at the Opéra. Towards the end of that year he played in Madrid and became friends with Boccherini. It is said that Rode's Concerto no.6, dedicated to the Queen of Spain, profited from Boccherini's advice. In 1800, on his return to Paris, Rode was named solo violinist to Napoleon Bonaparte, then first consul, and introduced his famous Seventh Concerto with great success.

In 1803 Rode decided to visit Russia; on the way, he played extensively in Germany. Spohr heard him in Brunswick and was captivated by his playing. From 1804 to 1808 Rode was solo violinist to the tsar in St Petersburg and enjoyed extraordinary popularity. However, his gifts as a performer seem to have suffered; at his reappearance in Paris on 22 December 1808, the public was unresponsive, and his latest concerto (no.10) was described as 'suffering from Russia's cold'. He resumed his European travels in 1811 and reached Vienna in December 1812 where he gave the first performance of Beethoven's Violin Sonata op.96, with the Archduke Rudolph at the piano. Although Beethoven had shaped the violin part to conform to Rode's style, the performance disappointed the composer. For a repeat performance, he decided to send Rode the violin part for further study, although he was afraid of offending him. Spohr, who heard Rode in Vienna, found that his skill had deteriorated.

In 1814 Rode settled in Berlin and married. On 26 April 1815 he gave a concert and introduced his Twelfth Concerto. Here he composed his *Air varié* no.6 and the famous 24 Caprices. Among his pupils at that time was Eduard Rietz, later violin teacher and close friend of Mendelssohn. Towards 1819 he returned with his family to France and settled in his native Bordeaux, visiting Paris only occasionally. Mendelssohn saw him there in 1825 and reported: 'Rode refuses to touch a violin'. However, he continued to compose for his instrument: he wrote his Concerto no.13, several string quartets and *airs variés*, and another set of 12 Etudes. In 1828 he made an ill-advised attempt to play in Paris; the concert was a complete fiasco and undermined his health. He was stricken with paralysis and died soon afterwards.

At the height of his career, Rode was the most finished representative of the French violin school. Having assimilated Viotti's Classical approach, he imbued it with characteristically French verve, piquancy and a kind of nervous bravura. His artistic growth took place during the revolutionary decade, and it is not surprising that his music is akin to that of Cherubini and Méhul and the operas of the 1790s; there is declamatory pathos, martial dash and melting cantilena. His gift for lyrical, often melancholy melody, which represents a prominent trend in French music of this period, made his music particularly attractive to German early Romantic composers. Rode's best music is in his 13 concertos: they represent, to a greater degree than those of Viotti, the model of the French violin concerto, accepted as such by the entire generation and respected even by Beethoven. His *airs variés*, which led to the vogue for brief and brilliant violin pieces, enjoyed great popularity: one of them, the Variations in G major, a favourite concert piece of the young Spohr, became a repertory piece for voice, sung by Catalani, Malibran, Viardot and other celebrities. Rode's virtuosity was always controlled by charm and taste and never served pure exhibitionism. He also composed a dozen string quartets (so-called 'quatuors brilliants' with a dominant first violin part), and 24 duos for two violins. He was co-author of the violin method (together with Baillot and Kreutzer) adopted by the Conservatoire (1803). His innate gifts as a teacher are demonstrated in his 24 Caprices, which balance the musical and technical needs of the student and have become an indispensable part of the violin curriculum.

WORKS
(*selective list*)

Vn Concs.: no.1, d, 1794; no.2, E, 1795; no.3, g, 1796; no.4, A, op.18, 1798; no.5, D, 1800; no.6, B, 1800; no.7, a, op.9, 1803; no.8, e, op.13, 1803/4; no.9, C, op.17, 1804–8; no.10, B, 1804–8; no.11, D, op.23, *c*1813; no.12, E, *c*1815; no.13, f♯, posth.

Vn, orch/str trio/pf/solo: Air varié, opp.9, 10, G (London, 1808), 12, 19, 21, 25, 26, 28; 3 duos concertans, op.1 (London, ?1810); 24 caprices en formes d'études (Paris, *c*1815); 2 polonaises (?1820); Cavatine et rondeau mêlé d'airs russes; Fantaisie, C (on Str Qt, op.24 no.1); Introduction et variations brillantes (Air tyrolien); Thème varié, nos.4, 5, 6 (Air allemand), 7, 8 (on theme of Str Qt, op.28 no.2); Variations et finale (on a theme by Handel); 12 études (Paris, n.d., posth.)

Str Qts: no.1 (Leipzig, ?1815); no.2, F (?Leipzig, ?1815); no.3, D; no.4, op.18 (Paris, *c*1820); Quatuors brillants, opp.11, 12, 14–16, ?18, 2 op.24 (Bonn, *c*1825), 2 op.28 (Berlin, ?1828), 2 posth. (Paris, ?1839)

Duos, 2vn: opp.1, 18, 22, 41

Vocal: 4 romances; Petit air italien (1804)

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BORIS SCHWARZ/CLIVE BROWN

Rode, Wilhelm (*b* Hanover, 17 Feb 1887; *d* Icking, nr Munich, 2 Sept 1959). German bass-baritone. He studied in Hanover and made his début in 1908 as the Herald in *Lohengrin* at Erfurt. After engagements at Bremerhaven, Breslau and Stuttgart, he joined the Staatsoper in Munich (1922–32), and from 1926 sang with the Städtische Oper, Berlin, where he took part in the premières of Weill's *Die Bürgschaft* and Schreker's *Der Schmied von Gent* (1932). He sang Wotan at Covent Garden (1928), and Count Almaviva and Don Pizarro at Salzburg (1929–32). At the Vienna Staatsoper (1930–33) he sang Scarpia, the four villains in *Les contes d'Hoffmann* and Simon Boccanegra, as well as the Wagner roles for which he was best known. In 1933 he took over as director of the Deutsches Opernhaus following Max von Schillings's death, until 1944. He was forced to retire in 1945 because of his Nazi associations, but later sang at Regensburg (1949–51). Rode's warm, rounded voice and articulate style are preserved in recordings from his best roles: Scarpia, Hans Sachs, Wotan, Amfortas and the Dutchman.

LEO RIEMENS/R

Rodeheaver, Homer A(lvan) (*b* Union Furnace, OH, 4 Oct 1880; *d* Winona Lake, IN, 18 Dec 1955). American evangelistic musician and music publisher. During the first half of the 20th century he greatly influenced the creation and popularization of gospel song both in the USA and elsewhere. He worked for 20 years with the evangelist Billy Sunday. In 1910, with Bentley DeForrest Ackley, he established the Rodeheaver–Ackley publishing house in Chicago, which became the Rodeheaver Co. in 1911. With the purchase of the Hall–Mack Co. of Philadelphia in 1936 Rodeheaver's company, now the Rodeheaver Hall-Mack Co., became a leader in the field of gospel music. The firm moved to Winona Lake, Indiana, in 1941, and changed its name back to the Rodeheaver Co.; in 1969 it became a division of Word, Inc. During the 1920s Rodeheaver established Rainbow Records, one of the earliest labels devoted solely to gospel song recordings. Although he composed little, Rodeheaver edited or compiled some 80 collections of Gospel songs. (For further information see T.H. Porter: *Homer Alvan Rodeheaver (1880–1955): Evangelistic Musician and Publisher* (diss., New Orleans Baptist Theological Seminary, 1981).

See also GOSPEL MUSIC, §I, 1(iv).

THOMAS HENRY PORTER

Rodensteen [Rottenstein-Pock]. Dutch family of organ builders. Israel Rodensteen was apparently the first of the line; he built a new organ in St Pieter, Utrecht (1507–8). Raphael (*d* between 26 Oct 1552 and 4 Sept 1554) obtained the citizenship of Vollenhove (Overijssel) in 1527, and lived in Bolsward (Friesland) from about 1535 to at least 1552. He was probably the builder of the organ in St Maartenskerk at Bolsward (*c*1540; part of the casework survives). Raphael's son Hermann (*d* Weimar, bur. 9 July 1583) worked in Denmark and Germany, and became a citizen of Zwickau in 1562. His new organs

include those in Roskilde Cathedral (1553–5); the chapel of Copenhagen Castle (1556); St Jakobi, Chemnitz (1559); Bautzen Cathedral (*c*1560); St Katharinen, Zwickau (1560–62); the Schlosskirche, Dresden (1563); the Michaelerkirche, Vienna (*c*1567); Schloss Augustusburg, near Chemnitz (1570); and the Stadtkirche, Bayreuth (1573). He also worked at Freiberg, Kronach, Leipzig (Nikolaikirche and Thomaskirche), Nuremberg (Egidienkirche, St Lorenz and St Sebaldus), Oelsnitz, Schweinfurt, Vienna (Stephansdom), Waldenburg, Weiden and Wunsiedel, and he entered into negotiations with the minster authorities at Ulm. Hermann's younger brother Gabriel worked with him at first, but later established an independent business.

Hermann Rodensteen was evidently the most important member of the family by far. His specifications were full of variety, with a good Principal chorus (Diapason, Principal, full Mixture and sharp Mixture); wide-scaled flue stops (Gedeckt, Flute, Nasard, Gemshorn, Quintflute and Sifflet); narrow-scaled flue stops (Quintaden, Schweizerpfeife, Querpfeife); and reeds (Trompete, Krummhorn, Regal). His set of registration instructions, which appeared in 1563, is among the most informative of the 16th century.

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H. Hofner: 'Der ostfränkische Orgelbau', *Archiv für Geschichte von Oberfranken*, lii (1972), 5–116

HANS KLOTZ

Röder, Carl Gottlieb (*b* Stötteritz, nr Leipzig, 22 June 1812; *d* Gohlis, nr Leipzig, 29 Oct 1883). German music printer. He was active in Leipzig. After a ten-year apprenticeship as a music engraver and printer with Breitkopf & Härtel, he opened his own music engraving business in 1846. In 1863, after many attempts, he succeeded in adapting the lithographic mechanical press built by G. Sigl to the printing of music; his subsequent improvements to the mechanical music printing process were used for various musical editions (from 1867) and considerably furthered the development of German music publishing. The Röder printing works were among the most important of their kind and collaborated with music publishers around the world. In the 1870s Röder's two sons-in-law and later their successors (e.g. Carl Johannes Reichel) ensured the constant expansion of the firm. It became a joint stock company in 1930; having suffered severe damage in World War II, it was subsequently nationalized and as the 'Röderdruck' printing works had a considerable international reputation.

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HANS-MARTIN PLESSKE

Röder, Johann Michael (*b* Berlin; *fl* 1713–45). German organ builder. He was first trained as a joiner, and then served a four-year organ builder's apprenticeship with Arp Schnitger, who held him in sufficient esteem to place him in charge of his business during his absence, but later tried to discredit him. In spite of Schnitger's well-established position, Röder managed to break away and set up his own independent business. In 1708 he was apparently still too young to take on a contract; he is last heard of in 1745. He is known to have worked on the following organs: St Stephan, Tangermünde (1711–16; rebuilding); Alte Garnisonkirche, Berlin (1713); Dorotheenstädtische Kirche, Berlin (1717); Alte Schloss- und Domkirche, Berlin (1720; two manuals, 31 stops); Marienkirche, Crossen (now Krosno Odrzańskie; 1720–22; three manuals, 55 stops); St Maria Magdalena, Breslau (1721–5; three manuals, 55 stops); Gnadenkirche, Hirschberg (now Jelenia Góra; 1727–9; three manuals, 50 stops); Frauenkirche, Liegnitz (now Legnica; 1733–7); Peter-Paulkirche, Liegnitz (1736); Marienkirche, Prenzlau (1745); Marienkirche, Wesenberg (the casework and some stops survive). Röder's specifications and organ cases were significantly different from those of his former master. Adlung described his large instrument at Breslau as a 'very valuable organ', and Röder himself as a 'famous master'.

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W. Bergelt: *Die Mark Brandenburg: eine wiederentdeckte Orgellandschaft* (Berlin, 1989), 22, 97

HANS KLOTZ/DIETRICH KOLLMANNSPERGER

Roderici, Johannes [Rodrigues, Johan] (*fl* 1300–25). Castilian or Catalan composer and scribe. Documents from the convent of Las Huelgas near Burgos in the kingdom of Castile suggest that he may have been the brother of the abbess Maria Gonzales de Agüero, who died in 1325. Four conductus (two polyphonic and two monophonic) in the Las Huelgas Codex (*E-Blh*) bear the ascription 'Johannes Roderici me fecit'; three others (all monophonic) appear to be in the same hand and may be by the same composer. They use an early form of Franconian notation, suggesting that Roderici probably received his musical training between about 1260 and 1290. The polyphonic works are stylistically typical of the late 13th century, with contrary motion, voice exchange and hocket. A series of marginal notes in *Blh* (ff.105*v*–140*v*)

credit 'Johan Rodrigues' with emendations to many Ars Antiqua tenors.

WORKS
all conductus

Edition: *The Las Huelgas Manuscript*, ed. G.A. Anderson, CMM, lxxix (1982) [A]

Benedicamus. In hoc festo gratissimo, 2vv, A no.174
Benedicamus. Virgini matri, 2vv, A no.183
Benedicamus. O quam sanctum, 1v, A no.178
Benedicamus. Sane per omnia, 1v, A no.173
Benedicamus. Iste est Johannes, 1v, A no.179, anon., possibly by Roderici
Benedicamus. Iste est Johannes, 1v, A no.182, anon., possibly by Roderici
Benedicamus. O quam preciosum, 1v, A no.181, anon., possibly by Roderici

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MICHAEL O'CONNOR

Rodericus [S Uciredor] (*fl* late 14th century). French composer. The only surviving piece attributed to him (under the reversed form of his name), *Angelorum psalat* (*F-CH* 564; ed in *MD*, xxv, 1971), dates apparently from the 1390s. It displays proportional methods and a textual dichotomy (contrasting the harmony of the angelic spheres with Eve's sin) derived from the contemporary motet, though the piece is a Latin ballade. Its notational complexity suggests the influence of Senleches. Identification with the Spanish instrumentalist and composer Rodrigo de la Guitarra is possible.

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NORS S. JOSEPHSON

Rodgers, Jimmie [James] **(Charles)** (*b* Meridian, MS, 8 Sept 1897; *d* New York, 26 May 1933). American country music singer and songwriter. Sometimes called the 'Father of Country Music', the 'Singing Brakeman' and the 'Blue Yodeler', he learned the guitar and banjo as a child. At 14 he went to work on the railroad, but poor health led him to change to music. His songs owed as much to blues as to cowboy ballads, and his popularity grew through the Nashville radio show 'Barn Dance' (later 'The Grand Old Opry'). In the late 1920s he recorded *The Soldier's Sweetheart* and the yodel song *Sleep, baby, sleep*, which brought him immediate success. He went to New York where he began work on the Blue Yodel series of records, which included the songs *T for Texas* and *Waitin' for a Train*.

Over six years Rodgers recorded more than 100 diverse songs and, in his lifetime, sold more than five million records. In taking country music out to a mass, city audience, Rodgers laid the foundation stones of the country music industry. The most imitated figure in country music, his style is discernible in work by Hank Williams, Bill Monroe and Gene Autry among others. He was the first to use Hawaiian bands, pedal steel guitars and dobros alongside the traditional country staples of guitar, banjo and fiddle: today, all are regarded as an essential part of country music's vernacular.

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LIZ THOMSON

Rodgers, Joan (*b* Whitehaven, Cumbria, 4 Nov 1956). English soprano. After reading Russian at the University of Liverpool and studying at the RNCM, she made a remarkable début as Pamina at the 1982 Aix-en-Provence Festival. Engagements followed at both London opera houses and across Europe in the lyric Mozart roles – Susanna, Zerlina, Despina – and she enjoyed close working relationships with the producer Jean-Pierre Ponnelle and the conductor Daniel Barenboim, with whom she made several Mozart opera recordings. More recently, along with several highly effective appearances in Handel operas, she has enlarged both her range and her repertory by undertaking Mozart's Countess and Elvira; much praised accounts of Tchaikovsky's Iolanta, Mimì, and Mélisande with Opera North; and Chabrier's Briséïs (a rare concert revival at the 1995 Edinburgh Festival, also recorded). In 1996 she made her Metropolitan début as Pamina. Her voice has grown in size without sacrificing its gentle, palpitating freshness of timbre and precision of delivery. In recital Rodgers has become internationally known for her expert delivery of Russian, which affords eloquent interpretations of Musorgsky, Tchaikovsky and Rachmaninoff; alike in *mélodies* and lieder she communicates through graceful, unforced delivery of words as well as notes. She is married to the conductor Paul Daniel.

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MAX LOPPERT

Rodgers, Richard (Charles) (*b* Hammels Station, Long Island, NY, 28 June 1902; *d* New York, 30 Dec 1979). American composer. He was the second son of Dr William A. Rodgers (originally Rogazinsky) and Mamie Levy, Russian Jews who had emigrated to the United States in 1860 and married in 1896. His father was an enthusiastic amateur who enjoyed singing the latest Broadway tunes accompanied on the piano by his wife. Richard showed early talent on the piano but resisted lessons, preferring to play by ear. In 1916, at the age of 14, he composed two songs at Camp Wigwam, Harrison, Maine, and the following year copyrighted his first song, 'Auto Show Girl'. Also in 1917 Rodgers completed the music and some lyrics for his first musical, *One Minute, Please*, the first of 14 amateur shows composed over the next eight years. Late in 1918 or early 1919 he was introduced to lyricist LORENZ HART (1895–1943), who shared Rodgers's appreciation of Jerome Kern and was looking for a composer. In a frequently quoted remark from his autobiography, Rodgers remembered that he 'left Hart's house having acquired in one afternoon a career, a partner, a best friend, and a source of permanent irritation'. After directing the reopening of Rodgers's next

amateur show, Hart contributed lyrics to most of the remaining amateur productions and for the next 24 years would become Rodgers's exclusive creative partner for 26 Broadway shows and nine films.

Within months of meeting, their song 'Any Old Place with You' was interpolated in *A Lonely Romeo* (1919), and several songs appeared in *Poor Little Ritz Girl* (1920). The next five years, however, were discouraging. Although they produced successful amateur Varsity Shows at Columbia University (which Rodgers attended from 1919 to 1921) and three shows at the Institute of Musical Art where Rodgers was studying theory and harmony with Percy Goetschius, their professional début with *The Melody Man* in 1924 was unsuccessful. When Rodgers was on the verge of abandoning Broadway to become a babies' underwear salesman, he received an invitation to compose some songs with Hart for a Theatre Guild fund-raising project. The resulting revue, *The Garrick Gaieties* (1925), a clever parody of popular contemporary plays and performers, was a great success, much of which was credited to the songs, especially 'Manhattan' from the unproduced *Winkle Town* (1922). Following this, Rodgers and Hart were able to produce a previously composed professional book musical, *Dearest Enemy* (1925), the first of many hit shows on Broadway with librettist Herbert Fields, in addition to several London successes over the next three years. Even with their considerable musical and dramatic strengths and frequent innovations, these early shows are virtually never revived. Nevertheless, the early hits as well as the modest successes and failures that followed *A Connecticut Yankee* (1927), have left a major legacy of perennial song favourites.

From 1931 to 1935 Rodgers and Hart spent most of their creative energies in Hollywood. Despite relatively limited productivity compared to their Broadway output, they produced three memorable film musicals (*Love Me Tonight* – and *The Phantom President*, both 1932, and *Hallelujah, I'm a Bum*, 1933), numerous isolated songs for popular film stars, and one unused song that became their major hit not associated with a show or a film, 'Blue Moon' (1934). In particular, *Love Me Tonight* – directed by Rouben Mamoulian, the future director of Gershwin's *Porgy and Bess* (1935) and Rodgers's first two musicals with OSCAR HAMMERSTEIN II (1895–1960), *Oklahoma!* (1943) and *Carousel* (1945) – is widely regarded as one of Hollywood's most innovative as well as tuneful film musicals. The film also introduced in 'Lover' what would become a personal trademark, the Rodgers waltz, eventually to include 'The Most Beautiful Girl in the World' from *Jumbo* (1935) and 'Falling in Love with Love' from *The Boys from Syracuse* (1938) with Hart, a waltz standard in almost every show between *Oklahoma!* ('Out of My Dreams') and *The Sound of Music* ('Edelweiss') with Hammerstein, and the title song from *Do I Hear a Waltz?* composed with Hammerstein's protégé Stephen Sondheim.

The return of Rodgers and Hart to Broadway with *Jumbo* inaugurated, first with Hart and then with Hammerstein, perhaps the most remarkable 15-year period of sustained artistic, popular, and financial success ever experienced by a Broadway composer. During the next eight years Rodgers and Hart had few rivals as they produced nine musicals, mostly hits. Of these, five had librettos by or were directed by George Abbott, four had choreography by George Balanchine, and three were directed by Joshua Logan. In addition to the many songs that would establish lives of their own – there are five standards alone in *Babes in Arms* (1937) – several shows have proven to be revivable, albeit with new books, including *On Your Toes* (1936), with its two full-length ballets staged by Balanchine, and *The Boys from Syracuse*, the first important Broadway musical adapted from Shakespeare. In its original form, *Pal Joey* (1940), with its unsavoury adult themes and its shiftless hell of a protagonist, is widely regarded as a major milestone in the development of the genre.

After a successful final show, *By Jupiter* (1942), Hart, increasingly incapacitated by alcoholism and other personal problems, was unable and unwilling to collaborate on a new Theatre Guild property, *Oklahoma!* (1943, 1979; London, 1947, 1998), and Rodgers joined creative forces with Hammerstein, with whom he had previously composed two amateur songs in 1919, also the year he began to work with Hart. In addition to its record-breaking run of 2212 performances, *Oklahoma!* launched a new Broadway era of thoughtful and convention-shattering musicals, with well-constructed central plots, imaginative and sometimes serious subplots, credible stories populated with believable and complex characters who spoke in an authentic vernacular, and songs and ballets that advanced the action. For the next two decades musicals were to be measured against the Rodgers and Hammerstein model of the 'integrated' musical, in which the various disparate dramatic components were united to the integrity of the whole. Rodgers's well-crafted songs to Hart's bittersweet and occasionally acerbic lyrics with rare exceptions demonstrated craft, originality, and an extraordinarily varied range of song styles, ranging from the jazzy 'Johnny One Note' to romantic ballads like 'My Heart Stood Still'. Although Rodgers's songs with Hammerstein continued to achieve independent popularity outside of their dramatic contexts, the songs themselves became less influenced by the jazz vernacular styles and favoured more complex and continuous forms over the more conventional 32-bar song patterns he had typically used with Hart.

In any event, Rodgers and Hammerstein shows became increasingly more important than individual songs, and during the first eight years of their collaboration, they created four of their five major international successes (*Oklahoma!*, *Carousel*, *South Pacific* and *The King and I*, and the successful film musical *State Fair*). Also during these years with Hammerstein, Rodgers produced many successful and profitable plays, including John Van Druten's *I Remember Mama* (1944), Anita Loos's *Happy Birthday* (1946) and Samuel Taylor's *The Happy Time* (1950), a successful revival of Kern and Hammerstein's classic musical *Show Boat* (1946), and the première of a rare non-Rodgers and Hammerstein musical hit during this period, Irving Berlin's *Annie Get Your Gun* (1946). Original musicals such as *Allegro* (1947) and later *Me and Juliet* (1953) were less critically and popularly successful, and *Pipe Dream* (based on John Steinbeck's *Sweet Thursday*) became their first adaptation to fail financially. After a successful televised broadcast of *Cinderella* (1957), a modestly successful stage musical, *Flower Drum Song* (1958), and a fifth international hit, *The Sound of Music* (1959, 1998), Hammerstein died of cancer. Rodgers, once again without a collaborator,

became his own lyricist as well as the composer of one last successful show, *No Strings* (1962).

Final collaborations with the lyricists Stephen Sondheim for *Do I Hear a Waltz?* (1965), Martin Charnin for *Two By Two* (1970) and *I Remember Mama* (1979), and Sheldon Harnick for *Rex* (1976), were marred by conflicts with collaborators and actors, shorter runs, and his own diminished artistry. He was also beset by health problems, including cancer of the jaw. The legacy of Rodgers and Hammerstein, however, continued to flower during these years when the filmed version of *The Sound of Music* (1965) became a huge international success. After the quick demise of *I Remember Mama*, his 40th new musical in 54 years, a brilliant revival of *Oklahoma!* on Broadway began three weeks before his death. He was survived by his wife Dorothy, whom he had married on 5 March 1930, and two daughters, Mary and Linda. Mary Rodgers (*b* New York, 11 Jan 1931), composed *Once Upon a Mattress* (1959), originally an off-Broadway musical that has enjoyed considerable international success, including a major New York revival in 1997.

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(*selective list*)

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The Richard Rodgers Collection (New York, 1990)
Rediscovered Rodgers and Hart (Secaucus, NJ, 1992)
Rodgers and Hammerstein Rediscovered (New York, *c*1990)

LH – *L. Hart*
OH – *O. Hammerstein II*

STAGE

only professional productions are listed

unless otherwise stated, all works are musicals and dates are those of first New York performance; where different, writers given as (lyricist; book author); principal orchestrators only are given

Fly with Me (LH), 1919, vs
Poor Little Ritz Girl (LH; G. Campbell and L. Fields), 28 July 1920, collab. S. Romberg
The Melody Man (play, H. Fields, Rodgers and LH [under pseud. H.R. Lorenz]), 13 May 1924; film 1930
Garrick Gaieties (revue, LH), 17 May 1925 [incl. Manhattan]
Dearest Enemy (LH; H. Fields), orchd E. Gerstenberger, 18 Sept 1925 [incl. Bye and Bye, Here in my Arms]
The Girl Friend (LH; H. Fields), orchd M. de Packh, 17 March 1926 [incl. The Blue Room, The Girl Friend]
Garrick Gaieties (revue, LH), 10 May 1926 [incl. Mountain Greenery]
Lido Lady (LH; G. Bolton, B. Kalmar, H. Ruby and R. Jeans), London, 1 Dec 1926
Peggy-Ann (LH; H. Fields), orchd R. Webb, 27 Dec 1926
Betsy (LH; I. Caesar, D. Freedman and W.A. McGuire), 28 Dec 1926
One Dam Thing after Another (revue, LH; Jeans), London, 19 May 1927
A Connecticut Yankee (LH; H. Fields), 3 Nov 1927 [incl. My heart stood still, Thou Swell]
She's my Baby (LH; Bolton, Kalmar and Ruby; LH), 3 Jan 1928
Present Arms (LH; H. Fields), 26 April 1928; film as Leathernecking, 1930
Chee-Chee (LH; H. Fields), orchd Webb, 25 Sept 1928
Spring is Here (LH; O. Davis), 11 March 1929 [incl. With a Song in my Heart]; film, 1930
Heads Up! (LH; J. McGowan and P.G. Smith), orchd R.R. Bennett, 11 Nov 1929; film, 1930
Simple Simon (E. Wynn, Bolton and LH), 18 Feb 1930 [incl. Ten Cents a Dance]
Evergreen (LH; B.W. Levy), London, 3 Dec 1930 [incl. Dancing on the Ceiling]; film, 1934
America's Sweetheart (LH; H. Fields), orchd Bennett, 10 Feb 1931 [incl. I've got five dollars]
Jumbo (LH; B. Hecht and C. MacArthur), orchd A. Deutsch and H. Spialek, 16 Nov 1935 [incl. Little Girl Blue, The Most Beautiful Girl in the World, My Romance]; film, 1962
On your Toes (LH; Rodgers, LH and G. Abbott), orchd Spialek, 11 April 1936, [incl. Slaughter on Tenth Avenue, There's a small hotel]; film, 1939
Babes in Arms (LH; Rodgers and LH), orchd Spialek, 14 April 1937, vs [incl. I wish I were in love again; Johnny One Note, The lady is a tramp, My Funny Valentine, Where or When]; film, 1939
I'd Rather be Right (LH; G.S. Kaufman and M. Hart), orchd Spialek, 2 Nov 1937
I Married an Angel (LH; Rodgers and LH), orchd Spialek, 11 May 1938 [incl. I married an angel, Spring is here]; film, 1942
The Boys from Syracuse (LH; Abbott, after Shakespeare: *The Comedy of Errors*), orchd Spialek, 23 Nov 1938, vs [incl. Falling in Love with Love, This can't be love]; film, 1940
Too Many Girls (LH; G. Marion jr), orchd Spialek, 18 Oct 1939 [incl. I didn't know what time it was]; film, 1940
Higher and Higher (LH; G. Hurlbut and J. Logan), 4 April 1940 [incl. It never entered my mind]; film, 1943
Pal Joey (LH; J. O'Hara), orchd Spialek, 25 Dec 1940 [incl. Bewitched]; film, 1957
By Jupiter (LH; Rodgers and LH), orchd D. Walker, 2 June 1942 [incl. Ev'rything I've Got]
Oklahoma! (OH, after L. Riggs: *Green Grow the Lilacs*), orchd Bennett, 31 March 1943, vs [incl. Oh, what a beautiful mornin', Oklahoma, People will say we're in love, The Surrey with the Fringe on Top]; film, 1955
Carousel (OH, after F. Molnar: *Liliom*), orchd Walker, 19 April 1945, vs [incl. If I Loved You, June is bustin' out all over, You'll never walk alone]; film, 1956
Allegro (OH), orchd Bennett, 10 Oct 1947, vs [incl. A fellow needs a girl, So Far]
South Pacific (OH; OH and J. Logan, after J.A. Michener: *Tales of the South Pacific*), orchd Bennett, 7 April 1949, vs [incl. Bali Ha'i, I'm gonna wash that man right outa my hair, Some Enchanted Evening, There is nothin' like a dame, A Wonderful Guy, Younger than Springtime]; film, 1958
The King and I (OH, after M. Landon: *Anna and the King of Siam*), orchd Bennett, 29 March 1951, vs [incl. Getting to Know You, Hello, young lovers, I have dreamed, I whistle a happy tune, Shall we dance, Something Wonderful, We kiss in a shadow]; film, 1956
Me and Juliet (OH), orchd Walker, 28 May 1953 [incl. No Other Love]
Pipe Dream (OH, after J. Steinbeck: *Sweet Thursday*), orchd Bennett, 30 Nov 1955, vs [incl. All at once you love her]
Flower Drum Song (OH; J. Fields and OH, after C.Y. Lee), orchd Bennett, 1 Dec 1958, vs [incl. I enjoy being a girl, Love look away, You are beautiful]; film, 1961
The Sound of Music (OH; H. Lindsay and R. Crouse, after M.A. Trapp: *The Trapp Family Singers*), orchd Bennett, 16 Nov 1959, vs [incl. Climb ev'ry mountain, Do-Re-Mi, Edelweiss, My Favorite Things, The Sound of Music]; film 1965
No Strings (Rodgers; S. Taylor), orchd R. Burns, 15 March 1962, vs [incl. No Strings, The Sweetest Sounds]
Do I Hear a Waltz? (S. Sondheim; A. Laurents), orchd Burns, 18 March 1965, vs [incl. Do I hear a waltz?]
Two by Two (M. Charnin; P. Stone, after C. Odets: *The Flowering Peach*), orchd E. Sauter, 10 Nov 1970, vs
Rex (S. Harnick; S. Yellen), orchd I. Kostal, 25 April 1976
I Remember Mama (Charnin and R. Jessell; T. Meehan after T. Van Druten and K. Forbes: *Mama's Bank Account*), orchd P.J. Lang, 31 May 1979
Songs for other stage works, incl. Any Old Place with You (LH), 1919; You are so lovely and I'm so lonely (LH), 1935; Rhythm (LH), 1936; I haven't got a worry in the world (OH), 1948

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Television musicals: Cinderella (OH, after C. Perrault), orchd Bennett, 31 March 1957; Androcles and the Lion (Rodgers, after G.B. Shaw), 1967
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Other: All Points West (LH), 1v, orch, orchd A. Deutsch, 1936; Nursery Ballet, pf, orchd R. Bargy, 1938; Ghost Town (ballet), orchd H. Spialek, 1939; Victory at Sea (suite), orchd R.R. Bennett, 1952; Winston Churchill, the Valiant Years (television series), orchd R.E. Dolan, H. Kay and E. Sauter, 1960

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GEOFFREY BLOCK

Rodio, Rocco (*b* Bari, Apulia, *c*1535; *d* Naples, after 1615). Italian composer and theorist. Both his volume of masses and the *Corona delle napolitane* (RISM 1570[18]) describe him as a native of Bari, and although the latter mentions that he had served Sigismund August of Poland he probably did not have a permanent post there. Kastner noted that Rodio's name does not appear in the surviving lists of Polish court musicians and suggested that his contacts with the Polish court originated with the marriage of Bona Sforza of Bari to Sigismund August. In his works printed after 1575 Rodio is described as 'Napolitano', and although it cannot be proved that he held a post either at the court or at the cathedral there, he evidently cultivated the acquaintance of distinguished Neapolitan composers and performers. He was a member of Gesualdo's academy in Naples, and together with other musicians founded the Camerata di Propaganda per l'Affinamento del Gusto Musicale. He probably also had ties with Spanish composers such as Diego Ortiz and Francesco Salinas.

Rodio's sacred works display a command of counterpoint and his madrigals and canzoni contain progressive harmonic and melodic features. The *Regole di musica*, which was reprinted twice and widely circulated outside Italy, also contains advanced theoretical views. Rodio edited and contributed a piece to the *Aeri racolti* (1577[8]), which is an interesting demonstration of Neapolitan attempts to adapt *arie da cantare* to various poetic forms.

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JOSEF-HORST LEDERER

Rodolfus of St Truiden [Rodulfus Sancti Trudonis; Rudolf of St Trond] (*b* Moustiers-sur-Sambre, nr Namur, *c*1070; *d* St Truiden, 1138). South Netherlandish ecclesiastic. He was abbot of St Truiden (north-east of Liège) from 1108 until his death. He began the *Gesta abbatum Trudonensium* (ed. in *PL*, clxxiii, 33–434; and Monumenta Germaniae historica, *Scriptores*, x Hanover, 1852/*R*, 227–317), in which he described all aspects of monastic life including musical practice at St Truiden and the teaching of boy scholars according to the methods of Guido of Arezzo. An anonymous tract *Quaestiones in musica* has sometimes been attributed to him, probably incorrectly (*see* ANONYMOUS THEORETICAL WRITINGS).

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GORDON A. ANDERSON/C. MATTHEW BALENSUELA

Rodolphe, Jean Joseph [Rudolph, Johann Joseph] (*b* Strasbourg, 14 Oct 1730; *d* Paris, 12 or 18 Aug 1812). Alsatian horn player, violinist and composer. Initially a pupil of his father, Theodor Peter Rudolph, he studied with J.-M. Leclair in Paris during the mid-1740s and played the violin in Bordeaux and Montpellier. By 1754 he was probably a violinist in the orchestra of the Duke of Parma, and studied counterpoint there with Tommaso Traetta from 1758. He joined the court orchestra at Stuttgart as a chamber virtuoso in 1760 (or shortly thereafter) and continued his studies with Jommelli. With J.-G. Noverre as choreographer he composed several ballets at Stuttgart: their most famous collaboration, *Médée et Jason*, was first performed in 1763 after Act 1 of Jommelli's *Didone abbandonata*. While visiting Paris, in 1764, he played a horn concerto at the Concert Spirituel and his comic opera, *Le mariage par capitulation*, was performed at the Comédie-Italienne later that year. This received only one performance, but *L'aveugle de Palmire* (1767), another unambitious *opéra comique* in the pastoral style (which Grimm dismissed as nothing more than 'a string of romances, rondos and couplets without end'), remained in the repertory for slightly longer and was re-staged, with a sumptuous mise-en-scène at Fontainebleau in 1776.

Rodolphe must have left Stuttgart permanently at the end of 1766 or early in 1767 (perhaps due to Noverre's dismissal and the reduction of the ballet budgets), for he was a member of the Prince of Conti's orchestra in Paris by 1767. He played both the violin and the horn in the Opéra orchestra, and later joined the royal chapel. Two further works received premières at court in 1773: *Isménor*, written for the wedding of the Count of Artois (later Charles X) and Marie-Thérèse of Savoy, and *Nanine*, a parody of Monsigny's *Aline, reine de Golconde* (1766). He again collaborated with Noverre in the ballet *Apelles et Campaspe* (1776) for Noverre's début as ballet-master at the Opéra, and rewrote *Médée et Jason* for a new production by Noverre in 1780. When Mozart visited Paris in 1778 Rodolphe befriended him and even tried to find a position for the young composer (letter of 14 May 1778). Rodolphe became a composition teacher at the new Ecole Royale de Chant et de Déclamation in 1784, but lost this position during the Revolution; he was reinstated as a solfège professor at the newly named Conservatoire in 1798, a post he held until 1802.

Rodolphe was apparently an exceptionally fine horn player. It is likely that he independently developed a technique for hand-stopping, and was probably the first to introduce this innovation to Parisian audiences. By demonstrating the horn's virtuoso and expressive resources, including a tone so sweet it was said to resemble that of a flute, he persuaded Jommelli and other composers to treat it as a solo instrument. His ballets mainly adhered to traditional French dance forms in the style of Rameau, with none of the German folksong influence found in the works of F.J. Deller, his colleague at Stuttgart. His two theory methods proved popular, his *Solfège ou Nouvelle méthode de musique* (1784) remaining in use throughout the 19th century. It is probable that he was the father of Anton Rudolph (*b* *c*1770), a violinist and possibly also a horn player in Regensburg, who published two sets of variations for solo violin with orchestral accompaniment in 1802.

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Renaud et Armide (ballet, choreog. J.-G. Noverre), Stuttgart, 11 Feb 1761; choreog. by E. Lauchery, 1765; formerly in *D-DS*, ed. DDT, xliii–xliv (1913/*R*)
Psyche et l'Amour (ballet, choreog. Noverre), Stuttgart, Hof, 11 Feb 1762, lost
L'épouse persane, Stuttgart, Hof, 11 Feb 1762
Médée et Jason (ballet, choreog. Noverre), Ludwigsburg, 11 Feb 1763; choreog. Regnaud, Kassel, 1773; rev. Noverre, Paris, Opéra, 30 Jan 1780; *F-Po*, formerly *D-DS*, ed. in DDT, xliii–xliv (1913/*R*)
Les Danaicles ou Hypermnestre, Stuttgart, Hof, 11 Feb 1764
Le mariage par capitulation (oc, 1, L.H. Dancourt), Paris, Comédie-Italienne, 3 Dec 1764
Apollon et Daphne (ballet, choreog. Lauchery), Kassel, *c*1764, collab. Deller, music lost; scenario (Kassel, *c*1764)
L'aveugle de Palmire (comédie-pastorale mêlée d'ariettes, 2, Desfontaines [F.G. Fouques], after Mme Riccoboni: *L'aveugle*) Paris, Comédie-Italienne, 5 March 1767, *F-Pc* (Paris, 1768)
Titon et l'Aurore (ballet, choreog. Lauchery), Kassel, 1767, collab. Deller, music lost; scenario (Kassel, 1767)
Telephe et Isménie ou La mort d'Eurite (ballet, choreog. Lauchery), Kassel, 1768, collab. Deller, music lost; scenario (Kassel, *c*1768)
Isménor (ballet-héroïque, 3, Desfontaines), Versailles, 17 Nov 1773
Nanine, soeur de lait de la reine de Golconde (pastorale en ariettes et vaudevilles, 3, Desfontaines or P.-T Gondot), Fontainebleau, 1773
Apelles et Campaspe (ballet, choreog. Noverre), Paris, Opéra, 1 Oct 1776

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FRIDERICA DERRA DE MORODA (with ELISABETH COOK)

Rodotheatos [Rhodhotheatos], **Dionyssios** (*b* Ithaca, 1849; *d* Italy, ? after 21 Oct 1893). Greek composer. The son of a judge, he spent his childhood in Corfu, where he learnt music from Mantzaros; he then studied for seven years at the Naples Conservatory. In Corfu he composed the opera *Roberta di Cherandini*, and he subsequently completed his studies at the Milan Conservatory, later travelling in Austria and Germany. In 1875 he received an award in the third Olympia competition in Athens. He was vice-president of the musical section of the Corfu Philharmonic Society from 1875 to 1886, teaching harmony and counterpoint. His opera *Oïtona* was staged in Corfu in 1876, as a result of which he was awarded a gold medal

by the society. In 1885 he published *Hymnos pros tin Patridha*, and in 1886 his treatise on harmony, *Peri harmonias: theoritiki ke praktiki pragmateia*, probably the earliest Greek textbook on harmony. While still in Corfu Rodotheatos was afflicted by a serious mental disorder, and he died, probably in an asylum, in Italy. The existence of copies of his three symphonic works and his *Inno funebre* (*Gr-An*) suggest the survival of the originals in some unknown Ionian archive.

Rodotheatos, whose output embraces nearly all genres cultivated by Ionian Greek composers, was one of the most important forerunners of Samaras and Camilieri. His symphonic poems show the development of Greek orchestral music from the one-movement sinfonias of Mantzaros and Padovanis; *Lo Cid* and *Atalia* are in fact suites in several movements. His music exploits dramatic alternation of quick and slow tempos to contrast between chromaticism and cantilenas, and displays versatility in quick movements and dramatic climaxes (such as the finale of *Lo Cid* and the third, fifth and sixth movements of *Atalia*), which renovate conventional operatic formulae; his expressive cantilenas (the Larghetto for solo flute in *Idée allégorique*, or the beautiful solo oboe opening of *Lo Cid*) sustain long melodic lines with the technique of developing variation.

WORKS

all but 'La mia stella' in GR-An

Stage: Roberta di Cherandini (op, 3), before 1875, unperf., lost; Oïtona (azione melodramatica, 1, after Ossian: *Nuath*), Corfu, San Giacomo, Jan 1876, lib (Corfu, 1876), music lost; other works, lost

Inst: Rapsodie: Idée allégorique, orch; Lo Cid, poema sinfonico, orch; Atalia, poema sinfonico, orch, 1893; Apohaeretismos is tous ektaktous efédrous [Farewell to the Emergency Reservists], march, band; A Vittorio Emmanuele II, Re d'Italia, inno funebre, band, 1878; Elvira, polka-mazurka, E♭, pf, 1874; Ermelinda, polka-mazurka, E♭, pf, also arr. band

Vocal: Hymnos pros tin Patridha [Hymn to the Fatherland] (P. Soutsos), S, T, Bar, chorus, pf, 1885; Dithyramvos (S. Melissinos), male vv, ?1882 (Corfu, n.d.); Epiklissis is tin eleftherian [Invocation to Freedom], male vv, pf (Naples, n.d.); Paraklissis is tin Theomitora tis orfanis ke mikrarravoniasménis [Prayer to the Mother of God of an Orphan Maiden Early Betrothed], Mez, pf (Naples, n.d.); La mia stella (F. Villani), T, pf (Milan, n.d.)

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GEORGE LEOTSAKOS

Rodrigo (Vidre), Joaquín (*b* Sagunto, 22 Nov 1901; *d* Madrid, 6 July 1999). Spanish composer. Blind from the age of three, he began his musical education at an early age and took lessons in composition with Francisco Antich in Valencia. In 1927 he moved to Paris as a pupil of Dukas at the Ecole Normale. After his marriage in Valencia in 1933 to the Turkish pianist Victoria Kamhi, he returned to Paris for further study at the Conservatoire and the Sorbonne. He lived and worked in France and Germany during the Spanish Civil War, and returned finally to Madrid in 1939. Soon after the première in 1940 of his first concerto, the *Concierto de Aranjuez* for guitar, he began to be recognized as one of the leading composers in Spain. Apart from writing a great deal of music during the following years, he was active as an academic and music critic, writing for several newspapers and publishing articles on a wide range of topics. He also worked in the music department of Radio Nacional and for the Spanish National Organization for the Blind (ONCE). In 1947 he was appointed to the Manuel de Falla Chair of Music at Complutense University, Madrid, created especially for him, and in 1950 he was elected to the Real Academia de Bellas Artes de S Fernando.

During these and subsequent years he made several tours throughout Spain, Europe, the Americas and Japan, teaching, giving piano recitals and lectures, and attending concerts and festivals of his own music. Amongst the most important of these were Argentina (1949), Turkey (1953 and 1972), Japan (1973), Mexico (1975) and London (1986). Distinctions awarded to Rodrigo included the Gran Cruz de Alfonso X el Sabio (1953), the Légion d'Honneur (1963), election as a member of the Académie Royale des Sciences, des Lettres et des Beaux-Arts of Belgium (1978) to the place left vacant on the death of Benjamin Britten, and honorary doctorates from the University of Salamanca (1964), the University of Southern California (1982), the Universidad Politécnica de Valencia (1988), and the Universities of Alicante, Madrid (both 1989) and Exeter (1990). A series of concerts and recitals to celebrate his 90th birthday took place throughout the world during 1991 and 1992. Two significant distinctions of Rodrigo's old age were the conferment of the hereditary titles 'Marqueses de los Jardines de Aranjuez' on the composer and his wife Victoria by King Juan Carlos I in 1992, and the award of the Premio Príncipe de Asturias de las Artes in 1996.

During the second half of the 20th century Rodrigo came to occupy a position in Spanish musical life close to that of Manuel de Falla in the first. Like his mentor, he cultivated a style far removed from the major currents of European musical development and, as with Falla, his music needs to be judged in the context of Spain's classical and traditional music, art and literature. His compositions number around 170, including 11 concertos, numerous orchestral and choral works, 60 songs, some two dozen pieces each for piano and guitar, and music for the ballet, theatre and cinema. His published writings (1999) also demonstrate a remarkable breadth of knowledge of music and the arts. Rodrigo's music attracted favourable attention from both critics and performers from the start of his career, first in Valencia and Paris and subsequently worldwide. His first two guitar concertos, *Concierto de Aranjuez* and *Fantasía para un gentilhombre*, also achieved remarkable popularity. From the late 1970s onwards, however, appreciation of his music began to broaden. Wider knowledge of his music demonstrated that the charge that Rodrigo merely repeated the formula of his first concerto in later ones could no longer be substantiated, and recordings showed the quality of such works as the symphonic poem *Ausencias de Dulcinea* (1948), the Scarlatti-inspired piano suite *Cinco sonatas de Castilla* (1950–51), the *Invocación y danza* for solo guitar, written in homage to Falla (1961), the austere *Himnos de los neófitos de Qumrán* (1965), the brilliant *Concierto madrigal* for two guitars (1966), based on a Renaissance love-song, or the serenely beautiful *Cántico de San Francisco de Asís* (1982). Happily the composer's 90th birthday was also the occasion for thoughtful and appreciative critical re-evaluations of Rodrigo's music.

Rodrigo's music was fundamentally conservative, 'neo-casticista', or 'faithful to a tradition', to use the composer's own words. His first works revealed the influence of composers such as Granados, Ravel and Stravinsky, but his individual musical voice was soon heard in the songs, piano works and orchestral pieces composed during the 1920s and 30s. As he matured, his wide knowledge of and sympathy with the music and culture of earlier times bore fruit. His forms were traditional, but appropriate for his purposes, and his musical language, drawn from both Classical and nationalist sources, underpinned a melodic gift of remarkable eloquence. He made many of the finest settings of classical Spanish poetry, his guitar pieces are in the central repertory, and his concertos are the most significant such works composed in Spain.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: 5 piezas infantiles, 1924; Zarabanda lejana y villancico, 1930; Per la flor del lliri blau, 1934; Concierto de Aranjuez, gui, orch, 1939; Concierto heroico, pf, orch, 1942; Concierto de estío, vn, orch, 1943; Conc. in modo galante, vc, orch, 1949; Concierto serenata, hp, orch, 1952; Soleriana, 1953; Fantasía para un gentilhombre, gui, orch, 1954; Música para un jardín, 1957; Sones en la Giralda, hp, orch 1963; Concierto madrigal, 2 gui, orch, 1966; Adagio, wind, 1966; Concierto andaluz, 4 gui, orch, 1967; A la busca del más allá, 1976; Concierto pastoral, fl, orch, 1977; Concierto como un divertimento, vc, orch, 1981; Concierto para una fiesta, gui, orch, 1982

Pf: Suite, 1923; Preludio al gallo mañanero, 1926; 4 piezas, 1938; 4 estampas andaluzas, 1946–54; 5 sonatas de Castilla con toccata a modo de pregón, 1950–51; 3 evocaciones, 1981

Gui: Zarabanda lejana, 1926; Por los campos de España, 1939–42; 3 piezas españolas, 1954; Tonadilla, 2 gui, 1960; Invocación y danza, 1961; Sonata a la española, 1969; Sonata giocosa, 1970; Tríptico, 1978

Vn: 2 esbozos, vn, pf, 1923; Capriccio, 1944; Sonata pimpante, vn, pf, 1966; 7 cançons valencianes, vn, pf, 1982

Vc: Siciliana, vc, pf, 1929; Sonata a la breve, vc, pf, 1978; Como una fantasía, 1979

STAGE

Pavana real (ballet, V. Kamhi), 1955; El hijo fingido (zarzuela, after Lope de Vega), 1964

VOCAL

Cántico de la esposa, 1v, pf/orch, 1934; Tríptic de Mossèn Cinto, 1v, orch, 1935; Ausencias de Dulcinea, Bar, 4 S, orch, 1948; 4 madrigales amatorios, 1v, pf/orch, 1948; Diez canciones españolas, 1v, pf, 1951; 3 villancicos, 1v, pf/gui, 1952; Música para un códice salmantino, Bar, SATB, orch, 1953; Cánticos nupciales, 3 S, org, 1963; Cantos de amor y de guerra, 1v, orch, 1965; 4 canciones sefardíes, 1v, pf, 1965; Himnos de los neófitos de Qumrán, 3 S, TB, orch, 1965; Rosaliana, 1v, orch, 1965; Con Antonio Machado, 1v, pf, 1971; Líricas castellanas, 1v, 3 insts, 1980; Cántico de San Francisco de Asís, SATB, orch, 1982

Principal publishers: Chester, Ediciones Joaquín Rodrigo, Schott, UME

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F. Sopeña: *Joaquín Rodrigo* (Madrid, 1946, 2/1970)
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A. Iglesias: *Joaquín Rodrigo: su obra para piano* (Madrid, 1965, 2/1996)
J.M. Gironella: *100 españoles y Dios* (Barcelona, 1969)
M.G. Santos: *Españoles universales* (Madrid, 1969)
M. Veyrat: *Hablando de España en voz alta* (Madrid, 1972)
A. Fernández-Cid: *La música española en el siglo XX* (Madrid, 1973)
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G. Wade: *Joaquín Rodrigo and the Concierto de Aranjuez* (Leeds, 1985)
V. Kamhi de Rodrigo: *De la mano de Joaquín Rodrigo: historia de nuestra vida* (Madrid, 1986; Eng. trans., 1992 as *Hand in Hand with Joaquín Rodrigo: my Life at the Maestro's Side*)
W. Moser: 'Aranjuez und die Folgen: Leben und Werk des Komponisten Joaquín Rodrigo', *Gitarre & Laute*, ix (1987), 21–6
R.P. Calcraft, ed.: *Catálogo general de obras de Joaquín Rodrigo* (Madrid, 1990, 4/2000)
Joaquín Rodrigo 90 aniversario, ed. Sociedad General de Autores de España (Madrid, 1991; Eng. trans. 1992) [incl. catalogue of works]
J. Arnau Amo: *La obra de Joaquín Rodrigo* (Valencia, 1992)
G. Wade: *Distant Sarabandes: the Solo Guitar Music of Joaquín Rodrigo* (Leeds, 1996)
A. Iglesias, ed.: *Escritos de Joaquín Rodrigo* (Madrid, 1999)
E. Moyano Zamora: *Concierto de una vida: memorias del Maestro Rodrigo* (Madrid, 1999)

RAYMOND CALCRAFT

Rodrigo de la Guitarra (*b* ?Seville, before 1400; *d* after 1457). Spanish instrumentalist. He was among the most famous musicians who served the Trastámara family, and formed part of the entourage which Fernando I of Castile took with him when he took possession of the Aragonese throne in 1412. After entering the service of Alfonso V the Magnanimous as 'ministril de cámara', he visited the Count of Foix. Two years later he visited the courts of Navarre and Castile with his servant Diego, who was a singer. He then went to Naples with Alfonso, who in August 1421 awarded him the title of 'Consul of the Castilians' in Palermo. In December 1423 he was in Barcelona. Rodrigo and Diego, 'lute and guitar players', were mentioned for the last time in an Aragonese document of 6 January 1427. On 15 August 1458 Rodrigo took part in the procession of the Assumption in Toledo. The repertory of Rodrigo and Diego, like that of their colleagues, probably included Spanish *romances* and songs. It has been suggested that Rodrigo may be identifiable with the RODERICUS of *F-CH* 564, but this seems unlikely.

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H. Anglés: 'La música en la corte real de Aragón y de Nápoles durante el reinado de Alfonso V el Magnánimo', ibid., 963–1028
M.C. Gómez: *La música en la casa real catalano-aragonesa durante los años 1336–1432* (Barcelona, 1979), 58–60, 190–91
M.C. Gómez: 'Some Precursors of the Spanish Lute School', *EMc*, xx (1992), 583–93

MARICARMEN GÓMEZ

Rodrigues Coelho, Manuel (*b* Elvas, *c*1555; *d* probably at Lisbon, *c*1635). Portuguese composer and organist. He probably began his musical studies at Elvas Cathedral about 1563 and may also have studied at Badajoz Cathedral, where he served as temporary organist from 1573 to 1577. During the 1580s he returned as organist to Elvas Cathedral, where he remained until in 1602 he became king's chaplain and organist at the Lisbon court. He retired on 13 October 1633.

Rodrigues Coelho's only known published collection, *Flores de musica pera o instrumento de tecla & harpa* (Lisbon, 1620/*R*; ed. in PM, i, iii, 1959–61; xxv, 1974), the earliest surviving keyboard music printed in Portugal.

Its contents span his creative life up to 1620. The most important are the 24 *tentos* (three for each tone), several of which are between 200 and 300 bars long. They are based on the imitative treatment of one or more themes in long notes, which are enhanced by much lively figuration with dotted and triplet figures sometimes repeated as many as 40 times consecutively. The themes are not related to each other. Dissonance is rare, and the broken-keyboard device (*medio registro*) common in Spanish music is not used. A second, larger group consists of 97 versets, most based on plainchant melodies richly elaborated with figuration; these include 35 for Kyries and 23 which have a verse of the *Magnificat* or *Nunc dimittis* sung to organ accompaniment. There are also four pieces based on the traditional Spanish melody *Pange lingua* and four intabulations of Lassus's chanson *Susanne ung jour*.

Rodrigues Coelho's musical style stems from that of Cabezón but is also indebted to Sweelinck and the English virginalists, who could have been known in Lisbon through residents such as Rinaldo del Mel and the elder Francis Tregian.

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BARTON HUDSON

Rodríguez, Arsenio [né Ignacio Loyola] (*b* Guira de Macurije, Matanzas, 30 Aug 1911; *d* Los Angeles, 1971). Cuban composer and bandleader. Blinded by a mule kick at the age of six, Rodríguez was a gifted *tres* player (the Cuban three double-coursed guitar) renowned for his developments of Cuban SON in the 1940s. His innovations include expanding the *son conjunto* or ensemble from one trumpet to three, and the addition of piano and *conga* drums. In contrast to the lighter, upbeat *son* developed in eastern Cuba during the 1920s, he created a 'heavier', more percussive style influenced by the Afro-Cuban rumba centred on Havana and Matanzas. Many of his compositions are classified as *son montuno* (mid-tempo pieces emphasizing the compelling rhythmic repetitions of the *montuno* sections), often called '*diablos*' in allusion to their devilishly exciting arrangements. Some of his most famous songs include *Bruca manigua*, *Dile a Catalina*, *Anacaona*, *Pa'que huele*, *Tumba palo cucuyé*, *El reloj de pastora* and *Fuego en el 23*. Rodríguez's aggressive and dynamic sound had an enormous influence on later New York and Puerto Rican salsa bands of the 1970s.

Rodríguez founded his first band in 1942, taking over leadership of the Sexteto Bellamar. In 1946–50 he established what many consider to be his 'classic' *conjunto*, with whom he made some of his best recordings. Among the distinguished members of this group were the pianist Lilí Martínez, trumpeter Felix Chappotín and vocalist Miguelito Cuní, who each established renowned *conjuntos* of their own after Rodríguez left Cuba for New York in 1951. Through the 1950s and early 60s he continued to play and record in New York, but without the strong profile he had enjoyed in Cuba. He died virtually forgotten.

RECORDINGS

Legendary Sessions 1947–53, Arsenio Rodríguez (with Chano Pozo and Machito), reissued Tumbao 17 (1992)
Montuneando 1946–50, Arsenio Rodríguez y su Conjunto, reissued Tumbao 31 (1993)

LISE WAXER

Rodríguez, Marcela (*b* Mexico City, 18 April 1951). Mexican composer. She began her musical career as a guitarist, studying with Miguel López-Famos and later with Abel Carlevaro (1975). She also took composition courses, notably with Brouwer (1975), Lavista and Lozano (1975–8). Rodríguez's style is characterized by the constant use of chromatic textures, by a meticulous melodic design and by a handling of patterns that approaches minimalism. Her opera *La sunamita* – the culmination of previous theatre music – is vital and dramatic, driven by the strength of the musical characterization of the main protagonists; the plot tells of an old landowner and his young niece, whom he obliges to marry him with the false promise of leaving her his fortune and of preserving her honour. Drama as a source of inspiration has continued in such works as *Arias* to texts by Alarcón and Juana I. de la Cruz.

WORKS

Op: La sunamita, (2, C. Pereda, after I. Arredondo), 1990, Mexico City, Teatro de la Cuidad, 1 Aug 1991
Incid music: Qué formidable burdel (E. Ionesco), 1979; Como va la noche Macbeth (J. Rodríguez), 1983; El cartero del rey (R. Tagore), 1983; Exámen de maridos (J.R. de Alarcón), 1986; Yourcenar, o cada quien su Marguerite (Rodríguez, after M. Yourcenar), La última Diana (S. Magaña), 1990; La casa del español (V.H. Rascón), 1992; Las adoraciones (J. Tovar), 1993; Doble filo (E. Aura), 1993; Yerma (F. Garciá Lorca), 1993
Orch: Fantasía, str orch, ob, perc, 1984; Nocturno, 1986; La fábula de las regiones, str orch, 1990; Religiosos incendios, 1991; Concierto para flautas dulces, 1993; Gui Conc., 1993; Vc Conc., 1994
Vocal: A veces, SATB, 1994; Arias sobre romances (J.I. de la Cruz), S, pf, perc, str, 1995; 8 arias de J. Ruiz de Alarcón, S, hpd, 1990; Lumbre III (A. Mutis), T, vc, 1996
Chbr and solo inst: Este mundo (Str Qt no.1), 1984; Madrugada, 2 gui, 1985; Calles que se bifurcan, 2 gui, 1986; Paisaje, perc, 1986; Flug, 2 tpt, 2 trbn, perc, 1988; Lumbre I, vc, 1988; Nocturnos, gui, 1988; Amigas de los ojos, 2 gui, 1989; Tarde de circo, gui, 1989; Libro de los elementos, rec, fl, vc, pf, 1989; 4 miniaturas, rec, 1991; Verano, chbr orch, 1994; Lumbre II, vc, 1996; Hilos, hpd, 1994; St Qt no.2, 1994; St Qt no.3, 1996

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RICARDO MIRANDA-PÉREZ

Rodríguez (Suárez-Arange), Nilo (Manuel) (*b* Jagüey Grande, 19 Sept 1921; *d* Havana, 23 Jan 1997). Cuban composer. He began to study music in his native town before moving to Havana in 1941, where he studied composition with Ardévol at the city's municipal conservatory. He was a founder and vice-president of the Sociedad Cultural Nuestro Tiempo (1951–61), and a founder-director of the School of Music attached to the Escuela Nacional de Arte (1962–5). From 1965, he was an adviser to the Cuban Ministry of Culture's Department of Music and was heavily involved in music publishing. He turned to professional composition in the late 1940s, but only came to prominence after winning the 1952 Premio Nacional de Música for his symphonic work *El son entero*, dedicated to Nicolás Guillén and first performed in 1953. The musical language of this and other works of the same period has strongly nationalistic connotations, a characteristic that is also apparent in

his compositions of the 1960s, which in addition involved experimentation and the search for fresh tonal qualities. The relationship in Cuban music between rhythm and language were also decisive factors in the creation and interpretation of his work. His most outstanding achievements included the conception and performance of epic cantatas using massed choirs, soloists and orchestra, such as the *Elegía y canto por José Martí* (1952), *Cantata por la paz* (1953) and that dedicated to Manuel Ascunce Domenech (1965), the teacher murdered during the literacy campaign in Cuba in 1961.

WORKS
(*selective list*)

Orch: Serenata, str, 1949; El son entero, 1952; Papá Montero, suite, 1956; Impronta, 1966–7; Cantares, str, 1969; Continuidad y contraste, 1969–70; Sonante, 1975–6; Canto abierto, tpt, orch, 1979; Suite sinfónica ('Humorada'), 1982; Sonorística, 1985; Preludio elegíaco, vn, orch, 1986; Concertante, tuba, orch, 1988–9; Juegos sonantes, sax, orch, 1990–91

Wind band: Suite Caleidoscópica, 1980

Chbr and solo inst: Sonata, vn, va, 1948; Qnt no.1, fl, ob, vn, va, vc, 1951; Divertimento, 11 insts, 1957; Triplum, ob, cl, bn, 1964; Sonante I, pf, 1964; Sonante II, pf, 1969; Intersonante 1, 6 fl, sax, pf, perc, 1971; Concertante a solo I, II, III, cb, 1975; Boceto cubano, vn, pf, 1976; Ámbito I, gui, 1976; Ámbito II, gui, 1976; Ámbito III, ob, 1977; Ámbito IV, fl, 1978; Ámbito V, vc, 1979; Diálogo concertante, va, pf, 1985; Qnt no.2, 1986

Vocal: Viento, vv, 1946; Elegía y canto a José Martí (cant. R. Chacón), T, orch, 1952; Cant. por la paz (R.F. Retamar), 1953; Palma sola, vv, 1959; Canción de cuna para despertar a un negrito (N. Guillén), V, fl, pf, 1963; Cantata a Manuel Ascunce (A. Benítez), S, T, Bar, 1965; Cant. a Lenin (Huidobro, Guillén, A. Augier, Citas Declaración de La Habana), S, T, Bar, 1970; Poema elegíaco (Augier), V, spkr, eng hn, orch, 1994

Principal publisher: Editora Musical de Cuba

VICTORIA ELI RODRÍGUEZ

Rodríguez, Robert (Xavier) (*b* San Antonio, TX, 28 June 1946). American composer. He studied the piano as a child and then took two degrees in composition at the University of Texas, Austin, before completing his doctorate at the University of Southern California in 1975. His teachers included Hunter Johnson, Ingolf Dahl, Druckman, Maderna and Carter. From 1969 to 1976 he worked intermittently with Nadia Boulanger in Fontainbleu and Paris. Rodríguez taught at USC from 1973 to 1975, and since 1975 at the University of Texas, Dallas. Awards include the Prix de Composition Musicale Prince Pierre de Monaco (1971), the Prix Lili Boulanger (1972), a Guggenheim Fellowship (1979) and the Goddard Lieberson Award from the American Academy and Institute of Arts and Letters (1980). He was president of the Texas Composers Forum (1984–96). He has also been composer-in-residence with the Los Angeles Chamber Orchestra (1974), the Dallas SO (1982–5), and the San Antonio SO (1996–9).

Rodríguez is a practical composer who has contributed to the repertory where he perceives a need. While best known for his operas and orchestral work, he has also been prolific as a chamber music composer. He has a strong literary and historical bent; most of his compositions are programmatic. In recent years he has also produced several successful pieces for children. Many of his scores juxtapose serial techniques with pronouncedly tonal styles, as in *Estampie*, which merges a medieval dance with ragtime and 12-note rows. In his finest works, such as *A Colorful Symphony* and *Sinfonía à la Mariachi*, the immediacy and fast-paced clarity of tonal popular music is synthesized with the multi-layered complexity of the post-Webern tradition. While lyrical atonality informs most of his work, Rodríguez's music embraces many styles, ranging from Gregorian chant to jazz. His scores also allude occasionally to earlier composers such as Bach, Mozart and Beethoven, often in an unexpected or humourous manner.

WORKS
(*selective list*)

Stage: Le Diable Amoureux (op, 1, F. Boerlage and R. Rodríguez), 1978; Suor Isabella (op, 1, D. Dibbern after G. Boccaccio), 1982; Tango (op, 1, Rodríguez), 1985; Monkey See, Monkey Do (children's op, 1, M. Duren and Rodríguez), 1986; The Ransom of Red Chief (children's op, 1, D. Dibbern after O. Henry), 1986; The Old Majestic (op, 2, M. Duren), 1988; Frida (op, 2, H. Blecher and M. Cruz), 1991, rev. 1993

Orch: Favola boccacesca, sym. poem, 1979; Estampie, ballet, small orch, 1981; Oktoechos, conc. grosso, 2 groups of soloists, orch, 1983; Trunks (Rodríguez), nar, orch, 1983; A Colorful Sym. (N. Juster), nar, orch, 1987; A Gathering of Angels, 1989; Ursa, Four Seasons, db, orch, 1990; Piñata, concert ov., 1991, Scrooge (concert scenes, C. Dickens, Rodríguez), B-bar, chorus, orch, 1994; Adoración ambulante (folk celebration), T, B, SATB, children's chorus, orch, perc ens, mariachi band, church bells, 1994; Sinfonía à la Mariachi, conc. grosso, 1997; Forbidden Fire (collage of Prometheus-related texts), B-Bar, double chorus, orch, 1998

Band: The Seven Deadly Sins, ww, perc, 1984, arr. full orch 1992

Chbr: Trio I, pf trio, 1971; Chronies, b cl, perc, 1981; Estampie, cl, vc, perc, pf, 1981; Meditation, fl, cl, vc, perc, 1981; Sonatina d'estate, fl, pf, 1982; My Lady Carey's Dompe, tpt, hn, pf/hpd, 1985; Les niais amoureux, cl, vn, vc, pf, 1989; The Song of Songs (Shir Hashirim) (S. Aleichem, trans. C. Leviant, Bible) S, nar, chbr ens, 1992; Meta 4, ballet, str qt, 1993

Realizations of Bach, Monteverdi

Principal publisher: G. Schirmer

LAURIE SHULMAN

Rodríguez, Tito [Pablo] (*b* San Juan, 4 Jan 1923; *d* New York City, 28 Feb 1972). Puerto Rican popular singer, bandleader and composer. Raised in Puerto Rico, he arrived in New York City in 1939, singing in the band of his brother Johnny before moving on to perform in the orchestras of Enric Madriguera, Xavier Cugat and Noro Morales. He recorded the hit song *Bim-bam-bum* with Cugat in 1942. In 1946 he joined the band of José Curbelo along with another promising young musician, Tito Puente, then left to form a small ensemble of his own in 1947, and by the early 1950s had established one of the leading mambo orchestras in New York. Like fellow 'Mambo Kings' Puente and Machito, he performed regularly at the Palladium Ballroom.

One of the most popular vocalists and Latin bandleaders of the 1950s, Rodríguez is best remembered for his romantic songs. His band was notable for its driving rhythm section and tight horns, a perfect complement to his velvety voice and improvisatory skills as a *sonero*. Among his most famous songs from this era are dance numbers such as *Mama Güela* and *Vuele la paloma*. During the 1960s Rodríguez put the mambo aside and recorded many famous boleros, such as *Inolvidable*, *Mi ultimo fracaso*, *Lo mismo que a usted*, *Llanto de luna*, *Ha Llegado la hora*, *Cara de payaso* and *Tiemblas*. He remained active up until his death in 1972. See also J.S. Roberts: *The Latin Tinge: the Impact of Latin American Music on the United States* (New York, 1979).

LISE WAXER

Rodríguez, Vicente (*b* Onteniente, nr Valencia; *d* Valencia, bur. 16 Dec 1760). Spanish organist and composer. After the death of Cabanilles he was named interim organist of

Valencia Cathedral on 1 June 1713 and was awarded the permanent post on 1 April 1715 after a competitive examination, retaining it until his death. His brother Félix Jorge Rodríguez (*d* 1748) was second organist and harpist there from 1703 until his death.

Rodríguez's masterpiece is a beautifully prepared manuscript, *Libro de tocatas para cimbalo repartidas por todos los puntos de un diapason* (*E-Boc*), which contains 30 harpsichord toccatas and a pastorela, arranged in ascending chromatic order through the available major and minor keys. These are actually sonatas (so called in the individual titles), some in several movements, but most in the single-movement bipartite form of Domenico Scarlatti and Soler. The style is animated and brilliant, with frequent hand-crossings. Textures are varied, including lively figuration, ornamented melody, full chords and occasional fugal passages. Sharp dissonance, chromaticism and a wide range of modulatory schemes occur. One of these works was published by Joaquin Nin (*Classiques espagnols du piano*, ii, Paris, 1928).

The organ works of Rodríguez include three colourful multi-movement toccatas in fanfare style (*de batalla*) and an incomplete *Pange lingua* (both at *E-Bc*). The style and type of notation of *Gran salmodia por Rodriguez* (*E-Bc*) indicate that it was composed by Vicente Rodríguez rather than the younger Felipe (1759–1814), whose works are also at the Biblioteca Central in Barcelona; among the 64 versets for the eight tones are a number of fugues with strikingly chromatic subjects. Two masses and two motets are at Valencia (*E-VAc*).

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J. Climent: 'Organistas valencianos de los siglos XVII y XVIII: Organistas de la catedral', *AnM*, xvii (1962), 179–208, esp. 192 [incl. further biographical data and Rodríguez's will]

ALMONTE HOWELL

Rodríguez de Hita [Ita, Yta], **Antonio** (*b* Valverde de Alcalá, 18 Jan 1722; *d* Madrid, 21 Feb 1787). Spanish composer and theorist. He attended the choir school of the prebendary church of Alcalá de Henares (where the theorist Andrés Lorente had served as organist), and was *maestro de capilla* of that church from 1738 to 1744. In 1744 he became *maestro de capilla* of Palencia Cathedral; three years later he was ordained to the priesthood. His works for Palencia Cathedral included *Escala diatónico-chromático-enharmónica* (1751), a cycle of 75 short imitative pieces for up to five wind players, ordered according to tonality and mode, as well as Latin sacred works and villancicos. In 1757 he published *Diapasón instructivo*, one of the most important and progressive Spanish musical treatises of the 18th century. Following the liberal ideas defended by B.J. Feijoo in his *Cartas eruditas y curiosas*, he justified innovations as long as they provided aural pleasure, thus opposing the rationalist view of music. This aspect of the treatise was criticized by the moderate A.V. Roel del Río in his *Razón natural i científica de la música* (1760).

During this period, Rodríguez applied unsuccessfully for more prestigious posts; eventually in September 1765 he succeeded José Mir y Llusá as *maestro de capilla* of the Monasterio de la Encarnación in Madrid, which enjoyed royal patronage.

Barely three years after his arrival, he began a short but brilliant career as a composer of stage music, collaborating mainly with the dramatist Ramón de la Cruz (1731–94). These productions took place during the enlightened period of rule under the Count of Aranda, president of the Council of Castille between 1766 and 1773; their first joint work, the serious zarzuela *Briseida*, was chosen to open the first special summer season of daily performances at the municipal theatres of Madrid. With a heroic plot based on the episode of the wrath of Achilles during the Trojan War, it represents an adaptation of Metastasian *dramma per musica* to the post-Calderón zarzuela tradition; the music, which alternates with spoken dialogue, consists mostly of arias and cavatinas, with recitatives in the second act for the two main roles, Achilles and Briseida, an ensemble at the end of the first act and a chorus at the conclusion of the work. *Las segadoras de Vallecas* (whose score is lost), by contrast, was modelled on the pattern of Goldoni's *drammi giocosi* as set by Piccinni, Traetta and Galuppi; its libretto portrays a rural environment, presenting folk characters along with noble ones.

Rodríguez's second comic zarzuela, *Las labradoras de Murcia* (1769), shows the clear influence of *opera buffa*, notably in the 443-bar 'chain' finale of Act 1, which reflects the dramatic action (the significance of a *jota murciana*, accompanied by popular instruments, in the fifth section, has been exaggerated). The peasants' arias convey the humour and simplicity of the text, while the serious and semi-serious characters are portrayed with stylistic elements borrowed from *opera seria*. In his last important stage work, *Scipión en Cartagena* (1770), Rodríguez collaborated with a little-known writer, Pablo Agustín Cordero, who centred the work on the conquest of the Spanish port of New Carthage (Cartagena) during the Second Punic War. This work diverges further than *Briseida* does from the Metastasian type; there are two choruses in each act, and the music shows a greater fluency and familiarity with the pre-Classical forms and idiom. With these four zarzuelas, Rodríguez became the Spanish composer with the largest number of works first performed in the commercial theatres of Madrid between 1760 and 1770, and at the end of the 1760s his zarzuelas were the only ones that could rival the operas adapted from Piccinni and Galuppi. With the two comic works he effectively established the comic zarzuela, which was then cultivated in the 1770s by Fabián García Pacheco, Ventura Galván, Antonio Rosales and others; these works in turn opened the way to the zarzuela of the 19th century.

After the poor reception of *Scipión en Cartagena*, which ran for only three days, Rodríguez composed no more zarzuelas, although he contributed some pieces to stage works, and wrote interludes for the neo-classical tragedy *Hormesinda* by Nicolás Fernández de Moratín (1770). The 1770s were his most productive years as a composer of sacred music; notable among the surviving works are a large number of villancicos, mostly for Christmas and Corpus Christi, as well as works to Latin liturgical texts. From 1781 onwards his sacred compositions were compiled in two bound volumes entitled *Música práctica de romance* and *Música motética práctica* (now preserved in *E-Mm*). The majority of his Latin liturgical works, especially those for the Office and the masses, are scored for two choirs and are in the *stile antico*. In works such as the psalms, hymns, antiphons and Magnificat settings,

homophonic choral writing predominates, alternating with contrapuntal passages and solos or duos (generally for soprano or tenor). The influence of Italian operatic style is evident in the villancicos and other Spanish sacred pieces as well as in some Latin works, such as the Lamentations for Holy Week. Like other Spanish composers of the time, Rodríguez varies the formal pattern of the Baroque villancico, and in many instances a sequence of recitative and aria (usually da capo) replaces the *coplas* (solo verses).

During his last years, Rodríguez enjoyed a solid reputation and great respect. At the request of the Marquis of Florida Pimentel, he wrote a *Noticia del gusto español en la música* in 1777, a brief report for London on the state of sacred, theatre and folk music in contemporary Spain; in a critical review of Antonio March y Estrader's *Conocimientos de los organistas en las máquinas de los órganos y modo de reconocerlos* (1779), a translation of extracts from François Bédos de Celles's *L'art du facteur d'orgues*, he demanded the creation of an academy of music similar to the fine arts academies of San Fernando in Madrid, San Carlos in Valencia, or the Three Noble Arts in Seville. His works remained practically forgotten until 1896, when Felipe Pedrell rescued part of the music for *Briseida* for a series of conferences at the Madrid Athenaeum and, with Jesús Monasterio, produced *Las labradoras de Murcia* at the Madrid Conservatory.

WORKS

STAGE

first performed in Madrid; in E-Mm unless otherwise stated

Briseida (zar, 2, R. de la Cruz), home of Count Aranda, 10 July 1768, Príncipe, 11 July 1768

Las segadoras de Vallecas (zar, 2, De la Cruz), Príncipe, 3 Sept 1768, music lost, lib *Bit, Mm, Mn, SAN*

Las labradoras de Murcia (zar, 2, De la Cruz), Príncipe, 16 Sept 1769, ed. in MH, ser. A, xxi (1998)

Scipión en Cartagena (zar, 2, P.A. Cordero), Príncipe, 15 July 1770

Others: El chasco del cortejo (tonadilla a solo), ?Príncipe, 1768; Intermedios de Hormesinda (tragedia, N. Fernández de Moratin), Príncipe, 12 Feb 1770, partially lost; music in El loco vano y valiente (pasticcio), Príncipe, 31 March 1771; La república de las mujeres (sainete, De la Cruz), Príncipe, 4 Oct 1772; music in El sacrificio de Ifigenia (comedia), 1772 or later; Las payas celosas (sainete, De la Cruz), ?Cruz, 1773, music lost; other arias

LATIN SACRED

principal sources: E-Mn, MO (including many autographs)

Masses (all for 8vv, orch): 12 masses; 1 mass, inc.; 2 Missa de difuntos

Others: 10 ants (1 doubtful); 3 Compline settings; 25 hymns (2 inc.), incl. Exsultent modulis, 1779, ed. P. Capdepón Verdú, *La música en la Monasterio de la Encarnación (siglo XVIII)* (Madrid, 1997); 4 invitatories; 19 Lamentations settings for Holy Week, incl. Jod–Manum suam misit hostis (Madrid, after 1765); 1 lit; 2 Mags; 11 motets (1 inc.); 2 offs; 21 psalms (1 doubtful); 24 responsories; 5 seqs; 1 Vespers setting

SPANISH SACRED

principal sources: E-Mn, MO (both including some autographs)

46 villancicos and responsiones (4 inc.), incl. Al ver la fragua de amor, ed. P. Capdepón Verdú, *La música en el Monasterio de la Encarnación (siglo XVIII)* (Madrid, 1997); 2 others, doubtful

Others: 27 cuatros (1 inc.); 2 pastorelas; 4 gozos; 1 aria; 1 orat, music lost

OTHER WORKS

Escala diatónico-chromático-enharmónica: música sinfónica, dividida en [75] canciones (Libro de chirimías), 2–5 insts, 1751, *E-PAL*, 8 ed. in MH, ii, ser. C, xi (1973)

Others: Minuet, kbd, Monasterio de San Pedro de las Dueñas, León; Seguidillas, S, bc, Minuet, kbd, 2 sonatas, kbd, Monasterio de San Pedro de las Dueñas, León, all doubtful

THEORETICAL WORKS

Diapasón instructivo, consonancias músicas y morales, documentos a los professores de música, carta a sus discípulos . . . sobre un breve, y fácil méthodo de estudiar la composición, y nuevo modo de contrapunto para el nuevo estilo (Madrid, 1757)

OTHER WRITINGS

Noticia del gusto español en la música, según está en la dia, 1777, Mn

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A. Ruiz Tarazona: 'Antonio Rodríguez de Hita, músico del Madrid de Carlos III', *RdMc*, xi (1988), 309–16

J. Dowling: 'Ramón de la Cruz en el teatro lírico del XVIII: el poema y la música', *El teatro español del siglo XVIII*, ed. J.M. Sala Valldaura, i (Lleida, 1996), 309–27

A. Recasens Barberà: *Las zarzuelas de Antonio Rodríguez de Hita (1722–1787)* (diss., U. of Leuven, 2000) [incl. full list of works]

ALBERT RECASENS

Rodríguez de Ledesma, Mariano (*b* Zaragoza, 14 Dec 1779; *d* Madrid, 28 March 1847). Spanish composer. While a choirboy at Zaragoza Cathedral, he was taught music by F.J. García Fajer ('Il Spagnoletto') and José Gil Palomar. From boyhood he was noted for his excellent voice and his extraordinary musicality. He also began conducting orchestras at an early age, in opera and sacred concerts, and won such a reputation that in 1800 he was made conductor of the opera company of Seville and in 1805 of the theatre of 'Los Caños del Peral' in Madrid. In 1807 the king named him a supernumerary tenor of the royal chapel with a substantial retainer. In 1811 he had to emigrate for political reasons and went to London, where he became so successful as a singing teacher that he was made an honorary member of the Philharmonic Society and, in 1814, taught Princess Charlotte, daughter of the prince regent. Also in 1814 the *Allgemeine musikalische Zeitung* warmly reviewed the first publication of his compositions in Germany by Breitkopf & Härtel. Later that year he was able to return to Spain, where he was named first tenor of the royal chapel and then singing master to the Princess Luisa Carlota. He wrote for her his most important pedagogical work, *Cuarenta ejercicios de vocalización*, prefaced by his 'Instrucciones teóricas o teoría del canto' and published in Madrid, Paris (1827) and London (under the title *A Collection of Forty Exercises, or Studies, of Vocalisation*, n.d.). In 1823, again because of the political situation, he

returned to London, where he was remembered and welcomed with great enthusiasm. He was made a member of the Royal Academy of Music and, in 1825, director of its singing class. In spite of this prosperous position and his virtual adoption of England as a second home, he returned in 1831 to Spain, where he took up his post as tenor in the royal chapel until he was made its choirmaster in 1836, a position he held until his death.

Rodríguez de Ledesma's creative life was divided into two periods by his appointment as choirmaster of the royal chapel. In the first he composed only secular music – piano sonatas and, above all, vocal works (arias, *ariettes* and duets, accompanied by piano or orchestra). In the second he composed religious music almost exclusively, including three masses, an Office for the Dead, responsories for Epiphany, a None for the Ascension and motets. His best work is the nine Lamentations for Holy Week of 1838. The autographs of almost all the sacred works are in the music archives of the royal palace in Madrid. During his lifetime he did not enjoy in Spain a reputation commensurate with his worth, or the fame accorded some of his contemporaries. The most important reasons for this were his prolonged absences from the country and the many years spent as a singer rather than *maestro* in the royal chapel. But it may also have been because of his disregard of the musical style prevailing in Spain at that time. Although trained in the italianate school of 'Il Spagnoletto' and in the principles of the old Spanish polyphonic school by Gil Palomar, he was profoundly influenced by the German school – at first by the Classicism of Haydn and Mozart (he worked hard to make Mozart known in Madrid) and then especially by Weber, who fully converted him to Romanticism. He can almost be considered the first musical Romantic in Spain, though in a way very different from Adalid and the other great Spanish Romantics.

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J. García Marcellán: *Catálogo del archivo de música de la Real Capilla de Palacio* (Madrid, n.d.), 86–7, 193–4

JOSÉ LÓPEZ-CALO

Rodríguez-Losada Rebellón, Eduardo (*b* La Coruña, 2 March 1886; *d* La Coruña, 2 Nov 1973). Spanish composer. An architect by profession, with functionalist convictions, he was a self-taught composer whose musical ideas were strongly influenced by French and German academic theory. His first comic opera, *El monte de las ánimas*, is an elegant sketch full of modernist charm. Two years later he produced *O Mariscal* with a libretto in Galician, a 'grand opera' based on a late medieval legend of Galician history, interpreted as the vain struggle of a nobleman against the centralist aims of Ferdinand and Isabella. This was followed in 1935 by *¡Ultreya!*, in which the question of nationalism is raised again, with the legend of Santiago, St James the Apostle, being treated as a component of Galician identity.

O Mariscal and *¡Ultreya!* are both in the Wagnerian tradition in their melodic shaping, dense orchestration and harmonic formulae. The use of non-professional singers in *O Mariscal* imposed limitations on the complexity of the vocal writing, to the advantage of the dramatic tension and ensemble scenes, while the use of dialogue in *¡Ultreya!* gives the work a kinship with dramatic epic. Years later Rodríguez-Losada Rebellón embarked on a work of extraordinary complexity, *El gran teatro del mundo*, which could be performed only as a dramatic cantata.

His instrumental works of the 1920s and 30s consist mainly of symphonic poems and descriptive works intended for the La Coruña PO and the Madrid SO. The imagination in these compositions is similar to that shown in his works as city planner and fashionable architect in La Coruña. Following the Civil War, his activities as both architect and musician were significantly reduced. Obsessed by the great classical forms, he composed symphonies for medium-size orchestras and a large amount of chamber music, which demonstrate skilful academic contrapuntal writing.

WORKS
(*selective list*)

Stage: El monte de las ánimas (comic op, 2, Núñez de Cepeda, after J.J. Casal), La Coruña, 6 June 1927; O Mariscal (op, 3, A. Vilar-Ponte and R. Cabanillas), Vigo, Tamberlick, 31 May 1929; ¡Ultreya! (op, 3, A. Cotarelo-Valledor), Madrid, Zarzuela, 12 March 1935; El diablo mundo (ballet); El gran teatro del mundo [perf. as dramatic cant.], 1950; La santa comaña (ballet), *c*1965–70

Orch: El gnomo, sym. poem, 1925; Los caneiros, sym. poem, 1946; Sym. no.2, a, 1949; Pf Conc., b♭, 1955; Sym. no.1, g, *c*1945–8; Sym. no.3, c, after 1950; Sym. no.4, d, after 1950

Chbr and pf (all *c*1950–60 unless otherwise stated): Pf Trio no.1, g, 1948; Pf Sonata no.1, d; Pf Sonata no.2, G; Pf Trio no.2, d; Pf Trio no.3, c; 22 Preludes; 3 Preludes and Fugues; Sonata, G, vn, pf; 9 Str Qts [no.3, lost; no.9, unfinished]

Other works, incl. chorus works, pieces for military band, chbr works, songs, pf pieces

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X.M. Carreira Antelo: 'El nacionalismo operístico en Galicia', *RdMc*, x (1987), 667–83

XOÁN M. CARREIRA

Rodriguez Mata, Antonio (*d* Mexico City, 1643). Mexican composer. He was named *maestro de capilla* of Mexico City Cathedral directly by Archbishop Juan Pérez de la Serna on 23 September 1614, with the aim of replacing the elderly and intractable Juan Hernández, who had held the position since 1586. Hernández would not go quietly, and a compromise was reached, giving the position to Mata in all but name. Hernández finally resigned in 1618 and Mata assumed the title, which he retained until his death. Under Mata's tutelage the musical establishment grew in quality and reputation, and by the 1620s its excellence was known throughout the Spanish empire. Two of the cathedral musicians employed in 1623, Luis Coronado and Fabián Ximeno, followed Mata as *maestros de capilla*. Mata's works include two sets of Lamentations, three Passions and several vernacular *chanzonetas* and villancicos. His compositions display a dark, sober style, nurtured in the Spanish tradition of Victoria.

MARK BRILL

Rodulfus Sancti Trudonis. *See* RODOLFUS OF ST TRUIDEN.

Rodwell, George (Herbert Bonaparte) (*b* London, 15 Nov 1800; *d* London, 22 Jan 1852). English composer and

playwright. He was a pupil of Vincent Novello and Henry Bishop. His brother (James) Thomas Gooderham Rodwell was proprietor and manager of the Adelphi Theatre, where his first musical stage piece (*Waverley*) was produced in 1824. In March 1825, on his brother's death, he succeeded to the proprietorship. In 1828 he became a professor of harmony and composition at the RAM, and in 1836 he was appointed director of the music at Covent Garden, where his most successful piece, *Teddy the Tiler*, had been produced in 1830. There he assisted in the Covent Garden policy of trying to anticipate the repertory of Drury Lane, as in the case of his version of Auber's *The Bronze Horse*. He wrote the words of many farces and melodramas (Nicoll lists 21 besides the ones for which he composed music), and also a novel, *Memoirs of an Umbrella* (1846). He was musical instructor to Princess Victoria before her accession, and in this capacity composed three glees in honour of her 18th birthday (24 May 1837). He married the daughter of John Liston, the comedian. For many years he persistently advocated the establishment of a national opera. Rodwell's songs, glees and stage pieces enjoyed a good deal of popularity in their day, but they scarcely outlived him, and to modern taste they have only a faint appeal.

WORKS

STAGE

no music survives, unless otherwise indicated; all first performances in London

DL – *Drury Lane Theatre*
CG – *Covent Garden Theatre*
LY – *Lyceum Theatre (English Opera House)*
† – *partly adapted*

Waverley, or Sixty Years Since (melodramatic burletta, 3, E. Fitzball, after W. Scott), Adelphi, 11 March 1824
The Flying Dutchman, or The Phantom Ship (nautical burletta, 3, Fitzball), Adelphi, 1 Jan 1827
The Cornish Miners (melodrama, 2, R.B. Peake), LY, 2 July 1827
The Bottle Imp (operatic romance, Peake), LY, 7 July 1828
†The Mason of Buda (nautical burletta, J.R. Planché, after E. Scribe), Adelphi, 1 Oct 1828; after Auber: Le maçon
The Earthquake, or The Spectre of the Nile (operatic spectacle or burletta, Fitzball), Adelphi, 15 Dec 1828, vs pubd
The Devil's Elixir, or The Shadowless Man (musical drama, Fitzball, after E.T.A. Hoffmann), CG, 20 April 1829, vs pubd
The Spring Lock (musical entertainment, Peake), LY, 18 Aug 1829
Teddy the Tiler (farce, Rodwell, after *Pierre le Couvreur*), CG, 8 Feb 1830
The Skeleton Lover (romantic musical drama), Adelphi, 16 July 1830, *GB-Lbl*
The Black Vulture, or The Wheel of Death (romantic burletta, Fitzball), Adelphi, 4 Oct 1830
The Evil Eye (musical drama, Peake), Adelphi, 18 Aug 1831
My Own Lover (operatic farce, Rodwell), DL, 11 Jan 1832
Don Quixote, the Knight of the Woful Countenance, or The Humours of Sancho Panza (romantic burletta, J.B. Buckstone, after M. de Cervantes), Adelphi, 7 Jan 1833
The Lord of the Isles, or The Gathering of the Clans (romantic national op, Fitzball, after Scott), Surrey, 20 Nov 1834, vs pubd
The Last Days of Pompeii, or Seventeen Hundred Years Ago (historical burletta, Buckstone, after E.L. Bulwer-Lytton), Adelphi, 15 Dec 1834
The Spirit of the Bell (comic op, 2, J. Kenney), LY, 8 June 1835
Paul Clifford (musical drama, 3, Fitzball, after Bulwer-Lytton), CG, 28 Oct 1835, vs pubd; collab. J. Blewitt
†The Bronze Horse, or The Spell of the Cloud King (musical drama, Fitzball, after Scribe), CG, 14 Dec 1835, vs pubd; after Auber: Le cheval de bronze
†Quasimodo, or The Gipsy Girl of Notre Dame (operatic romance, Fitzball, after V. Hugo), CG, 2 Feb 1836; after C.M. von Weber: Preciosa
The Sexton of Cologne, or The Burgomaster's Daughter (operatic romance, 3, Fitzball), CG, 13 June 1836
Thalaba the Destroyer, or The Burning Sword (operatic romance, 3, Fitzball), 1836
Jack Sheppard (drama, Buckstone, after W.H. Ainsworth), Adelphi, 28 Oct 1839
The Seven Maids of Munich, or The Ghost's Tower (musical drama, Rodwell), Princess's, 19 Dec 1846

MISCELLANEOUS

29 trios and glees, 12 listed in Baptie; Songs of the Birds (London, 1827); Songs of the Sabbath Eve (London, n.d.); many songs pubd singly

THEORETICAL WORKS

First Rudiments of Harmony (London, 1831)

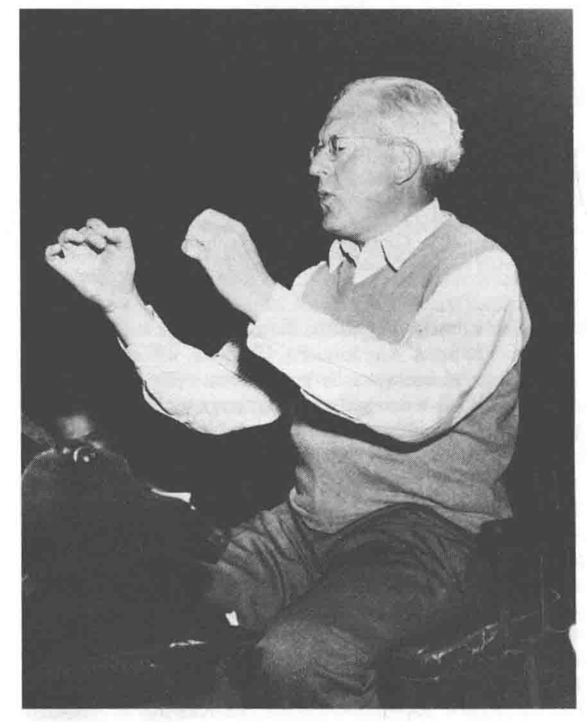
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DNB (L.M. Middleton); *NicollH*
A. Bunn: *The Stage*, ii (London, 1840), 9–10
E. Fitzball: *Thirty-Five Years of a Dramatic Author's Life* (London, 1859)
D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 129–30
J.S. Curwen: *Music at the Queen's Accession* (London, 1897)

W.H. HUSK/NICHOLAS TEMPERLEY

Rodziński, Artur (*b* Spalato, Dalmatia [now Split, Croatia], 1 Jan 1892; *d* Boston, MA, 27 Nov 1958). American conductor of Polish descent. He had his early musical training in Lemberg (later Lwów), then studied law in Vienna, simultaneously studying composition with Marx and Schreker, conducting with Franz Schalk, and the piano with Sauer and Lalewicz. After military service he returned to Lwów, first as a choral conductor, then in 1920 at the Opera, making his début with *Ernani*. From 1921 he was also active in Warsaw at the Opera and at Philharmonic concerts.

On Stokowski's invitation he went to Philadelphia in 1925, first as a guest conductor, then as assistant. He also took charge of the opera and orchestral departments of the Curtis Institute. In 1929 he became conductor of the Los Angeles PO, and in 1933 of the Cleveland Orchestra,



Artur Rodziński

which then began its history as a front-rank virtuoso ensemble. The American première, on 31 January 1935, of Shostakovich's *Lady Macbeth of the Mtsensk District* was the single event that attracted the most attention during his ten-year stay in Cleveland. He was the most exciting of the younger conductors in the USA in the 1930s. He made a strong impression wherever he appeared as a guest, notably with the New York PO in 1934 and 1937 (his concert *Elektra* that year with Rosa Pauly is a landmark in the orchestra's history), in Salzburg in 1936, and in Vienna in 1937. In 1937, at Toscanini's request, the NBC engaged him to assemble and train its new symphony orchestra. He was a serious contender for the conductorship of the New York PO, which Toscanini had left in 1936; the appointment of Barbirolli to that post was the probable first cause of the bitterness that was to explode a decade later between Rodziński and the Philharmonic's manager, Arthur Judson. In December 1942, Barbirolli having gone, the Philharmonic announced that Rodziński would take over the following autumn. He began by dismissing 14 players, including the leader; it was generally agreed, however, that the orchestra played with a brilliance it had not shown in years. The major controversy came in February 1947, when Rodziński demanded that the board choose between himself and Judson. They accepted Rodziński's resignation, but his image was somewhat dimmed when it was revealed that he had all along been negotiating for the musical directorship of the Chicago SO. Chicago at once announced his appointment for 1947–8, but 11 months later dismissed him, charging him with 'last-minute program changes causing confusion in rehearsals, staging of operatic productions in place of regular concerts, exceeding the budget by $30,000 and attempting to secure a three-year contract'. For the public and the critics, however, Rodziński's Chicago season was a brilliant success (his *Tristan* was the occasion of Flagstad's return to the USA after the war). After 1948, in reduced health, he was a guest conductor in Latin America and Europe and eventually settled in Italy, where he had particular success in opera. His last performances, in November 1958, were of *Tristan* at the Chicago Lyric Opera.

Rodziński was, above all, a great builder of orchestras. He made the Cleveland Orchestra, and stunningly restored the New York and Chicago orchestras, having inherited both in wretched condition. As an interpreter, he was ruggedly energetic, in no way eccentric or even strikingly individual, sometimes fiery, hardly ever poetic or delicate. He was generous, warm, impulsive, proud, reckless and much in the thrall of Frank Buchman and Moral Rearmament. It was characteristic of him that he chose for his Chicago SO farewell the 'Eroica' Symphony, *Ein Heldenleben*, and *The Stars and Stripes Forever*. In later years his temperament got in the way of a full realization of his potent musical and technical gifts.

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MICHAEL STEINBERG

Roeckel. *See* RÖCKEL family.

Roedelius, Hans-Joachim (*b* Berlin, 26 Oct 1934). German electronic musician and composer, active in Austria. He has described himself as a painter or poet in sound, and does not regard himself as a traditional composer. He first experimented with spontaneous composition in Berlin during the late 1960s. After co-founding the Zodiac artistic laboratory, he formed the Kluster group (1969) with artist Konrad Schnitzler, a student of Joseph Beuys, and graphic artist Dieter Moebius. The ensemble avoided traditional instruments and improvised with noises and chance sounds. After 1971 Roedelius and Moebius performed as the duo Cluster, conceiving works that organized delicate sounds, created with the aid of sound generators, rhythm machines, electronic organs and special effects, into sweeping 'soundscapes'. The result was electronic mood music with strong natural echoes. After 1978 Roedelius worked primarily under his own name. With the support of the Alban Berg foundation he founded a small studio in the south of Vienna, where he worked in seclusion. During the 1980s his output was dominated by piano fantasias consisting of simple rippling melodies; he later wrote ballet music and songs. In 1998 the LP *Cluster 71* was chosen by the magazine *Wire* as one of the '100 Records that Set the World on Fire'.

RECORDINGS
(*selective list*)

Klopfzeichen (1970); Zuckerzeit (1974); Sowiesoso (1976); Durch die Wüste (1978); Selbstporträt I–III (1980); Wasser im Wind (1982); Weites Land (1987); Tace (1993); Aquarello (1998); Roedeliusweg (2000); After the Heat, collab. B. Eno; Cluster 71; Cluster and Eno, collab. B. Eno; *c*180 others

WOLFGANG KOS

Roel del Río, Antonio Ventura (*fl* 1748–64). Spanish theorist. A pupil of Pedro Rodrigo, *maestro de capilla* at Oviedo Cathedral, he served throughout his career as *maestro de capilla* of the cathedral at Mondoñedo. In his major work, *Institución harmonica* (1748), his stated purpose was to collect from past writers principles on which to base modern practice. The work summarizes the elementary theory and practice of plainsong and mensural music and contains a 'preliminary dissertation' treating the 'origin, progress and estimation of music' which draws upon the major Spanish theorists as well as a number of foreign theorists, historians and theologians. A defender of tradition, he published two later attacks on the works of progressives. His *Razón natural* was directed against Rodríguez de Hita's *Diapasón instructivo* (1757) and claimed that the classical theorists offered sounder principles for composition than the modern Italian school; his *Reparos*, which attacked Soler's *Llave de la modulación* (1762), provoked a devastating reply by Soler in *Satisfacción a los reparos* (1765). A series of church pieces in Latin and Spanish, which Roel del Río printed with his *Institución*, show in their examples of recitative and aria and their Rococo melodic style that he was more modern in practice than in theory.

WORKS

Institución harmonica, ò doctrina musical, theorica, y práctica, que trata del canto llano, y de órgano (Madrid, 1748)
Razón natural, i científica de la música en muchas de sus mas importantes materias: Carta a D. Antonio Rodríguez de Hita (Santiago, 1760)
Reparos músicos, precisos a la Llave de la modulación del P.Fr. Antonio Soler (Madrid, 1764)

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F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona*, i (Barcelona, 1908)
R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 1913–2351, esp. 2117, 2120, 2141

H. Anglès and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, ii (Barcelona, 1949)
F.J. León Tello: *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974)

ALMONTE HOWELL

Roelkin. *See* RAULIN.

Roelstraete, Herman (*b* Lauwe, West Flanders, 20 Oct 1925; *d* Kortrijk, Belgium, 1 April 1985). Belgian composer and organist. He studied at the Lemmens Institute of Malines (1942–6) with Durieux, De Jong, Van Nuffel, De Laet and Peeters, and at the conservatories of Brussels and Ghent (1946–51) with Weynandt, Maleingrau, Poot, Defossez, Bourguignon and Van Eechaute. Between 1951 and 1961 he visited Solesmes several times to study Gregorian chant. In 1957 he studied 12-note technique with Seiber. He was director of the Izegem Academy of Music (1949–77), and from 1969 until his death taught harmony at the Brussels Conservatory. Apart from working as a composer and teacher, Roelstraete conducted the Kortrijk Mixed Choir and won the 1967 Peter Benoit Prize for his conducting. He has also been active in the field of musicology, reviving older, neglected music.

As a composer Roelstraete won several national and international awards. His music is mostly tonal and strongly contrapuntal, with occasional polytonal digressions. In some of his works he used 12-note technique (e.g. the Symphony no.4). In his later music he moved away from his expressive tendencies, evolving a more melodic and meditative style and using a simpler technique. (*CeBeDeM directory*)

WORKS
(*selective list*)

Orch: Sinfonia brevis, op.21, str, 1953; Sinfonia concertante, op.36/1, pf, str, 1957; Sinfonia concertante, op.36/2, tpt, str, 1957; Sym., op.39, 1958; Serenata, str, op.41, 1961; Zomerdivertimento, op.63, 1967; Musica notturna, op.64, 1967; Variazioni, op.65, 1967; Sym. no.3, op.75, wind, 1969; Sym. no.4, op.82, 1971; Divertimento no.2, op.81, 1971; Partita piccola, op.88, ob, str, 1972

Vocal: Het aards bedrijf [The Worldly Business], op.18 (P. Devree), T, pf, 1951; Lichtbericht voor mensen, op.47 (J. Corijn), chorus, 1961; 15 oud-nederlandse liederen, op.17, 1943–62; 7 oud-nederlandse liederen, op.43, 1960–62; Kersthallel, op.48 (Albe), orat., A, T, vv, orch, 1963; Middeleeuwse triptiek, op.49, 3 male vv, 1962; De caritate Christo, op.54 (R. van Welan), orat., Mez, vv, insts, 1963; Missa de S Magdalena, op.52, 1963; Paul van Ostayen-triptiek, op.55, 1963; 4 oud-nederlandse kerstliederen, op.57, 1962–3; Psalm en lied voor de Heer, op.59 (H. Beex), vv, org, 1964–7; Paasmis, op.68 (G. Helderenberg) 1v, vv, org, 1967; 3 oud-nederlandse kerstliederen, op.72, SAT, 1968; Wij zingen in koor, op.78 (A. van Meirvenne), 2 children's vv, 1969; De memoria passionis, op.80 (A. Vernimmen), SAT, 1970; Lente, op.83 (Corijn), 1971; Cantiones sacrae, op.86 (G. van der Wiele), 1972; Missa pia, op.87, vv, org, 1972; Missa de Beata Maria, op.100, vv, org, 1973; Missa brevis, op.101, vv, org, 1973; Exodus, op.103, vv, org, 6 brass, 1973

Chbr: Terzet, op.44, str trio, 1961; Octet, op.60, 4 ww, 4 str, 1965; duos, sonatina etc.

Org: 25 preambula pusilla, op.46, 1962; Sonata no.2, op.50, 1962; 3 Sonatinas, op.66, 1967; Sonata no.3, op.76, 1969; Studies in barokstijl, op.79, 1969; Praeludium e passacaglia, op.84, 1971; 3 fantasias, op.95, 1972; 3 kantieken, op.110, 1975; Kleine suite, op.112, 1975

Other chbr pieces, songs etc.

Principal publisher: De Monte, CeBeDeM

MSS in *B-Gcd*

CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Roemheld, Heinz (Heinrich) Erich (*b* Milwaukee, WI, 1 May 1901; *d* Huntington Beach, CA, 11 Feb 1985). American composer. After graduating from the Wisconsin College of Music (1918) he studied in Germany with Hugo Kaun, Rudolf Breithaupt and Egon Petri. He made his concert début as a pianist with the Berlin PO in 1922. From 1923 to 1929 he was musical director for Carl Laemmle theatres in Milwaukee (the Alhambra, 1923–6), Washington, DC (the Rialto, 1927–8) and Berlin (1928–9). In 1929 Laemmle brought him to Universal Studios in Hollywood, where he succeeded David Broekman as general music director in 1930. Sometimes writing under the pseudonym Rox Rommell, he was the most prolific composer in Hollywood; he composed music for over 300 films, working for every major motion picture studio, as well as for many independent producers. He wrote music for more Warner Bros. films than any of his colleagues. In 1942 he and Ray Heindorf shared an Academy Award for *Yankee Doodle Dandy* (1942). In 1945 he was appointed chief of the film, theatre and music section of the Information Control Division for US Forces in Europe. His song 'Ruby', featured in the film *Ruby Gentry* (1952), became a standard. After retiring from film composing in 1960, he devoted his compositional energies to concert music.

Stylistically conservative, Roemheld's film music reflects the influence of his teacher Hugo Kaun and the eclectic late Romantic-Impressionist-Gershwinesque style prevalent in Hollywood throughout the 1930s and 40s. Despite these influences, his scores are rarely lush and given to excess. The musical language of his concert music is more progressive than that of his film scores; written in a neoclassical vein, these works show him to be a master of short forms.

WORKS
(*selective list*)

FILM SCORES
names of directors in parentheses

All Quiet on the Western Front (L. Milestone), 1930; Captain of the Guard (P. Fejös and J.S. Robertson), 1930; White Hell of Pitz Palu (A. Fanck and G.W. Pabst), 1930; The Invisible Man (J. Whale), 1933; The Black Cat (E.G. Ulmer), 1934; Bombay Mail (E. Marin), 1934; Imitation of Life (J.M. Stahl), 1934; Oil for the Lamps of China (M. LeRoy), 1935, collab. B. Kaun; Private Worlds (G. La Cava), 1935; Ruggles of Red Gap (L. McCarey), 1935; The Story of Louis Pasteur (W. Dieterle), 1935, collab. B. Kaun; Dracula's Daughter (L. Hillyer), 1936; The White Angel (Dieterle), 1936; It's Love I'm After (A. Mayo), 1937; San Quentin (L. Bacon), 1937, collab. C. Maxwell and D. Raksin; Brother Rat (W. Keighley), 1938; Invisible Stripes (Bacon), 1939; Brother Orchid (Bacon), 1940; Knute Rockne, All American (Bacon), 1940; The Strawberry Blonde (R. Walsh), 1941; Gentleman Jim (Walsh), 1942; Yankee Doodle Dandy (M. Curtiz), 1942; The Hard Way (V. Sherman), 1943; The Desert Song (R. Florey), 1944; Janie (Curtiz), 1944; Wonder Man (H.B. Humberstone), 1945; Christmas Eve (E.L. Martin), 1947; The Lady from Shanghai (O. Welles), 1948; My Dear Secretary (C. Martin), 1948; The Good Humour Man (Bacon), 1950; Valentino (L. Allen), 1951; The Big Trees (F.E. Feist), 1952; Jack and the Beanstalk (J. Yarbrough), 1952; Ruby Gentry (K. Vidor), 1952; The 5000 Fingers of Dr T (R. Rowland), 1953, collab. F. Holländer and H.J. Salter; The Moonlighter (Rowland), 1953; Female on the Beach (J. Pevney), 1955; The Monster that Challenged the World (A. Laven), 1958; Ride Lonsome (B. Boetticher), 1959; Lad, a Dog (A. Avakian and L.H. Martinson), 1961

OTHER WORKS

Inst: Str Trio (1941); 2 Old Shanties, va, pf (1952); Str Qt (1952); Sinfonia breve, orch (1953); 'Ruby' and Six Variations, orch (1964); Concert Piece, vc, orch (1970); Serenade (to a Ballerina),

orch; Introduction and Fantasia, orch; 4 Frags., va, pf; For Kathy, vc, pf

Pf: Sonatina no.1 (1966); Sonatina no.2 (1968); Suite (1969); 4 Short Pieces (1970), orchd; 3 Pieces (1971); Sonatina no.3 (1972); 7 Preludes (1973), orchd; Sonatina no.4 (1973)

Songs (1v, pf): 3 Songs (R. Herrick) (1939); Ballad; 5 Lieder (1956), arr. 1v, orch

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C. McCarty: *Film Composers in America: a Filmography 1911–1970* (Oxford, 2000)

WILLIAM ROSAR

Roeser, Valentin (*b* Germany, *c*1735; *d* Paris, probably 1782). German composer and clarinettist, active in France. The date of birth given above is an approximation based on the appearance of his first published works in 1762 and the publication of two instrumental works by his son, Charles Roeser, in 1775 (Charles also arranged some pieces by Antonín Kammel, published in Paris about 1770). Although Valentin's op.1 orchestral trios are modelled after Johann Stamitz, there is no evidence to support Riemann's assumption that he was Stamitz's pupil. Roeser had arrived in Paris by 1754 or 1755 when he played Stamitz's sextet for two clarinets, two horns, and two bassoons for the composer as mentioned and published in Roeser's *Essai d'instruction* of 1764. According to announcements in the *Mercure de France* (February 1762, p.155), his op.1 *Six sonates à trois ou à tout l'orchestre* was available for sale 'chez l'Auteur, rue de Varenne, à l'hotel de Matignon'. The work is dedicated to the Prince of Monaco, and its author is described on the title-page as a musician of the dedicatee. He lived and worked in Paris for the next two decades, during which time his name frequently appeared in the contemporary press and publishers' catalogues. In 1766 his title was given as *virtuoso di camera* to the Prince of Monaco. Three years later Roeser was in the service of the Duke of Orléans and had moved to the home of Lamy, a clockmaker in the rue Fromenteau. In 1775, still at that address, he was called 'musician and pensioner of the Duc d'Orléans'. After 1775 he was mentioned in press announcements primarily in connection with his publications. He was considered sufficiently important in 1780 for his name to be included in an advertisement for a harmony treatise by Mehrscheidt along with those of the Parisian composers Philidor, Gossec, Grétry and Rigel. The *Tablettes de renommée des musiciens* (1785) describe him as a 'celebrated composer known by a number of symphonic works, a clarinet quartet etc'. He probably died in 1782 as his name ceases to appear in the Paris press after that time; the 1785 description in *Tablettes* seems to be an error.

Roeser played an active role in the musical life of Paris, although he is not mentioned in the press as a solo clarinettist, a member of a Parisian orchestra, or as a *maître de clarinette*. His main activities were in pedagogy and composition. In 1764 he published the first of a series of eight didactic works, *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor*, the first true instrumentation treatise. Choron and Fayolle said he was responsible for the French translation of Marpurg's *Die Kunst das Clavier zu spielen* (1750), published anonymously under the title *L'art de toucher le clavecin selon la manière perfectionnée des modernes* and first announced by Le Menu in 1764. His name does appear, however, on *gammes* (scales) for serpent, bassoon, clarinet, oboe and flute, as well as on the French translation of Leopold Mozart's *Violinschule*, published as *Méthode raisonnée pour apprendre à jouer du violon* (1770) with an additional 12 duos and a caprice; it is the work for which he is best known. Roeser was the first to describe the classical four-key clarinet and to publish a fingering chart for it in his *Gamme de la clarinette* (*c*1769).

Roeser composed numerous original works ranging from clarinet duos to string trios that could 'also be played on the mandoline' and symphonies 'for grand orchestra' as well as a large number of instrumental arrangements. His extant works show him to be a competent composer of limited originality. In his earliest symphonic works, the orchestral trios op.1, the *Sinfonia périodique* no.2 (1762) and four of the six symphonies op.4 (1766), he imitated the style and four-movement framework of Johann Stamitz and the early Mannheim school. But his work lacks Stamitz's fire and abounds in clichés. After 1766 his symphonies follow French taste and employ the Parisian three-movement plan exclusively. Like his chamber works, many of which are limited to two movements, they never rise to great heights. Although he was so prolific, his importance lay primarily in his didactic works, his translations and his function as a conduit of German influences to Paris.

WORKS

published in Paris unless otherwise indicated

Syms: 6 sonates à trois ou à tout l'orchestre, op.1 (1762); Sinfonia périodique no.2 (1762), also as no.2 of 6 symphonies da vari autori, 4th collection by A. Bailleux (1762); Symphonie périodique no.34 (*c*1763), lost; 6 sinfonie, op.4 (1766), pubd separately as Symphonies périodiques nos.19–24; 6 simphonies, op.5 (*c*1772); 6 simphonies à grand orchestre, op.12 (1776)

Chbr: 6 sonates, vn, bc (n.d.); 6 sonates, 2 vn, op.2 (1766); 12 petit airs, 2 cl/vn, op.2 (n.d.); 6 sonates (2 vn, bc)/mand, op.3 (1770); Duos faciles, 2 vn, op.6 (1770); 12 duos, caprice, vns, in *Méthode raisonnée* (1770); 12 sonates très faciles, hpd/pf, op.6 (1771); ?12 duo, 2 cl, op.8 (1773); 6 sonates … suivies de remarques sur les deux genres de polonaises, pf, op.10 (1774); 6 sonates, hpd, vn obbl, op.10 (Amsterdam, n.d.); 6 sonates … et 6 ariettes, pf, vn acc., op.11 (1775); 6 quatuor, cl/ob, vn, va, bc, op.12 (1775); Suite de duo de violon, op.13 (1775); Trio, 3 cl, ed. in Weston; Twelve Easy Lessons for the piano Forte (London, 1799); Receuil d'airs d'opéra comique, 2 cl (*c*1781)

Sous les lois (M.H. de L.), romance, 1v, bc, in *Mercure de France* (June 1777)

Pedagogical: Gamme et 6 duo, cl (1769); Gamme et 12 duo, bn (1769); Gamme du serpent (1772); Gamme du hautbois et 12 duo (1777); Gamme pour la flûte traversière et 12 duo (1777)

Numerous collections and arrs. for 1v, kbd; kbd; ww; str; orch

WRITINGS

Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor (Paris, 1764/*R*)

L'art de toucher le clavecin selon la manière perfectionnée des modernes (Paris, 1764) [trans. of F.W. Marpurg: *Die Kunst das Clavier zu spielen* (Berlin, 1750)]

Méthode raisonnée pour apprendre à jouer du violon (Paris, 1770/*R*) [trans. of L. Mozart: *Violinschule* (Augsburg, 1756), with 12 duos and 1 caprice]

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R.J. Viano, ed: *Foreign Composers in France*, The Symphony, 1720–1840, Ser. D, ii (New York, 1984)
A.R. Rice: *The Baroque Clarinet* (Oxford, 1992)

BARRY S. BROOK, RICHARD VIANO/ALBERT R. RICE

Roesli, Harry (*b* Bandung, Java, 10 Sept 1951). Indonesian composer. In the early 1970s he caused a stir in the world of Indonesian rock music with his opera *Ken Arok* and was the first on the Indonesian rock music scene to experiment with gamelan instruments. Having studied at the Bandung Institute of Technology, Roesli left in 1977 to study composition at the Jakarta Arts Institute. A year later he won a scholarship to study percussion and composition at the Rotterdam Conservatory, where he began his deep involvement with contemporary music. On his return to Indonesia in 1982 he caused another commotion by experimenting with forms of musical expression new to the Indonesian people. In *LKJMH* he set diverse musical idioms in a theatrical form to a text loaded with social criticism. Roesli's consistent tendency to use his compositions as a medium for launching criticism at the excesses of the Suharto regime meant that in Indonesia he was regarded as the musical 'public enemy number one', and was frequently in and out of prison. After staging a performance by Roesli in 1996 the Jakarta Percussion Festival received a severe reprimand because the piece openly mocked the regime's corrupt and nepotistic practices. Involved in leading the reform groups which contributed to the deposing of Suharto in 1998, Roesli is a composer who occupies a unique and complex position in the cultural life of Indonesia.

For illustration *see* INDONESIA, fig.25.

FRANKI RADEN

Roethinger. French firm of organ builders. It was founded in 1893 at Schiltigheim, near Strasbourg, by Edmond Alexandre Roethinger (*b* Strasbourg, 12 April 1866; *d* Strasbourg, 20 Feb 1953). He was apprenticed to Heinrich Koulen in Strasbourg from 1880 to 1886, and then worked for Maerz (Munich), Merklin (Paris), Cavaillé-Coll (Paris) and Didier (Epinal), before setting up his own firm. After 1942 the business was managed by his son Max Roethinger (*b* Strasbourg, 2 Nov 1897; *d* 22 March 1981) and grandson André (*b* 2 Feb 1928). Roethinger initially built mechanical-action organs with valved wind-chests, but later turned to pneumatic action, the most significant of these instruments being that built for Ernstein (1914). He subsequently sought to apply the principles of 'Alsatian reform' as proposed by Emile Rupp, Albert Schweitzer and F.X. Mathias: these organs include Strasbourg Synagogue, where Rupp was organist (1925), Strasbourg Cathedral (1935), Amiens Cathedral (1937), Bourges Cathedral (1955), St Pie X, Luxembourg (1958), Gérardmer (1960) and Arras Cathedral (1963). In 1939 Roethinger undertook the restoration of the Silbermann organ in Ebersmunster. The later years of the firm's activities saw a return to mechanical action in the instruments built for Immaculée-Conception, Schiltigheim (1960), Mont-Ste-Odile (1964), Ste Marie-Madeleine, Strasbourg (1965), and Ste Famille, Schiltigheim (1968). The firm ceased organ building in 1969. A number of other organ-building firms trace their descent from Roethinger: Ernest Muhleisen, Georges Schwenkedel, Alfred Kern and Jean-Georges Koenig all worked there before setting up their own firms.

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C. Lutz, ed.: *Orgues de Lorraine: Vosges* (Metz, 1991)

MARC SCHAEFER

Rofe, Esther (Freda) (*b* Melbourne, 14 March 1904; *d* Melbourne, 26 Feb 2000). Australian composer. She studied the piano and violin privately from the age of four and began her musical career playing in the Melbourne SO, conducted by her mentor, Alberto Zelman, at the age of 13. At the age of 18 she began working as a piano accompanist. As a composer she was largely self-taught. After private tuition from A.E. Floyd and Fritz Hart, she attended the RCM as a part-time student (1933–6), where she was significantly influenced by Gordon Jacob, Arthur Benjamin, R. O. Morris, Howells and Vaughan Williams. She achieved considerable success with her ballet scores, of which the best-known, *Sea Legend* (1935–43), became the first Australian ballet to enter the repertory of an overseas company. She was also a gifted arranger and worked in the commercial field for the ABC in Melbourne and the Colgate Palmolive Radio Unit, Sydney. Her music is strongly influenced by narrative ideas and encompasses a wide range of genres. It incorporates free counterpoint, modality and the English pastoral style. Recognition for her efforts came belatedly in the 1990s.

WORKS
(*selective list*)

Ballet: Sea Legend, orch, 1935–43; Terra australis, orch, 1946; L'amour enchanté, 2 pfs, 1950; Mathinna, chbr orch, 1954; The Lake, orch, 1962 [expanded and orch version of L'amour enchanté]; The Giant's Garden, pf, 1976

Vocal-orch: The Water Nymph (R.B. Wriothesley Noel), S, 2 hp, orch, 1934

Orch: The Founder, tone poem, 1932; Fantasia on Two Themes, 1935; Design for a Staircase, str, *c*1955

Documentary film scores: Rose Garden, *c*1935; Duchy of Cornwall, *c*1935; Men and Mobs, 1947

Chbr: 3 Miniatures, vn, pf, 1923; Lament, a fl, pf, 1924; Sonata, fl, pf, 1929–30; By-Pass Suite, fl, ob, pf, 1936

Choral: The Galley Rowers (The Seafarers), SATB, orch, 1931

Solo vocal: Trade Winds, One Sunny Time in May, I Saw a Ship (3 songs, J. Masefield), B-Bar, pf, 1931; The Japanese Tune (M.A. Morley), S, pf, 1931; London Song (G. Uden), T, pf, 1932; The Tired Man, B-Bar (A. Wickham), pf, 1935 [rev. 1994]; The Wildflower's Song, The Lily (2 songs, W. Blake), Mez, pf, 1936; Curtain (Uden), B-Bar, pf, 1936; Lips and Eyes (T. Middleton), S, pf, 1938; As I Went to the Well-Head, Clavichord, Hi!, The Horseman, Wild are the Waves (W. de la Mare), S , pf, 1939–41; Dinah's Song (T. Rothfield), S, pf, *c*1945; The Winds of Change (F. Jonsson), S, pf, 1975; Rainbow (A. Pearce), S, pf, 1975; As I Walked in the Sunset (Rofe), S, pf, 1987

Pf: Waltz-Fantasy-Scherzo, 1929; The Island, 1938; Pro Tem Suite, 1937; Pierette at Court, 1938; Für Else (Portrait of Else), 1981

2 operettas, arrs.

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P. Petrus: 'Esther Rofe: Theatre Musician', *One Hand on the Manuscript: Music in Australian Cultural History 1930–1960*, ed. N. Brown and others (Canberra, 1995), 75–94

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PAULINE PETRUS

Roffredi, Guglielmo. *See* GUGLIELMO ROFFREDI.

Rogalski, Theodor (*b* Bucharest, 11 April 1901; *d* Zürich, 2 Feb 1954). Romanian composer, conductor and pianist. After studying with Cucu (theory), Castaldi (composition) and Cuclin (music history) at the Bucharest Conservatory (1919–20), he went on to study composition and conducting with Karg-Elert at the Leipzig Conservatory (1920–23) and then to take lessons at the Schola Cantorum, Paris (1924–6) with d'Indy (composition) and Ravel (orchestration). Rogalski was conductor of the Radio Bucharest SO (1930–51), making many hundreds of broadcasts and recordings of first performances of Romanian works; he was also conductor of the Romanian Railways SO and the Perinitza Folk Ensemble, and he ended his career as principal conductor of the Enescu PO. He was professor of orchestration at the Bucharest Conservatory from 1950 to 1954. A sensitive piano accompanist, he was also engaged for a time as répétiteur at the Romanian Opera. He left a small body of polished works, notable above all for their lavish orchestral colouring, as in the *Două schiţe simfonice* ('Two Symphonic Sketches') and *Trei dansuri româneşti* ('Three Romanian Dances'). Rogalski's use of instruments was always individual, although sometimes indebted to French Impressionists, with a free handling of dissonant and polytonal harmonies and a close awareness of the potentialities of Romanian folk music.

WORKS
(*selective list*)

Orch: Allegro simfonic, 1923; 2 dansuri româneşti [2 Romanian Dances], wind, perc, pf duet, 1926; 2 schiţe simfonice: Înmormîntare la Pătrunjel, Paparudele [2 Sym. Sketches: Funeral at Pătrunjel, The Rain Makers], 1929; 2 capricii, 1932; 3 dansuri româneşti, 1950

Pf Sonata, 1920; Str Qt, 1925; Iancu Jianu, T, orch, 1940; Toma Alimoş, T, orch, 1940; Mihu Copilu, T, orch, 1940

Principal publishers: Editura muzicală, ESPLA

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L. Mihail: 'Theodor Rogalski: poet al culorii sonore', *Tribuna musicologica*, i (Bucharest, 1985), 130–38

VIOREL COSMA

Rogalyov, Igor' Yefimovich (*b* Leningrad, 6 Sept 1948). Russian composer, pianist and musicologist. He studied at the Leningrad Conservatory with Arapov (completing his postgraduate studies in 1977) and Pozdnyakskaya. In 1985 he defended his Kandidat dissertation entitled *Lad i garmoniya v muzïke S. Slonimskogo* ('Mode and harmony in the music of S. Slonimsky'). In 1977 he became a teacher, and in 1986 a senior lecturer, at the department for the theory of music at the Leningrad Conservatory. In 1991 he initiated the festival Ot Avantgarda do Nashikh Dney [From the Avant-Garde to the Present Day], one of the most representative festivals of new music in St Petersburg, and Rogalyov became its artistic director and general manager. His music is marked by diversity of themes, by wit, a vivid feeling for theatre and playfulness. These features are embodied not only in his works for the stage (such as the opera *Sol'* ('Salt') after Isaak Babel') but also in his instrumental works (such as the neo-classical concerto *Domeniko Skarlatti*).

In the 1960s and 70s Rogalyov reacted to the prevailing new wave of folklorism with the piano suite *Plachi* ('Laments'), the Concerto for a cappella choir set to folk poetry, the Concerto for an orchestra of folk instruments and the Sonata for bayan. Later, features of neo-classicism and neo-Romanticism made an appearance in *Noch'* ('Night') and other works.

WORKS
(*selective list*)

Stage: Sol' [Salt] (op, after I. Babel' and B. Kornilov), 1977; Iskhod [The Outcome] (op, after Babel'), 1980, rev. 1991; Zhalobnaya kniga [The Complaints Book] (mono-op, after A. Chekhov), 1981, TV version, 1982; Piter Pen [Peter Pan] (children's ballet), 1994; Damskaya voyna [A Ladies War] (comic op), 1996

Vocal: Obrashcheniye [An Appeal] (orat, Czech poets), chorus, 1971; Lesnitsa gneva [The Ladder of Wrath] (cant., G. Valkarsel), chorus, 1974; Kontsert-Kantata (folk poems), chorus, 1987; Ozhidaniye [Anticipation], song cycle, 1988; Proshchay [Farewell] (cant., E. Shats), chorus, 1992; Otrazhennïy zvuk [Reverberated Sound], duet, 1v, vc, 1994; Plyaska smerti [Dance of Death], (V. Bryusov), song cycle, 1995; 4 stariynnïkh gravyurï [Four Old Engravings] 1v, vn, vc, pf, 1996

Inst: Domeniko Skarlatti, conc., orch, 1975; Kontsertnaya simfoniya [Conc. Sym.], orch, 1987; Sonata, vc, pf, 1989; Conc., Russ. folk orch, 1990; Yesli bï Shubert chital gazetu 'Pravda' [If Schubert Were to Read the Newspaper 'Pravda'], chbr suite, 1992; Noch' [Night], fantasy, vc ens, 1993; Ov., orch, 1993; Sonata, prep bayan, 1993; Svistoplyas [Pandemonium], Russ. folk orch, 1994; Puteshestviye iz Peterburga v Leningrad i obratno [A Journey from St Petersburg to Leningrad and Back Again], ov., orch, 1995

Principal publishers: Sovetskiy Kompozitor, Henscher Verlag, Muzïka

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M. GALUSHKO

Rogatis, Pascual de. *See* DE ROGATIS, PASCUAL.

Rogé, Pascal (*b* Paris, 6 April 1951). French pianist. The third generation of a family of musicians, he received his first piano lessons from his mother, an organist. At the age of 11 he was admitted to the Paris Conservatoire in the class of Lucette Descaves, and in the same year made his first public appearance with an orchestra in Paris. In 1966 he won *premiers prix* for the piano and chamber music at the Conservatoire, and began a three-year period of study with the American pianist Julius Katchen. In 1969 he gave his first recital in Paris and in London. After taking first prize in the Marguerite Long-Jacques Thibaud International Competition in 1971, Rogé was engaged to play with a number of European orchestras, and invited

to give recitals in Holland, Luxembourg, Yugoslavia and Germany. A pianist of finesse and sensitivity, he shows particular affinity with the French repertory. Among his recordings are colourful accounts of solo pieces by Debussy, Ravel, Fauré and Poulenc, as well as outstanding renditions of the five concertos of Saint-Saëns.

DOMINIC GILL

Rogel, José (*b* Orihuela, 24 Dec 1829; *d* Cartagena, 25 Feb 1901). Spanish composer. At the age of nine he began composing waltzes and *pasodobles* while studying the piano, flute, theory and composition with Josquín Cascales, organist of Orihuela Cathedral; in his early teens he conducted the town band. His father insisted on his studying law at Valencia, where he lived from 1845 to 1851, also studying composition, counterpoint and fugue with the cathedral organist Pascual Pérez Gascón (1802–64) and supporting himself by giving flute, piano and solfège lessons. In 1852 he moved to Madrid, where he again taught the piano and singing, arranged zarzuelas for piano and began publishing dances and operatic fantasies. Between 1854 (when his zarzuela *Loa á la libertad* was first performed at the Teatro Lope de Vega) and 1881 he composed some 80 zarzuelas. By far the most successful was the two-act *El jóven Telémaco* (1866, Variedades), with which was instituted the Compañía de los Bufos Madrileños after the style of Offenbach's Bouffes-Parisiens. Rogel's style was essentially a light and facile one, and as such he was something of a precursor of the more lastingly popular Chueca.

WORKS
(*selective list*)

zarzuelas, unless otherwise stated; for more detailed list see GroveO

Loa á la libertad, 1854; Soy yo, 1855; Las garras del diablo, 1855/6; Don Canuto, 1856; Santiaguillo, 1856; Recuerdos de gloria, 1858; Las dos rosas, 1858, collab. Allú; El lumbra recoge, 1860; Entre Ceuta y Marruecos, 1860; Ferrando el calderero, 1861; Pablo y Virginia, 1861, rev. *c*1868

Una tia en Indias, 1861; Roquelaure, 17 March 1862, collab. M.F. Caballero and C. Oudrid; Por sorpresa, 20 April 1862, collab. M. Vázquez and Oudrid; El manicomio modelo, *c*1862; La casa roja, 1863; Despierta y dormida, 1863; Un hongo, 1864; Los peregrinos, 1864; Impresiones de viaje, 1864; La epístola de San Pablo, 1864; Las cartas de Rosalía, 1864; Soy mi hijo, 1864; La corte del rey Reuma, *c*1864, collab. Oudrid

El que siembra, recoge, *c*1864; Doña Casimira, 1865; Punto y aparte, 1865; Las amazonas del Tormes, 1865; El suplicio de un hombre, 1865; El lago de las serpientes, 1865, collab. C. Moderati; El conde y el condenado (3), 1865, collab. J. Inzenga; Revista de un muerto, 3 Feb 1866, collab. F. A. Barbieri; El jóven Telémaco, 22 Sept 1866

Los regalos, 1866; Me escamo, 1866; Tanto corre como vuela, 1866; Un cuadro, un melonar y dos bodas, 1866, collab. Inzenga and L. Cepeda; El motín de las estrellas, 1866; Telémaco en la Abufera, 1866; ¿Quién es el loco?, *c*1866; Francifredo [dux de Venecia], 29 Jan 1867

Un muerto de buen humor, 21 April 1867; El ajuste de una tiplo (Llanos), 21 April 1867; Los órganos de Móstoles, 2 Oct 1867; La isla de los portentos, 1868; El general Bum-Bum, 1868; Las tres Marías, 1868; El matrimonio, 1868; El criado de mi suegro, *c*1868, collab. Caballero and I. Hernández

Los infiernos de Madrid, 1869; Dos truchas en seco, 1869; Un casamiento republicano, 1869; El hábito no hace al monje, 1869; El rey Midas, 1869; Un palomino atontado, 1870; Cinco semanas en globo, *c*1870; Canto de ángeles, Bufos Arderius, 1871; Un viaje de mil demonios, 1871 or 1873; La Creación refundida, 1872; La paloma del brillante, 1873; Lola, 1873

El último figurín, 1873; La vuelta al mundo, 18 Aug 1875, collab. Barbieri; El commandante León, 1877; Vivan las Cuenas!, 1878; Los dragones del rey, Oct 1880; La Pata de Cabra, 1892; Fototipias castageneros (revue), 22 Feb 1901, collab. G. Mateos

Adaptations from Offenbach: Genoveva de Brabante, 1 May 1868; La gran duquesa, Nov 1868

Other zarzuelas: Una cana al aire; Bruto; El novio; De zapatero á barón; Los barrios bajos, collab. F. Chueca and Valverde *padre*; Cuadro soldados y un cabo; Bayoneta Correo; Carnaval y Casta diva; Los estudiantes en Carnaval; La locura en Cartagena; Cuenta de hadas; El guape Francisco Estéban; Un viaje á la luna

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ANDREW LAMB

Roger, Estienne (*b* Caen, 1665/6; *d* Amsterdam, 7 July 1722). French music printer, active in the Netherlands. He and his family, as Protestants, left Normandy after the revocation of the Edict of Nantes in 1685 and moved to Amsterdam where Estienne Roger registered as a member of the Walloon church in February 1686. He soon went into the printing trade, apprenticed successively between 1691 and 1695 to Antoine Pointel and Jean-Louis de Lorme. On 11 August 1691, listed in the records as 'marchand', he married Marie-Suzanne de Magneville (*c*1670–1712). On 7 November 1695 he was on the rolls of the association of booksellers, printers and binders. During 1696 he published in association with his former master, de Lorme, but by the following year he was publishing music and other books (including histories, grammars and a dictionary of antiquities) under his own name.

Roger had two daughters. He designated the younger, Jeanne (1701–22), as his successor in the business in a will dated 11 September 1716, and from that date he used her name alone on the titles of the books he printed. The elder daughter, Françoise (1694–1723), married Michel-Charles Le Cène (*b* Honfleur, *c*1684; *d* Amsterdam, 29 April 1743) in May 1716. Le Cène worked with his father-in-law for a few years after his marriage (on non-musical publications only), but by 1720 was operating his own printing establishment producing non-musical books.

After Roger's death Jeanne maintained her father's business with the help of a faithful employee, Gerrit Drinkman. But she soon fell ill, and died in December of the same year, after cutting Françoise out of her will (because, she said, her sister had left her ill and did not help her in her weakness), and leaving the business to Drinkman. Within a short time Drinkman was also dead. At this point Le Cène arranged to buy the printing firm from Drinkman's widow. In an advertisement in the *Gazette d'Amsterdam* of June 1723 he was able to announce that he was continuing 'the business of the late Mr Estienne Roger, his father-in-law, which had been interrupted since his demise'. His wife Françoise, the last of the Rogers, died two months later.

Le Cène carried on the business for 20 years more until his death in 1743. Although he was not as active as Roger, he added the works of many new composers to the house's roster. He frequently reprinted from Roger's plates, listing the firm's name then as 'Estienne Roger & Le Cène'. Music books for which Le Cène was the originator carried only his name. Since the earlier firm had used the names

of 'Estienne Roger' and 'Jeanne Roger' there were then four names under which the business was identified.

After Le Cène's death his inventory was bought by the bookseller E.-J. de la Coste (*fl* 1743–6). Shortly after this La Coste published a catalogue of 'the books of music, printed at Amsterdam, by Estienne Roger and Michel-Charles Le Cène'. There is no evidence that he was engaged in any printing activity. In 1746 La Coste sold the business to Antoine Chareau, a former employee of Le Cène. Chareau left the firm in 1748, after which the stock and plates were dispersed.
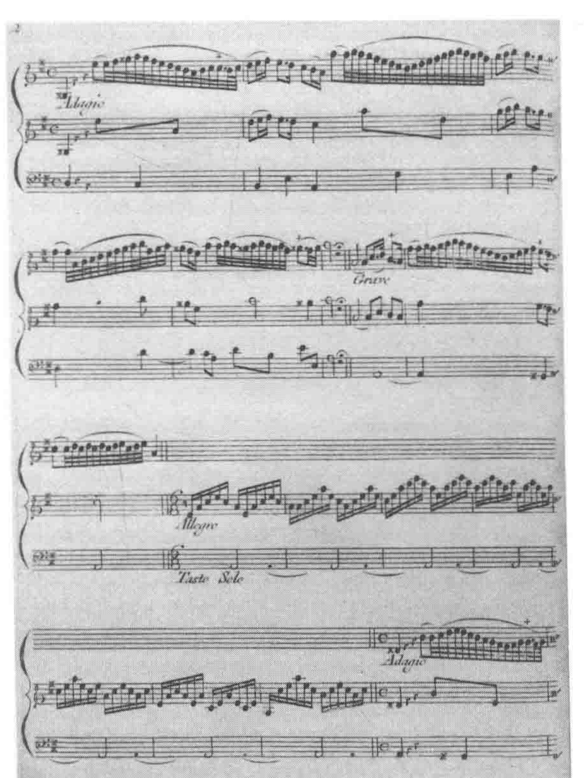
In the period from 1696 to 1743, 600 titles (not including reprints) were printed by the firm. More than 500 of them were issued by Roger between 1696 and 1722 and less than 100 during Le Cène's regime, although Le Cène continued to republish and to retain in stock most of Roger's output. Under both Roger and Le Cène the firm's music books were carefully edited and beautifully printed from copperplate engravings; they were valued for their quality.

Besides seeking new manuscripts through direct contacts with composers, Roger's practice from the beginning was to copy music of publishers in other countries and since there were no copyright laws he could do so with impunity. While most other music printers had little distribution outside their own countries or even outside their own cities and printed the works of local composers only, Roger's distinction was that he could offer an international repertory. Furthermore his distribution network was highly effective. At various times he had agents in Rotterdam, London, Cologne, Berlin, Liège, Leipzig, Halle, Paris, Brussels and Hamburg.

Early in the 18th century, as engraving superseded movable type, music printers discontinued the practice of dating their books. Roger was the first to use publishers' numbers, a practice soon imitated by others (such as Walsh and Balthasar Schmid) and one that continued to identify books through the 18th century and part of the 19th. In about 1712–13 he assigned numbers to all the books in stock, without regard, however, to their chronological order of printing. The numbers after that time follow directly in chronological order.

Though the plate numbers of books printed before 1713 do not help in dating them, another of Roger's practices provides an approximation. From 1698 to 1716 he printed catalogues of his music books in the back of dated non-musical books. He also placed advertisements in the Amsterdam and London papers over this period of time. Thus the listing of a new work in these sources serves as a *terminus ante quem*.

Roger's repertory was particularly strong in works by Italian composers. He printed the second editions of Vivaldi's opp.1 and 2, and beginning with op.3, *L'estro armonico*, the first editions of all but two of Vivaldi's printed works were published by Roger or his successors. Roger also published all Corelli's works. The trios opp.1–4 were copied from Italian sources, as were the solos op.5 in the first instance; the latter were reprinted with added ornamentation in 1710, nearly certainly authentic (see illustration). In 1712 Roger concluded a contract with Corelli concerning his op.6 which was published posthumously in 1714. Other Italian composers in Roger's catalogues were Albinoni, Bassani, Bonporti, Caldara, Gentili, Marcello, C.A. Marino, Alessandro Scarlatti, Taglietti, Torelli, Valentini and Veracini. There



Part of an Adagio from 'Sonate a violino e violone o cimbalo di Arcangelo Corelli' op.5 (Amsterdam, 3/1715), printed by Estienne Roger from engraved plates, showing the written-out embellishments claimed to be Corelli's own

are first editions of works by Albinoni, Torelli, Pistocchi, Bernardi, Valentini, Mossi, G.B. Somis and others. From Ballard in Paris he reprinted works by La Barre, Lebègue, Lully, Marais and Mouton, and Ballard's annual *Airs sérieux et à boire*. In fact, Roger was the main publisher of many composers working in the Netherlands, England and northern Germany, including Albicastro, de Konink, Schenk, Pepusch and Schickhardt. During Le Cène's time Geminiani, Handel, Locatelli (whom Le Cène evidently knew as a friend), Quantz, Tartini and Telemann, among others, were added to the catalogue. First editions include works by Locatelli, Tartini, Geminiani, San Martini and G.B. Martini.

Although Roger copied the music of others, he also had to defend himself against plagiarism of his own publications. There were many altercations with JOHN WALSH (i) of London from 1700 onwards. More serious was the threat from the Amsterdam printer Pierre Mortier, who copied many of Roger's books in 1708 and advertised them for sale at a lower price. This problem was only resolved with Mortier's death in 1711, when Roger bought his plates and later even issued some of Mortier's editions under his own name. The importance of the firm in the distribution of music in the first half of the 18th century cannot be overestimated.

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SAMUEL F. POGUE/RUDOLF A. RASCH

Roger, Gustave-Hippolyte (*b* Paris, 17 Dec 1815; *d* Paris, 12 Sept 1879). French tenor. He entered the Paris Conservatoire in 1836 as a pupil of Blès Martin and won *premiers prix* in singing and in *opéra comique* the following year. In 1838 he made his début as Georges in Halévy's *L'éclair* at the Opéra-Comique, where he subsequently created a number of roles written for him by Halévy, Auber and Thomas. His success rested on his considerable intelligence, fine bearing and pure tone. In 1846 he sang Faust in the first performance of Berlioz's *La damnation de Faust*, and in 1848 he moved from the Opéra-Comique to the Opéra, where, in 1849, he created the role of Jean de Leyde in Meyerbeer's *Le prophète*. Although his voice was too light for such parts, he had enormous success and continued to sing a number of leading tenor roles at the Opéra. He successfully toured Germany on several occasions. His most celebrated partners were Jenny Lind and Pauline Viardot, and he enjoyed the friendship of Berlioz, Meyerbeer and many literary figures. In 1859 he sang in Félicien David's *Herculanum* at the Opéra, but shortly afterwards he lost his right arm in a shooting accident. For some years he continued to appear on stage with a mechanical arm, at the Opéra-Comique and in the provinces, and from 1868 until his death he was a professor of singing at the Conservatoire. His book *Le carnet d'un ténor* (1880) contains lively memories of his career, including an account of his visits to England in 1847 and 1848. In 1861 Berlioz orchestrated Schubert's *Erlkönig* for him.

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FétisB
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HUGH MACDONALD

Roger (i Casamada), Miquel (*b* Barcelona, 16 July 1954). Catalan composer. He studied at the Barcelona Conservatory and continued his studies with Josep Soler. In 1985 he obtained a degree in arts and philosophy from the University of Barcelona. He taught musical theory at the Manresa Conservatory (1982–6). In 1987 he was appointed head of the music theory department and teacher of counterpoint, history, aesthetics and composition at the Badalona Conservatory. His chamber opera, *Nascita e apoteosi di Horo*, won a prize at the First Chamber Opera Competition of the Spanish National Youth Orchestra.

Roger's music has its roots in the Second Viennese School and has developed gradually towards an aesthetic free of academic restraints. At times, the morphological structure of his music displays a markedly contrapuntal mentality which, by its audacity, seems to establish a link with the inquiring spirit of Renaissance polyphony. On the other hand, he occasionally displays a clearly homophonic tendency. His work stands out for the logical structure and austere progression, free of digressions, which he applies to the development of his compositions.

WORKS
(*selective list*)

Op: Nascita e apoteosi di Horo (chbr op, 1, 3 scenes, anon. 16th-cen.), 1992, Badalona, Municipal, May 1992
Orch: Peça, orch, 1978; 3 moviments simfònics, 1981; Divertimento, str, 1991; Peça, perc, pf, orch, 1993; Moviment, orch, 1997
Chbr: Colors, fl, b cl, gui, va, pf, 1978; Dualitat, cl, pf, 1978; Triments, cl, vn, pf, 1978; Nocturn, va, pf, 1980; Trilogia, str trio, 1981; Mariol, bn, pf, 1984; Brass Qnt no.1, 1985; 'Blanca Qt', str qt, 1987; Wind Qnt no.1, 1994; Un día d'escola, wind qnt, 1994; Brass Qnt no.2, 1995; Str Qt no.2, 1995; Pf Qt no.1, 1995; Palmeros, fl ob, cl, bn, hn, perc, str qt, 1997
Songs (lv, pf): 3 cançons (S. Espriu), 1981; 5 cançons (B. Brecht), 1983; Cançó 'no cerc . . .' (J.V. Foix), 1997; Cançó 'Parada obligatoria' (M.À. Anglada), 1997
Solo inst: Set de set, pf, 1977; Per a Liliana, pf, 1981; Inventio, pf, 1991; 6 estudis, cl, 1995; Patinazzo, 5 pieces, fl, 1996; 2 estudis, pf, 1997; Sols, vc, 1997

Principal publishers: Zimmermann, La ma de Guidó, Boileau

F. TAVERNA-BECH

Roger, Roger (*b* Rouen, 5 Aug 1911; *d* France, 12 June 1995). French arranger, composer and conductor. The son of Edmond Roger, a well-known Paris opera conductor and friend of Debussy, he was attracted more to popular music and at 18 formed his first small group for a music hall. This encouraged him to develop his arranging skills, although he also showed a flair for composing. During a long career he accompanied almost every French singer, and his 'Paris Star Time' radio series was heard worldwide. He once claimed to have made over 2000 recordings, half of them his own compositions. The Roger style suited the requirements of production music companies, and he worked extensively for the Paris office of Chappells; his *City Movement* (1960) became well known in Britain as the theme for the BBC television programme 'Compact'. During the 1950s he recorded several albums for the American market, but concentrated his career in France. He claimed to have drawn his inspiration from Wagner, Gershwin, Debussy and Ravel, yet developed a unique style, often using strings and brass in counterpoint, assisted by the particularly intimate sound qualities of his favourite recording studios.

WORKS
(*selective list*)

all works for orchestra

Feux Follets, 1954; Haute couture [Paris Fashions], 1954; La vitrine aux jouets, 1954; Clowneries, 1956; En carriole [Horse and Buggy], 1956; Industrie dans la ville [New Town], 1956; Près des flots, 1956; Tele-Ski, 1956; Traffic Boom, 1956; Grands travaux, 1957; Rythme des rues, 1957; Paris Pullman, 1958; City Movement, 1960; La forêt enchantée, 1962; Scenic Railway, 1962; Contorsions, 1963; Fête foraine, 1963; Lunar Landscape, 1963; Polka mauve, 1963; Djanina, 1964; Danse lunaire, 1966

DAVID ADES

Roger, Victor (*b* Montpellier, 22 July 1853; *d* Paris, 2 Dec 1903). French composer. The son of a musician, he studied at the Ecole Niedermeyer and began his career as a composer of songs and operettas for the Eldorado music hall. It was with *Joséphine vendue par ses soeurs* (1886), a parody of Méhul's *Joseph*, that he made his mark, and he confirmed his success in France and abroad with the military operetta *Les vingt-huit jours de Clairette* (1892) and *L'auberge du Tohu-Bohu* (1897). Both are examples of the 'vaudeville-opérette' – more comedy-with-music than full-blown comic opera – in which he specialized. A Chevalier of the Légion d'Honneur, he was critic for *La France*, edited the theatrical news in the *Petit journal* and was general secretary of the balls at the Opéra. Besides his songs and operettas, his compositions included some ballet pantomimes and salon pieces. His music is admirably crafted, demonstrating melodic grace, charm and a flair for rhythmic effect that are well suited to the lighthearted stage works to which he contributed. *Les vingt-huit jours de Clairette* especially has remained in the French repertory.

WORKS
(*selective list*)

first performed in Paris unless otherwise stated

OPERETTAS
most published in vocal score at time of production

PBP – *Bouffes-Parisiens*
PFD – *Folies-Dramatiques*
PMP – *Menus-Plaisirs*

L'amour quinze-vingt (1, Laurencin), Eldorado, 10 Aug 1880; Mademoiselle Louloute (1, Péricaud and L. Delormel), Eldorado, 9 Sept 1882; La nourrice de Montfermeuil (1, Péricaud and Delormel), Eldorado, Nov 1882; La chanson des écus (1, A. de Jallais), Eldorado, 19 May 1883; Mademoiselle Irma (1, F. Carré), Trouville, Casino, 18 Aug 1883; Joséphine vendue par ses soeurs (3, P. Ferrier and Carré), PBP, 19 March 1886; Le voyage en Ecosse (1, Cottin and M. Lecomte), Lille, 17 May 1888; Oscarine (3, C.-L-E. Nuitter and A. Guinon), PBP, 15 Oct 1888; Cendrillonnette (4, Ferrier), PBP, 24 Jan 1890, collab. G. Serpette

La fétiche (3, Ferrier and Clairville), PMP, 13 March 1890; Samsonnet (3, Ferrier), Nouveautés, 26 Nov 1890; Les douze femmes de Japhet (3, A. Mars, M. Desvallières), Renaissance, 16 Dec 1890; Le coq (3, Ferrier and E. Depré), PMP, 30 Oct 1891; Mademoiselle Asmodée (3, Ferrier and Clairville), Renaissance, 23 Nov 1891, collab. P. Lacome; Les vingt-huit jours de Clairette (4, H. Raymond and Mars), PFD, 3 May 1892

Catherinette (1, Mars), Lunéville, 17 July 1893; Pierre et Paul (1, Mars), Lunéville, 17 July 1893; Clary-Clara (3, Raymond and Mars), PFD, 20 March 1894; Nicol-Nick (4, Raymond, Mars and A. Duru), PFD, 23 Jan 1895; La dot de Brigitte (3, Ferrier and Mars), PBP, 6 May 1895, collab. Serpette; Le voyage de Corbillon (4, Mars), Cluny, 30 Jan 1896; Sa majesté l'amour (3, M. Hennequin and Mars), Eldorado, 24 Dec 1896; L'auberge du Tohu-Bohu (3, M. Ordonneau), PFD, 10 Feb 1897

Les fêtards (3, Mars and Hennequin), Palais-Royal, 28 Oct 1897; L'agence Crook et Cie (4, Ordonneau), PFD, 22 Jan 1898; La petite tache (3, Carré), PBP, 26 March 1898; Les quatre filles Aymon (Liorat and A. Fonteny), PFD, 20 Sept 1898, collab. Lacome; La poule blanche (4, Hennequin and Mars), Cluny, 13 Jan 1899; Le jockey malgré lui (3, P. Gavault and Ordonneau), PBP, 4 Dec 1902

OTHER STAGE WORKS

Le vague (ballet), 1883; Balazi-Boumboum (pantomime, 1, J.A. Praigneau), Eldorado, 23 March 1888; Chez le conturier (2, ballet pantomime, Flers and Lemaire), 23 May 1895; La Camargo (ballet, 1, F. Beissier), 28 Sept 1901; Cendrillon (ballet, 1, Gardel-Hervé and A. Lemmonier), Olympia, 11 Jan 1902

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R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

ANDREW LAMB

Roger, William (*d* Lauder Bridge, Scotland, 22 July 1482). English courtier and musician, active in Scotland. According to Ferrerio he was one of an embassy sent to Scotland by Edward IV to negotiate a 20 years' peace; he was so delighted with the music there that he remained in Scotland for the rest of his life. He was perhaps the William Roger Esquire 'of the realm of Scotland' who on 13 November 1470 was granted a safe conduct pass to come and go between England and Scotland for a year. In 1467 Roger was clerk of the Chapel Royal at the court of James III, and was awarded lands at Traquair in November 1469, resigning them after the general revocation of 1476. As one of the king's familiars, he would have had an official position in the royal household; he was probably the clerk of spices whose own clerk was paid for receiving spices in 1472–3. In 1482 dissident nobles seized the king and hanged Roger and other favourites off Lauder Bridge.

Ferrerio described Roger as 'musicus rarissimus ex Anglia' and wrote that in 1529 there were numerous distinguished men who claimed to have been taught by him. It is possible that, in his privileged position, Roger advised James on the disposition of his proposed royal chapel in Stirling (described by Pitscottie) but there is no evidence to support this.

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MARGARET MUNCK

Roger de Chabannes (*b c*965; *d* Limoges, 26 April 1025). French monk and cantor. He served at the abbey of Saint Martial in Limoges. Roger, who was the paternal uncle of Adémar de Chabannes, is known to have become cantor at the abbey after 1010 (see J. Grier, 'Roger de Chabannes (d.1025), Cantor of St Martial, Limoges', *EMH*, xiv, 1995, pp.53–119). During his lifetime, and perhaps under his direction as cantor, the monastery undertook a complete codification of its liturgical music, the results of which are preserved in extant notated manuscripts. An antiphoner written at St Martial in the late 10th century, *F-Pn* lat.1085, is one of the earliest surviving monastic chant books for the Divine Office, and

the troper-proser *Pn* lat.1120 (*c*1000; St Martial) also contains offertories and processional antiphons.

JAMES GRIER

Roger-Ducasse, Jean (Jules Aimable) (*b* Bordeaux, 18 April 1873; *d* Taillan-Médoc, Gironde, 19 July 1954). French composer and teacher. A student at the Paris Conservatoire from 1892, he studied composition with Fauré, counterpoint with Gédalge, harmony with Pessard and piano with Charles-Auguste de Bériot. In the 1902 Prix de Rome competition his cantata, *Alcyone*, beat Ravel's entry, gaining the second prize. He was a founding member of the Société Musicale Indépendante (1909) along with Ravel, Vuillermoz and Koechlin. A friend of Debussy's, he gave an early of performance *En blanc et noir* with him in December 1916, and was with Chouchou (Debussy's daughter) when Debussy died. In 1910 Roger-Ducasse became inspector general for the teaching of singing in Paris schools. In 1935 he succeeded Dukas as professor of composition at the Conservatoire, a post from which he resigned in 1940, after the fall of France.

Roger-Ducasse's early compositions were indebted to Fauré. He retained a lasting admiration for him, dedicating several works to his teacher. The fourth movement of the First String Quartet (1900–09) outlines the letters of Fauré's name (FAGD), and the second movement reveals Debussy's impact in the varied manipulation of the string textures and pizzicato effects. The orchestral *Suite française* (1907) shows technical assurance; it is succinct and logical, displaying a wit rather like Chabrier's. Roger-Ducasse soon developed a distinct personal style, showing a predilection for large forces and symphonic and vocal combinations. This individuality is first revealed in the symphonic poem *Au Jardin de Marguerite* (1901–5), in which he exploits the capabilities of his large forces, deploying varied orchestral textures and juxtaposing countrapuntal and homophonic writing. In addition to shaped and rhythmically flexible vocal lines, he introduces evocative wordless choruses to accompany the soloists. His Sarabande for orchestra and voices starts from a simple theme in Spanish style and gradually builds to a climax of high emotional intensity. *Ulysse et les Sirènes* (1937), a symphonic poem with women's voices, is characteristic of his mature style, displaying abrupt contrasts of texture, ostinato patterns, scalic passages, prominent use of unpitched percussion and a wordless chorus treated as another orchestral texture. Despite an obvious interest in the voice and text, Roger-Ducasse wrote only two dramatic works. Gabriel D'Annunzio thought of approaching Roger-Ducasse to set *Le martyre de Saint Sébastien* before securing Debussy's services in 1910. In the 'mimodrame lyrique' *Orphée* (1912–13) Roger-Ducasse blurs the boundaries between ballet, opera and oratorio; the action on stage is mimed, the text, which the composer adapted from the Orpheus myth, being delivered by the chorus. *Orphée* was performed at the Ziloti concerts in St Petersburg in 1914. A stage production planned for the same year with choreography by Fokine and sets by Bakst has abandoned because of the outbreak of World War I. The work was eventually staged at the Paris Opéra by Ida Rubinstein in 1926.

WORKS

(*selective list*)

Stage: Orphée (mimodrame lyrique, 3, Roger-Ducasse), 1912–13, concert perf. St Petersburg, 31 Jan 1914, staged, Paris, Opéra, 11 June 1926; Cantegril (opéra-comique, 4, R. Escholier), 1927–30, Paris, OC (Favart), 9 Feb 1931

Orch: Variations plaisantes sur un thème grave, hp, orch, 1906; Suite française, 1907; Prélude d'un ballet, 1910; Nocturne de printemps, 1915–18; Marche française, sym. poem, 1916–20; Grande valse, 1917; Suite, small orch, 1917; Epithalame, sym. poem, 1922; Poème symphonique sur le nom de Gabriel Fauré, 1922; Le petit faune, 1950–54

Choral: Au jardin de Marguerite (Roger-Ducasse, after Faust legend), sym. poem, solo vv, mixed chorus, orch, 1901–5; Alcyone (cant., E. Adenis), 1902; Alyssa (cant., M. Coiffier), 1903; 2 choeurs, children's chorus, orch, 1909; Sur quelques vers de Virgile, female chorus, orch, 1910; Sarabande, sym. poem, mixed chorus, orch, 1910; 3 motets: Regina coeli laetare, Crux fidelis, Alma redemptoris mater, S, SATB, org, 1911; Ego sum panis vivus, 3 children's vv, female chorus, org, 1914; 2 choeurs (M. Hermant), female chorus, orch, 1921; Madrigal (Molière), mixed chorus, orch, 1924; Chansons populaires de France, SATB, 1929; Ulysse et les Sirènes, sym. poem, female chorus, orch, 1937

Other vocal: Hymne blanc (Roger-Ducasse), 1v, org, 1895; Bernadette (L. Pouvillon), 1v, pf, 1895; Les cloches de Noël, 1v, pf, 1895; 2 rondels (F. Villon), 1v, pf, 1897; Les jets d'eau (G. Rodenbach), 1v, pf, 1897; Les pièces d'eau (G. Rodenbach), 1v, pf, 1897, later orchd; Le coeur d'eau (G. Rodenbach), Mez/Bar, pf, 1901, later orchd; Noël des roses (J.-L. Croze), 1v, pf, 1903

Chbr: Petite suite, pf 4 hands, 1897; Pf Qt, 1899–1912; Str Qt no.1, 1900–09; Str Qt no.2, 1912–53; Allegro appassionato, vn, pf, 1917; Romance, vc, pf, 1918

Solo inst: Barcarolle no.1, pf/hp, 1906; 6 préludes, pf, 1907; Pastorale, org, 1909; Prélude, a, pf, 1913; Etude, g♯, pf, 1914; Variations sur un choral, pf, 1914–15; 4 Etudes, pf, 1915; Etude, A♭, pf, 1916; Etude en sixtes, pf, 1916; Esquisses, pf, 1917; Arabesque no.1, pf, 1917; Rythmes, pf, 1917; Sonorités, pf, 1918; Arabesque no.2, pf, 1919; Barcarolle no.2, pf, 1920; Barcarolle no.3, pf, 1921; Impromptu, pf, 1921; Chant de l'aube, pf, 1921; Basso ostinato, hp, 1923; Romance, pf, 1923

Principal publisher: Durand

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René Dumesnil: *La Musique en France entre les deux guerres, 1919–1939* (Paris, 1946)
Catalogue de l'oeuvre de Roger-Ducasse (Bordeaux, 1955)

BARBARA L. KELLY

Rogeri, Giovanni Battista (*fl* *c*1670–*c*1705). Italian violin maker. He was a pupil of Nicolò Amati in Cremona. By 1675 he was in Brescia and his violins of that period are neat in appearance and reflect an awareness of the Amati system of design and construction. The wood for his backs, sides and scrolls was at first mostly the narrow-flamed variety found locally; and perhaps not surprisingly he sought in certain of his violins to introduce features of Maggini, his predecessor in Brescia half a century earlier.

By 1690 Rogeri's work achieved a visual elegance exceeded by few of his contemporaries, and he was no doubt already assisted by his son, Pietro Giacomo (*b* *c*1670; *d* Brescia, 23 Sept 1724), though no instruments by the latter dated earlier than 1705 are known. Pietro Giacomo was a much finer craftsman than is usually appreciated, with a preference for hooked and almost clubby corners: in that detail and in others, such as the rather heavy, flatly carved scrolls, he exaggerated the taste of his father. Wood of the handsomest figure was often used, but there are also instruments less refined in appearance, many with unpurfled backs. This could have been the consequence of his collaboration with members of the Pasta family of violin makers. Tonally some Rogeri instruments compare with the best of the Amatis, particularly the violins with 'grand pattern' dimensions. The many cellos offer a good blend of incisiveness and Cremonese quality.

Since Pietro Giacomo Rogeri usually spelt his name 'Ruggerius' it has been suggested that the family may have been related to Francesco Rugeri, who worked at Cremona, but their workmanship is quite dissimilar, and is seldom confused.

CHARLES BEARE/CARLO CHIESA

Rogers. English firm of piano makers. George Rogers, a fine craftsman, founded the firm in London in 1843 as George Rogers & Sons. Shortly after World War I Rogers and the firm of Hopkinson amalgamated and became the Vincent Manufacturing Co. Ltd, after which Rogers and Hopkinson pianos – grand and upright – were made under the same roof. In 1963 H.B. Lowry and I.D. Zender took over and Lowry redesigned the string scales and casework of the pianos. Manufacture of grand pianos then ceased and the firm began specializing in uprights, establishing a considerable reputation for quality and durability. An upright piano of about 1909, veneered all over with rosewood and decorated with two brass candlesticks in *art nouveau* style, is preserved at the Liverpool Museum. In 1993 manufacture of Rogers and Hopkinson pianos was taken over by WHELPDALE, MAXWELL & CODD.

MARGARET CRANMER

Rogers, Benjamin (*b* Windsor, bap. 2 June 1614; *d* Oxford, June 1698). English organist, singer, cornett player and composer, brother of JOHN ROGERS. According to his friend Anthony Wood, he was the son of Peter Rogers, a lay clerk at St George's Chapel, Windsor, and was a chorister and singing-man there. He became acting organist of Christ Church, Dublin, in summer 1638, and was confirmed in the post on 9 September 1639. He returned to Windsor as a lay clerk in 1641, and was given a pension during the Interregnum 'by the favour of the men then in power'. In 1653 he became a singing-man at Eton, where he was patronized by Nathaniel Ingelo, one of the fellows. In November that year Ingelo accompanied Bulstrode Whitelocke on his embassy to Sweden as chaplain, and took with him some four-part suites by Rogers, which were performed by Queen Christina's Italian musicians (autograph parts of two suites are in *S-Uu*). Wood wrote that about the same time several of Roger's four-part suites were also sent to the future Emperor Leopold I's court, where they were played 'to his great content'. In 1658 Rogers received a MusB from Cambridge, on Cromwell's orders and probably at the instigation of Ingelo and Whitelocke. His lost first setting of Ingelo's *Hymnus eucharisticus* was performed at Charles II's civic reception at the Guildhall in London on 5 July 1660 'by 12 voices, twelve instruments and an organ', according to Wood.

Soon after the Restoration Rogers became joint organist of Eton with Charles Pearce, and was sole organist from 1661. In addition, in October 1662 he was again appointed a lay clerk at St George's Chapel, and was allowed extra money 'in consideration of his being able to play upon the organs and cornett'. He was appointed organist and *informator choristarum* of Magdalen College, Oxford, on 22 July 1664, beginning his duties in January 1665 with the unusually large salary of £60 with rooms in the college. He received an Oxford MusD in July 1669, though his career at Magdalen came to a sudden end in January 1686. It was said that he talked 'so loud in the organ loft that he offended the company', and that he refused to accompany the choir properly, 'but out of a thwarting humour would play nothing but Canterbury [psalm] tune'. There was also scandal surrounding his daughter, a 'lewd creature' who had been living in his rooms and was pregnant by the college porter. Despite this, the college gave him a pension of £30, which he enjoyed until his death in June 1698.

Rogers was mainly remembered in the 18th and 19th centuries for his services and anthems, though they tend to be unadventurous, with homophonic four-part textures and simple, foursquare rhythms, and were outdated by the 1660s, when most of them seem to have been written. His consort music is more interesting, and includes nine lively and accomplished four-part suites in the mid-century manner derived from the first version of William Lawes's *Royal Consort*. Wood wrote that the Oxford music professor John Wilson 'usually wept when he heard them well perform'd, as being wrapt up in an extasie or, if you will, melted down, while others smil'd or had their hands and eyes lifted up at the excellency of them &c.'. In his harpsichord music Rogers occasionally used the expressive *style brisé* idiom derived from French lute music, though most of the pieces are simple tune-and-accompaniment dances, and several are arrangements of his consort music. Like most English organists at the time, he would have normally improvised voluntaries, though a fine C major voluntary in an autograph dated 1664 survives to give an idea of his abilities.

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CHURCH MUSIC

sources in Daniel and le Huray, White

Sharp Service, D, full; ed. W. Boyce, *Cathedral Music* (London, 1760–73), i

2 services, e, G, verse

2 evening services, a (Mag, Nunc), F, full

26 anthems, 17 ed. in White: Behold how good and joyful, full; Behold I bring you glad tidings, verse; Behold now, praise the Lord, full, ed. W. Boyce, *Cathedral Music* (London, 1760–73), ii; Bow down thine ear, O Lord, verse; Everlasting God, which hast ordained, lost; Haste thee, O God, frag.; Hear me when I call, verse, inc.; How long will thou forget me, full; I beheld, and lo, verse; If the Lord himself, verse; I will magnify thee, O Lord, verse; Let God arise, verse, inc.; Lord, who shall dwell, full; O almighty God, verse, inc.; O clap your hands, verse; O give thanks unto the Lord, for he is gracious, full; O Lord our governor, frag.; O pray for the peace of Jerusalem, full; O sing unto the Lord a new song, verse; O that the salvation, full; Praise the Lord, O my soul, full; Rejoice in the Lord, O ye righteous, verse; Save me, O God, full; Sing unto the Lord, verse, frag.; Teach me, O Lord, full, ed. W. Boyce, *Cathedral Music* (London, 1760–73), ii; Who shall ascend, verse

OTHER SACRED

Audivit Dominus, 2vv, bc, 1674[2]; Deus misereatur nostri, 2vv, bc, 1674[2]; Exaltabo te Domine, 2vv, bc, 1674[2]; Exultate justi in Domino (Hymnus eucharisticus) (N. Ingelo), 1st setting, 12vv, insts, org, lost; Gloria patri, 4vv, *GB-Eu*, *Y*; Jubilate Deo omnis terra, 2vv, bc, 1674[2]; Laudate Dominum, 4vv, bc, inc., *Lcm*, *Ob*; Laudate Dominum, Oxford act, 1669, 8vv, bc, *Lbl*, *Ob*; Let all with sweet accord clap hands, 2vv, bc, 1674[2]; Lift up your heads, great gates, 2vv, bc, 1674[2]; Quem vidistis, frag., *Lcm*; Te Deum patrem colimus (Hymnus eucharisticus) (Ingelo), 2nd setting, grace for Magdalen College, 4vv, *Ob*, *Och*; Tell mankind Jehovah reigns, 2vv, bc, 1674[2]

SECULAR VOCAL

4 glees, 1673[4]: Bring quickly to me Homer's lyre, 3vv; Come all noble souls, 3vv; In the merry month of May, 4vv; Let the bells now ring, 4vv

With brightest beams let the sun shine, song, 2vv, 1683[5]

Seu te sub antro picreo tenent, Oxford act song, 1669, 5vv, ?insts, lost

3 songs in transliterated Gk., 3vv, org, lost: hagios, hagios, kurios ho theos ho pantocraton; Onarchia deina lumo basilon poltonth; Offis euphrinophre, nux tropor os fugam

INSTRUMENTAL

9 suites, A (The Nine Muses), e, Bb, F, D, G, a, e, a, a4, bc, *D-Hs*, *IRL-Dm*, *GB-Ob*, *S-Uu**; The Nine Muses, ed. G. Dodd (London, *c*1988)

2 suites (Retrograde Ayres), d, G, a3, bc, *GB-Ob*

14 suites, G, d, D, F, a, A, e, d, D, g, G, Bb, a, F, a2, 1655[5], 1662[8]

2 suites, C, *Ob* (vn pt); suite, D, *Och* (b pt)

15 dances, hpd, 1663[7], *Och*, *US-NYp*; ed. in EKM, xxix (1972); 1 by La Barre, see Gustafson

2 voluntaries, C, d, org, *GB-Lbl**, *Lcm*; ed. in EKM, xxix (1972)

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I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

PETER HOLMAN

Rogers, Bernard (*b* New York, 4 Feb 1893; *d* Rochester, NY, 24 May 1968). American composer and teacher. He began piano studies at the age of 12 and left school at 15 to work for the firm of architects Carrère & Hastings, attending evening classes in architecture at Columbia University. Ambitious to become an artist, he obtained permission to copy paintings at the Metropolitan Museum of Art in New York. Throughout his life he painted as a hobby, and his interest in art, particularly in Japanese prints, continued to influence his music. His strong liking for poetry was also reflected in his compositions. Rogers studied music theory with Hans van den Berg, composition with Farwell, and harmony and composition with Bloch before enrolling at the Institute of Musical Art in 1921 to study with Goetschius. For several years he was on the editorial staff of *Musical America*, and in 1922–3 he was at the Cleveland Institute of Music, also serving as music critic for the *Cleveland Commercial*. In 1923, returning to New York, he resumed his work with *Musical America*. He taught at the Hartt School of Music in 1926–7, and from 1927 to 1929 he held a Guggenheim Fellowship, which enabled him to study with Frank Bridge in England and Nadia Boulanger in Paris. Returning to the USA, he joined the faculty of the Eastman School of Music, where, at the time of his retirement in 1967, he was chairman of the composition department, and where he taught many students who became prominent composers, including Ussachevsky, Mennin, Argento and Diamond. Among the awards he received were a Pulitzer Travel Scholarship for the orchestral dirge *To The Fallen*, given its first performance by the New York PO in 1919, the David Bispham Medal for the opera *The Marriage of Aude* and the Alice M. Ditson Award for opera for *The Warrior*. In 1947 he was elected to the National Institute of Arts and Letters.

Rogers was often inspired by biblical themes, particularly in larger works and choral pieces; and poetry, notably that of Whitman, provided texts or points of departure for several works. Japanese prints influenced his orchestral colour as well as his subject matter. His sensitivity to possibilities of instrumentation informs his treatise *The Art of Orchestration* (1951), a standard work. His compositions can be striking, stark and majestic, but also witty, delicate and full of gossamer-like effects.

WORKS

OPERAS AND CHORAL

Ops: Deirdre, 1922; The Marriage of Aude (C. Rodda, after the *Chanson de Roland*), 1931; The Warrior (N. Corwin), 1944; The Veil (R. Lawrence), 1950; The Nightingale (B. Rogers), 1954

Choral with orch: The Raising of Lazarus (L. Rogers), 1929; The Exodus (Rodda), 1931; The Passion (Rodda), orat, 1942; A Letter from Pete (cant., W. Whitman), 1947; The Prophet Isaiah, cant., 1950; The Light of Man (orat, after Bible: *John*), 1964

Other choral works: Ps xcix, chorus, org, 1945; Response to Silent Prayer, 1945; Hear my Prayer, o Lord, S, chorus, org, 1955; Ps xviii, male vv, pf, 1963; Ps lxxxix, Bar, chorus, pf, 1963; Faery Song (J. Keats), female 4vv, 1965; Dirge for Two Veterans (Whitman), chorus, pf, 1967; Ps cxiv, chorus, pf, 1968

ORCHESTRAL

Syms.: no.1 'Adonais', 1926; no.2, A♭, 1928; no.3 'On a Thanksgiving Song', 1936; no.4, g, 1940; no.5 'Africa', 1959

Large orch: To The Fallen, 1918; The Faithful, ov., 1922; In the Gold Room, 1924; Fuji in the Sunset Glow, 1925; Hamlet, prelude, 1925; 3 Japanese Dances, 1933; 2 American Frescoes, 1934; The Supper at Emmaus, 1937; The Song of the Nightingale, suite, 1939; The Colors of War, 1939; The Dance of Salome, 1940; The Sailors of Toulon, 1942; Invasion, 1943; Anzacs, 1944; Elegy in Memory of Franklin D. Roosevelt, 1945; Amphitryon Ov., 1946; The Colors of Youth, 1951; Portrait, vn, orch, 1952; Dance Scenes, 1953; Variations on a Song by Moussorgsky, 1960; New Japanese Dances, 1961; Apparitions, 1967

Small orch: 5 Norwegian Folk Songs; Rhapsody Nocturne; Soliloquy no.1, fl, str, 1922; Pastorale, 11 insts, 1924; Once upon a Time, 1936; Fantasy, fl, va, str, 1937; Soliloquy no.2, bn, str, 1938; The Plains, 1940; Characters from Hans Christian Andersen, 1946; Elegy, 1947; The Silver World, 1949; Fantasy, hn, timp, str, 1952; Allegory, 1961; Pastorale mistico [prelude to The Passion], 1966

OTHER WORKS

Solo vocal with orch: Buona notte, T, orch; Aladdin, dramatic scene, T, B, orch; Arab Love Songs, S, orch, 1927; Horse Opera (M. Keller), nar, orch, 1948; Leaves from the Tale of Pinocchio, nar, orch, 1951; Ps lxviii, Bar, orch, 1951; The Musicians of Bremen, nar, 13 insts, 1958; Aladdin, nar, wind ens, 1965

Chbr: Elegy, vc, pf, 1913; Mood, pf trio, 1918; Str Qt no.1, 1918; Free Variations and Fugue, str qt, 1918; Str Qt no.2, 1925; Untitled, perc, 2 pf, 1937; The Silver World, fl, ob, str, 1950; Str Trio, 1953; Ballade, bn, va, pf, 1959; Sonata, vn, pf, 1962

12 songs, 4 solo inst pieces, 8 transcriptions, 1 documentary film score

MSS in *US-R*

Principal publishers: Elkan-Vogel, MCA, Southern

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RUTH T. WATANABE

Rogers [née Barnett], **Clara Kathleen** [Doria, Clara] (*b* Cheltenham, 14 Jan 1844; *d* Boston, 8 March 1931). American singer, composer and teacher of English origin. The granddaughter of the cellist Robert Lindley and daughter of the composer John Barnett, she received musical instruction from her parents before entering the Leipzig Conservatory at the age of 12. She studied the piano with Ignaz Moscheles and Louis Plaidy, as well as harmony and singing. After further piano study (with Hans von Bülow) and singing lessons, she made her début in 1863 in Italy as Isabelle in Meyerbeer's *Robert le diable*, using the stage name Clara Doria. After triumphs in Genoa, Naples and Florence, she returned to London in 1866 and continued her concert career. In 1871 she went to the USA with the Parepa-Rosa troupe, and the following year toured with the Maretzek company. She settled in Boston (1873) and concentrated on composition and teaching after her marriage in 1878 to the Boston lawyer Henry M. Rogers. In 1902 she was appointed professor of singing at the New England Conservatory. Her published writings are extensive and significant, including several on singing and a multi-volume autobiography. Her early chamber works show solid craftsmanship and her songs display a steady development towards an expressive chromatic, lyrical language, often tinged with humour. Her manuscripts and correspondence are in the Library of Congress, Washington DC.

WORKS
(*selective list*)

Vocal: *c*100 songs, incl. 2 cycles (R. Browning), op.27 (Boston, 1893), op.32 (Boston, 1900); Aubade, with vn obbl (1883)
Inst: Str Qt (1866); Rhapsody, pf (Boston, 1880); Scherzo, pf, op.15 (Boston, 1883); Vn Sonata, op.25 (Boston, 1893); Romanza, pf, op.31 (1895); Vc Sonata

WRITINGS
(*selective list*)

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My Voice and I (Chicago, 1910)
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PAMELA FOX

Rogers, John (*b* ?1605–15; bur. London, 14 Sept 1676). English lutenist, brother of BENJAMIN ROGERS. A 1652 entry in the diary of Lodewijck Huygens mentions him as the brother of Benjamin Rogers and that both were among a group of prominent musicians who had gathered at the home of Davis Mell to play concertos. One of Cromwell's musicians in 1658, Rogers succeeded to the illustrious place of Jacques Gautier (worth £100 p.a.) in the King's Music at the Restoration in 1660; this place is mentioned in one account as 'musician in ordinary for the French lute'. Apart from a single piece entitled *Arrons Jig*, found in Thomas Salmon's *An Essay to the Advancement of Musick* (London, 1672), no music by Rogers survives. Musically the piece is of little interest, but it shows that Rogers taught and played in a form of D minor tuning pitched considerably higher than modern transcriptions of lute music would allow. Salmon wrote 'I have chose this tuning [French B natural] … as 'tis that which the most excellent lutanist Mr John Rogers ordinarily teaches in London to his scholars'. William Chappell in his *Popular Music of the Olden Time* (London, 1855–9) mentioned a manuscript (the lost Etwell Hall manuscript) said to have been in Rogers's hand.

Rogers belonged to John Playford's Old-Jewry Musick Society and was described in John Batchiler's life of Susannah Perwich (*The Virgin's Pattern*, 1661) as 'the *rare Lutenist* of our Nation'. He lived in the City of London, near Aldersgate, and was referred to by Mace in 1676 as the lute's greatest friend, although '*He grows* Old now; *has not long to stay*'. He was dead by Michaelmas the same year and was presumably the 'Mr John Rogers' afflicted by the 'grips' who was buried at St Botolph, Aldersgate, on 14 September. His wife Anne petitioned the crown in 1677 for £525 of unpaid wages 'which is all that is left to the Pet[itioner] and her Children, who are in a starveing Condicon'.

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IAN SPINK/MATTHEW SPRING

Rogers, Nigel (David) (*b* Wellington, Shropshire, 21 March 1935). English tenor. He studied at King's College, Cambridge, under Boris Ord (1953–6), then privately in Rome (1957), Milan (1958–9) and at the Musikhochschule in Munich (1959–64), where he was taught by Gerhard Hüsch. There in 1960 he helped to found the Studio der Frühen Musik, a quartet specializing in early music, with whom he made his professional début in 1961. Since 1964 he has also pursued a career as a soloist, particularly in music of the Baroque period, on the Continent, especially in Germany and the Netherlands; he has also sung in Britain and in North America. He teaches at the Schola Cantorum Basiliensis. Rogers has specialized in Monteverdi's operas, singing principal roles in *Il ritorno d'Ulisse in patria*, *L'incoronazione di Poppea*, *Il combattimento di Tancredi e Clorinda* and *Orfeo*. He has been associated with several early music groups, including Chiaroscuro, with whom he has recorded frequently and performed in many European countries, but has not confined himself to music of the 17th century and earlier; he has sung in several 20th-century works (including *Billy Budd* and Goehr's *Arden must Die*), and his recordings include Bach's *St Matthew Passion* and Schubert's *Die schöne Müllerin* (with fortepiano accompaniment) as well as music by Monteverdi (notably *Orfeo*, whose title role he has recorded twice), Morley, the lute-song repertory and 16th- and 17th-century music. His keen sense of style and natural feeling for the expressive character of Baroque music, coupled with an exceptional control in florid music, made him a leading figure in the early music revival of the 1960s and 70s. His voice, apt in scale to Baroque music, has a certain incisive quality; he has a ready command of the *trillo* and of fast-moving,

elaborate lines such as those of Orpheus's 'Possente spirto' from *Orfeo*, an interpretation that has won him special praise. He has also contributed to periodicals and written a chapter on the voice in J.A. Sadie, ed.: *Companion to Baroque Music* (London, 1990).

STANLEY SADIE

Rogers, Shorty [Rajonsky, Milton M.] (*b* Great Barrington, MA, 14 April 1924; *d* Van Nuys, CA, 7 Nov 1994). American jazz and film composer, arranger, trumpeter and bandleader. He studied at the High School of Music and Art, New York, and played professionally with Will Bradley and Red Norvo while still a teenager. After military service he was a member of Woody Herman's big band (1945–49), where he attracted attention as an arranger. Later he contributed scores to Stan Kenton's band (1950–51). In Los Angeles he led groups with former Kenton sidemen, most notably Art Pepper. He supervised such jazz film scores as *The Wild One* (1954, composed by Leith Stevens) and *The Man with the Golden Arm* (1955, composed by Elmer Bernstein), and also served as an artistic director for Atlantic Records (1955) and RCA Victor (from 1954). From the 1960s he turned increasingly to Hollywood studios as a composer of music for films and television and a supervisor of soundtrack recording sessions. He resumed playing jazz in the 1980s on the flugelhorn, and in 1990 he co-led a group with the alto saxophonist Bud Shank at the Chicago Jazz Festival.

Rogers was a leading figure in the West Coast style of jazz in the early 1950s. His big-band scores explored increasing timbral densities (*Infinity Promenade*), irregular ostinatos (*Tale of an African Lobster*; both on *Cool and Crazy*, 1953, KCA) or bitonality (*I'm gonna go fishin'*, on *Jazz Waltz*, 1962, Rep.). In his own groups, and in those of Jimmy Giuffre and Teddy Charles, he dispensed at times with chord progressions, improvising on modes, and, in *Three on a Row* (on Shelly Manne's album *The Three*, 1954, Cont.), pioneering the use in jazz of the 12-tone technique. His arrangements for small group are remarkable for their unusual variety of instrumental textures, *Martians Go Home* (on *The Swinging Mr Rogers*, 1955, Atl.) being a particularly intriguing and influential example. Rogers was also among the earliest jazz musicians to take up the flugelhorn, which, like the trumpet, he played in a subdued manner indebted to Miles Davis's early style and well described in Stravinsky's *Conversations*, where the composer points to Rogers as a possible influence on his use of that instrument in *Threni*.

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J. BRADFORD ROBINSON

Rogers Virginal Book [Elizabeth Rogers's Virginal Book] (*GB-Lbl* Add.10337). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Rogg, Lionel (*b* Geneva, 21 April 1936). Swiss organist and composer. He studied the organ with Pierre Segond and the piano with Nikita Magaloff at the Geneva Conservatoire, gaining *premiers prix* on both instruments. In 1961 he played all Bach's organ works in ten recitals in the Victoria Hall, Geneva, subsequently recording them on the Metzler organ in the Grossmünster, Zürich. This laid the foundation of his international reputation as a Bach specialist; as his interpretative skills increased he re-recorded the complete Bach organ works twice. His illuminating performance of the *Art of Fugue* (recorded in 1970 in Geneva Cathedral) won a Grand Prix du Disque. Rogg has proved equally authoritative with Buxtehude (whose complete organ works he recorded in 1980) and his contemporaries, François Couperin and his school, and the literature of Reger, Liszt and Brahms. He has travelled the world, giving countless recitals and masterclasses in Europe, the Americas, South Africa, Japan and Australia. He was professor of counterpoint (1960–72) at the Geneva Conservatoire, where he was appointed professor of organ in 1967; in addition he gives classes in improvisation and in interpretation at the Scuola Civica in Milan. In 1989 Rogg received an honorary doctorate from the University of Geneva. Having inaugurated the new van den Heuvel organ in the Victoria Hall, Geneva, in 1993, he has made several acclaimed recordings there as resident organist. From the 1980s he has been productive as a composer, principally of organ, piano and choral music. His writings include many articles in *Tribune de l'orgue* (Lausanne, 1963–).

PAUL HALE

Roggius, Nicolaus (*b* Göttingen, *c*1518; *d* Brunswick, 29 Nov 1567). German Kantor and music theorist. He was a Kantor at the school attached to St Martin, Brunswick, from 1551 to 1567. In 1566 he published a treatise entitled *Musicae practicae sive artis canendi elementa* (4/1596) in which he made use of several principles advocated by leading theorists of the time. Following Sebald Heyden (*De arte canendi*, Nuremberg, 1540) Roggius advocated reducing the three hexachords to two, one employing B♮ and the other B♭. He also simplified the rules for mutation. From Glarean (*Dodecachordon*, Basle, 1547) he took the theory of 12 modes. In his section on mensural music he introduced several polyphonic compositions, including Ludwig Senfl's six-voice canon *Laudate Dominum* and Johannes Heugel's *Veni Creator* for three voices. Part of the appeal of the treatise was its question-and-answer format, a procedure popular since medieval times. (*ADB* (R. Eitner); *MGG1* (M. Ruhnke))

CLEMENT A. MILLER

Rogie, S.E. [Rogers, Sooliman Ernest] (*b* Fornikoh, Sierra Leone, *c*1928; *d* London, 4 July 1994). Sierra Leonean songwriter and performer. A self-taught guitarist influenced by the music of country and western singer Jimmie Rodgers, Rogie performed in the palm wine style, steeped in the tradition of sailors' work songs and African traditional music. Rogie usually sang in Mende or Krio (languages of Sierra Leone), his smooth baritone voice accompanied by guitar and percussion.

As S.E. Rogers (Rogie was his nickname), Rogie began recording in the mid-1950s in Freetown. Rogie gained popularity with *My Lovely Elizabeth*, picked up by EMI in 1962. In 1965 he electrified his acoustic sound and formed a band called the Morningstars with whom he recorded some of his best material, including *Baby Lef Marah* and *Man Stupid Being*.

Rogie's fortunes declined in the 1970s. He moved to the San Francisco Bay area in 1973 where he replaced

Rogers with Rogie because it sounded more African. His career was reborn in 1986 with the release of *The 60s' Sounds of S.E. Rogie* (*Palm Wine Guitar Music* in the UK) a compilation of his hit songs. The album's popularity in the UK prompted Rogie to move to London where he performed regularly. Later albums included *The Palm Wine Sounds of S.E. Rogie* (Workers Playtime) and *Dead Men Don't Smoke Marijuana* (Real World).

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GARY STEWART

Rogier. *See* PATHIE, ROGIER.

Rogier, Philippe (*b* Arras, *c*1561; *d* Madrid, 29 Feb 1596). Flemish composer, active in Spain. When Geert van Turnhout became *maestro de capilla* to Philip II he brought with him from the Low Countries a number of boy trebles, among them Philippe Rogier, who arrived in Madrid on 15 June 1572. He was subsequently ordained priest, as is shown in the dedication preceding the 1595 collection of his motets, where the initial S, the usual abbreviation for *sacerdos* ('priest'), is placed after his name. Also, in the roster of the royal chapel from 1586, Rogier is listed among the chaplains.

When George de La Hèle became *maestro de capilla* in 1582 the musical establishment of Philip II flourished. In 1584 Rogier was appointed *vicemaestro de capilla*. In 1585 the chapel travelled to Zaragoza for the nuptial festivities of Carlo Emanuele I, Duke of Savoy, and the Infanta of Castile. For this occasion Rogier wrote a six-part *Missa 'Ave martyr gloriosa'*, and an eight-part motet, *In illo tempore*. Upon the death of La Hèle in 1586, Rogier took over the direction of music at the court.

On 2 March 1590 Rogier travelled to the Low Countries to recruit four chaplains, three basses and an assistant for himself. The last Flemish choirboys to come to Spain – twelve of them – were brought there at his request in 1594.

Because he was a priest, Rogier was provided with non-residential benefices by Philip II to augment his income. As early as May 1581 he was granted such a benefice at the church of Notre Dame in Yvoir. In 1592 the king asked that he be appointed to the first prebend vacant at Tournai Cathedral, and at the time of his death he was receiving an annual pension of 300 ducats from the Bishop of León. In 1590 Toledo Cathedral gave Rogier 30 ducats for a volume of his masses, sumptuously bound in calf.

Rogier's last work, mentioned as such in the catalogue of music in the library of João IV of Portugal, was *Toedet anima mea*, written for a Mass for the Dead. In his will Rogier entrusted his student and *vicemaestro de capilla* Géry de Ghersem with the publication of five of his masses, for which support had been promised by Philip II. However, the king also died before the collection was printed in 1598, and it was dedicated to Philip III. To the five masses by Rogier in this collection, Ghersem added a sixth of his own, *Missa 'Ave Virgo sanctissima'*.

Only a small portion of Rogier's work remains. In the library of João IV of Portugal, Rogier was represented by 243 compositions, including 8 masses, 2 *Magnificat* settings, 2 antiphons, 2 responsories, 27 verses, 66 motets, 65 chansons and 71 villancicos. His surviving sacred works show his mastery of the various compositional devices and techniques of the Flemish style of Clemens non Papa and Nicolas Gombert. However, his secular works (with and without text) reveal a rhythmic and harmonic style more adventurous than that of the Flemish chansons of his day, and perhaps owing more to the early secular style of Lassus and the madrigals of Giovanni Maria Nanino. In particular, the extensive syncopation employed in these works is very similar to that found in the early 17th-century villancicos of such composers as Mateo Romero and Gabriel Díaz Bessón, men who studied with Rogier or were influenced by him.

That Rogier's influence was substantial and long-lasting is attested to by Lope de Vega in the fourth *silva* of his poem *Laurel de Apolo*, written in 1630: 'Rogier, honour, glory, and light of Flanders ... left this life in the flower of [his] genius, depriving us of our sweet Orpheus'.

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5 masses, 4–6vv, in Missae sex (Madrid, 1598[1])

2 masses in MS, one for 8vv, the other in 2 versions, 8 and 12vv, *E-E*, *V* (8v version also attib. Sebastián López de Velasco)

20 motets in MS, 4, 5, 6, 8, 12vv, *E*, *SE*, *V*, *VAc*, *VAcp*, *US-NYhs*

4 psalm verses in MS, 5vv, Lerma, Mexico, Puebla Cathedral; ed. in Kirk

SECULAR

4 chansons, 5, 6vv, in Le rossignol musical des chansons (Antwerp, 1597[10])

2 textless works in instrumental collections, 5, 6 vv, Lerma, *E-SE*, Mexico, Puebla Cathedral

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LAVERN J. WAGNER/DOUGLAS KIRK

Rognoni [Rognino, Rogniono, Rognone, Rognoni Taeggio, Rognoni Taegio, Rongione, Rongioni, Taegio]. Italian family of musicians. 'Taeggio', derived from the presumed place of origin of (1) Riccardo Rognoni, was used only by his sons (2) Giovanni Domenico and (3) Francesco below.

(1) Riccardo [Ricardo, Richardo, Richardus] **Rognoni** (*b* ?Val Taleggio, nr Bergamo, *c*1550; *d* ?Milan, before 20 April 1620). Musician and composer. In 1586 his *Canzonette alla napolitana*, for three and four voices, now lost, was published in Venice. After this début as a composer of secular vocal music, he concentrated mostly on instrumental music. He was banished from Val

Taleggio before 1592, possibly for political reasons (see Barblan). The frontispiece of his *Passaggi*, published in Venice in 1592, states that he was working as a musician for the Duke of Terranova, Governor of Milan (this work was thought to have been lost in World War II but a copy does, in fact, survive in *D-Bs*). From this date on he is recorded as living in Milan, where in 1595 he was considered one of the best viol players (Morigi). In 1598 two of his instrumental pieces were included in a collection of duets by G.G. Gastoldi and other leading musicians in Milan. In 1603 Rognoni published in Milan a book of instrumental works in four and five parts, now lost, mentioned as 'Libro I' in Giunta's catalogue. In 1608 one of his instrumental canzonas was included in his son (3) Francesco's *Canzoni francese*. Another of Francesco's collections, *Il primo libro de madrigali* (Venice, 1613), includes two of Riccardo's madrigals, the only vocal compositions by him to have survived. In 1619 Borsieri mentions him as the father of (2) Giovanni Domenico and (3) Francesco, without indicating whether he is still alive, but from a letter signed by Francesco Lomazzo (Filippo's son) and included in the second part of (3) Francesco's *Selva de varii passaggi* (1620), we learn that Rognoni senior was already dead. Picinelli remembers him as an excellent player of the violin, other string instruments and wind instruments, but is remembered chiefly for his *Passaggi*, a treatise on diminution which can be compared with other works of the period on the same subject by Sylvestro di Ganassi dal Fontego, Diego Ortiz, Girolamo Dalla Casa and Giovanni Bassano. Intended as a teaching work, it is divided into two parts, the first of which includes a series of exercises notated in two clefs and arranged in order of increasing difficulty. While the exercises can be used by singers, they are principally for instruments, which can more easily perform the leaps and rapid passages. As in Dalla Casa's work, the preface tackles the differences between strings and wind instruments, stressing the difficulties of bowing in the former and of tonguing in the latter. The *violino da brazzo* is mentioned for the first time. The second part opens with a recommendation to observe as far as possible the rules of counterpoint and to play passages in time, and includes ornamented versions of famous compositions (*Ung gay bergier*, among others).

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Domine quando veneris, 1v, *D-Bs**, probably a copy from Il Veromodo, 41

DIDACTIC WORKS

Passaggi per potersi essercitare nel diminuire terminatamente con ogni sorte di instromenti, et anco diversi passaggi per la semplice voce humana (Venice, 1592/*R*)

(2) Giovanni Domenico Rognoni Taeggio [Taegio] (*b* ?Milan, 2nd half of 16th century; *d* ?Milan, before Oct 1624). Organist and composer, son of (1) Riccardo Rognoni. According to Picinelli he was a priest. He appears to have spent his entire life in Milan, where he was already working as an organist in 1600. He was organist of S Marco in 1605, as indicated in his *Canzoni* of that year, and attended the academy of Prospero Lombardo, the dedicatee of the work. He was *maestro di cappella* of S Sepolcro and at the ducal court certainly from before 1619, where he served probably until his death. This must have been before October 1624, as we learn from the dedication of the second book of concertos by Michel'Angelo Grancini, his successor as organist of S Sepolcro.

Rognoni Taeggio wrote both vocal (sacred and secular) and instrumental music. He published four individual and two collected anthologies. Between 1596 and 1626 many of his sacred works were included in miscellanies printed in Milan. In 1598 two of his instrumental works were included in a collection of duets by G.G. Gastoldi. In 1600 he published, together with Ruggier Trofeo, a book of *Canzonette leggiadre* for three voices; according to Picinelli a second book, for three and four voices, was printed in Milan in 1615. In 1605, one of his vocal compositions was included in a collection of *contrafacta* by G. Cavalieri. One of his instrumental canzones for five voices was also included in his brother Francesco's collection of 1608. A requiem mass by Rognoni Taeggio is included in Grancini's 1624 collection mentioned above. It could be this work that Picinelli referred to. A collection of masses for four voices with score is also included in Vincenti's catalogue of 1635 and the list of Federico Franzini of 1676. The *Canzoni* of 1605 includes 17 works for four parts (one by Gasparo Costa) and four vocal and instrumental pieces on sacred texts for eight parts in two choirs. The titles of each song refer to the members of the academy of Prospero Lombardo (see Toffetti). In the four-part canzonas, following contemporary practice, some of the motifs re-use ideas already worked in preceding canzonas. As in the majority of Milanese canzonas the opening sections are, with only one exception, in imitative style. The imitative passages sometimes have homorhythmic fragments or sections inserted, or else alternate with sections or sections in triple time. In a note 'for the organ virtuosi' on the fontispiece of the score, the composer declares that he prefers score to basso continuo.

WORKS

Canzoni, libro primo, a 4, e 8vv (Milan, 1605[20]); ed. in IMM, xvi, 1992

Il primo libro di madrigali, 5vv (Venice, 1605)

Canzonette, a 3–4, with R. Trofeo (Milan, 1615), lost, mentioned by Picinelli, in his entry on Regnoni, p.296, not mentioned in entry on Trofeo, p.484

Madrigali, 8vv (Milan, 1619[14])

15 motets, 1–4vv, requiem mass and litanie ambrosiane, 4vv, in M. Grancini: Il secondo libro de concerti (Milan, 1624[6])

Mass, 4vv, lost, cited in Vincenti catalogue, 1635 and Franzini list, 1676

1 work in F. Rognoni Taeggio: Canzoni francese per sonar (Milan, 1608)

Works in 1596[1], 1598[13], 1600[17], 1605[6], 1608[13], 1612[8], 1612[9], 1615[13], 1616[9], 1619[3], 1623[3], 1626[5]

(3) Francesco Rognoni Taeggio (*b* ?Milan, 2nd half of 16th century; *d* ?in or after 1626). Musician and composer, son of (1) Riccardo Rognoni. Biographical information on him comes principally from his publications. In 1608 he was associated with the Milanese academy of Marco Maria Arese, the dedicatee of his collection of instrumental canzonas of that year. In 1610

he was director of music to the Prince of Masserano, to whom he dedicated a collection of sacred music in that year. In 1613 he was director of instrumental music to the governor of Milan, the dedicatee of his first book of madrigals for five voices of that year, and in 1614 he published there his first violin treatise, *Aggiunta del scolaro di violino & altri strumenti*, now lost. In 1619 Borsieri mentioned him as a flautist and violinist as well as composer. In 1620 he was *maestro di cappella* of S Ambrogio. According to his *Selva de varii passaggi*, he had connections with King Sigismund III of Poland (the dedicatee of the work), and directed the instrumental ensemble of the ducal court at Milan at least between 1620 and 1626. From the collection of masses and motets of 1624, dedicated to Archduke Karl of Austria, we learn that Francesco had been appointed a Papal Knight and hereditary Palatine Count. The inclusion of two of his works in a collection of sacred and instrumental works published in Milan in 1626 indicates that he was still alive in this year.

Francesco has received most attention for his *Selva de varii passaggi*, probably an expanded version of the *Aggiunta del scolaro*. In two parts, the first, devoted to the voice, has two prefaces on the principal problems of singing. They state that beautiful singing consists above all of expressing the text, not of an excess of ornamentation, and the importance of breathing from the abdomen when performing coloratura is stressed. The second part is devoted to string and wind instruments and includes interesting observations on their characteristics: the violin is said to be distinguished by a 'harsh and rasping' sound, which must be mitigated by gentle bowing. The concepts of 'lireggiare' and 'archeggiare', playing several notes in a single bow, are contrasted, and the illustrations of ornaments provide useful references (see Horsley). Francesco Lomazzo, son of the publisher Filippo Lomazzo, in a letter in the second part of the *Selva*, described Francesco, his teacher, as a violin virtuoso, who played the musical passages included in his treatise every day, and was the victim of many jealous musicians, who had even removed some of his finales and cadenzas.

WORKS

Canzoni francese per sonar con ogni sorte de instromenti, a 4, 5, 8 (Milan, 1608)
Messa, salmi intieri e spezzati, Magnificat, falsibordoni, motetti, 5vv, op.2 (Milan, 1610)
Il primo libro de madrigali, 5vv, bc (hpd/chit) (Venice, 1613)
Missarum et motectorum, 4–5vv, org, bk I op.9 (Venice, 1624)
Correnti e gagliarde a 4, con la quinta parte ad arbitrio per suonar su varii strumenti (Milan, 1624), lost, cited in Picinelli
Works in 1612[9], 1616[9], 1619[4], 1619[14], 1626[5]
Exercises for vn or cornetto in J.A. Herbst: *Musica practica sive instructio* (Nuremberg, 1642/*R*)

DIDACTIC WORKS

Aggiunta del scolaro di violino et altri stromenti (Milan, 1614), lost, cited in Picinelli
Selva di varii passaggi secondo l'uso moderno per cantare e suonare con ogni sorte de stromenti (Milan, 1620/*R*); 3 works ed. in Paras

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F. Picinelli: *Ateneo de i letterati milanesi* (Milan, 1670)
I. Horsley: 'The Solo Ricercar in Diminution Manuals: New Light on Early Wind and String Techniques', *AcM*, xxxiii (1961), 29–40
G. Barblan: 'I "Rognoni" musicisti milanesi tra il 1500 e il 1600', *Anthony van Hoboken: Festschrift*, ed. J. Schmidt-Görg (Mainz, 1962), 19–28
A. Ponzoni: 'Le canzoni a quattro voci di Gio. Domenico Rognoni', *Conservatorio di musica 'Giuseppe Verdi', Milano: Annuario 1966–7*, 243–58
J. Paras: *The music for viola bastarda* (Bloomington, 1986)
G. Vecchi: 'La canzone strumentale e la canzone-mottetto a Milano nella prima metà del Seicento', *La musica sacra in Lombardia nella prima metà del Seicento: Como 1985*, 79–97
S. Carter: 'Francesco Rognoni's *Selva de varii passaggi* (1620): Fresh Details Concerning Early-Baroque Vocal Ornamentation', *Performance Practice Review*, ii/1 (1989), 5–33
B. Dickey: 'L'accento: in Search of a Forgotten Ornament', *Historic Brass Society Journal*, iii (1991), 98–121
C. Longoni: 'Gli organisti lombardi e la "canzone alla francese" negli ultimi decenni del secolo XVI e nei primi del secolo XVII', *IMS*, xii (1991), 63–82
M. Toffetti: '"Et per che il mondo non entri in sospetto di adulatione": titoli e dedicatorie delle canzoni strumentali sullo sfondo dell'ambiente musicale milanese fra Cinque e Seicento', *Ruggiero Giovannelli e il suo tempo: Palestrina and Velletri 1992*, 601–36
M. Toffetti: 'Per una bibliografia della canzone strumentale milanese', ibid., 509–60

SERGIO LATTES/MARINA TOFFETTI

Rogowski, Ludomir Michał (*b* Lublin, 3 Oct 1881; *d* Dubrovnik, 14 March 1954). Polish composer and conductor. In 1906 he graduated from the Warsaw Conservatory, where he studied composition with Noskowski and conducting with Mtynarski. The following year he went to Leipzig for lessons with Arthur Nikisch. He founded the Vilnius SO in 1910 and was musical director at a Warsaw theatre during 1912–14 and from 1922; additionally he gave concerts in France, Belgium, Prague and Belgrade. In 1926 he emigrated to Yugoslavia to take up the post of director of the Dubrovnik Conservatory. He was awarded the Polish State Prize for music in 1938. By combining Impressionism with elements of east central European folk music Rogowski forged an individual musical expression. The influence of Debussy is apparent not only in his treatment of the orchestra, highlighting the capabilities of different instruments, but in his extended tonal palette: as well as the whole-tone and pentatonic scales, he made use of what he called the Slavonic scale (Lydian mode with flattened 7th: C–D–E–F♯–G–A–B♭–C) and the Persian scale (alternating semitones and tones). Folksong, particularly from Poland, France, Belarus, Bosnia and Dalmatia, provided much of his material. Articles by Rogowski on Romanticism, composition and Polish music were published in Polish journals during the inter-war years.

WORKS
(*selective list*)

DRAMATIC
for detailed list see GroveO

Ops: Tamara (lyrical legend, 3, F. Hellens, trans. Rogowski), 1918; Un grand chagrin de la petite Ondine (1, Rogowski, Fr. trans.), 1920; Sérénade inutile (opéra-burlesque, 1, Rogowski and Hellens), 1921; Na postoju [During a Halt] (1), perf. 1923; Syrena [The Mermaid] (grotesque, 3, M. Grif), 1924; Królewicz Marko [Marko, the King's Son] (5, Rogowski and L. Goleniszczev-Kutuzov), 1930; Kad se mladost vratila [When Youth Came Back] (radio op), 1953
Operetta: Legionistka [The Female Legionary] (3, B. Hertz), perf. 1912
Ballets: Bajka [Fairy Tale], perf. 1923; Kupała, perf. 1926
Incid music

VOCAL

Songs: 2 recitatifs et serenade (N. Clifford Barney), 1v, pf (1917); 3 poematy (Yuan Tseu-Tsai), 1v, pf (1926); Fantasmagorie, 1v, chbr orch (before 1939); other published works, incl. Chansons d'automne, Kołysanka [Lullaby], Wierzba [Willow]
Choral works incl. cants., hymns, sacred music, folksong arrs.

INSTRUMENTAL

Orch: 7 syms.: 'Ofiarna' [Sacrificial], 1926, 'Radosna' [Joyful], 1936, no.3, 1940–41, no.4, 1943, no.5, 1947, no.6, 1949, no.7, 1951; Legenda, sym. poem; 7 księżniczek polskich [7 Polish Princesses], sym. poem; other works, incl. suites, 3 rhapsodies

Chbr: Bibelots chinois, fl, cel, pf (1916); Comte merveilleux, vn, pf (before 1939); Arietta, vc, pf (before 1939); 3 Caprices, vn, va/cl, pf (before 1939); Ukrainka, ob, cl, str qt, before 1939; Suita polska, vn, pf, before 1939; Méditation, 4 vc; 2 str qts

Pf: 6 préludes (n.d.); Réflexions musicales (n.d.); 2 miniatury (1925); Propos sérieux et plaisants (1928)

MSS and writings in *HR-Dsmb*

Principal publishers: Gebethner & Wolff, PWM, Roudanez

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A. Poszowski: 'Charakteristik des kompositorischen Schaffens von L.M. Rogowski', *Hudebni dilo: jeho ideova a spolecenska podstata a esteticka hodnota* (Brno, 1985), 208–13

A. Poszowski: 'Ludomira Rogowskiego idee i rzeczywistość: w setną rocznicę urodzin kompozytora' [The life and ideas of Rogowski: the 100th anniversary of the composer's birth], *Zeszyty naukowe* [Akademia Muzyczna, Warsaw], xiv (1986), 197–206

ZOFIA CHECHLIŃSKA

Rohaczewski, Andrzej (*fl c*1620). Polish composer and organist. He was organist at the court of Albert Radziwiłł at Ołyka and Nieśwież. The Pelplin Organ Tablature, compiled during the 1620s, contains two compositions by him. One is a motet, *Crucifixus surrexit*, for nine voices in two choirs of four and five respectively (ed. in WDMP, xlvi, 1961; AMP, vi, 1965 [facs.]). The other is a four-part canzona (ed. in WDMP, xliii, 1960; AMP, vii, 1965 [facs.], and viii, 1970; MAP, *Barok*, ii, 1969, pp.23f), which, together with similar works by Adam Jarzębski and Adam of Wągrowiec, is the earliest piece of this type in Poland. Its style indicates that it was originally composed for a string ensemble and not, as has sometimes been suggested, for organ.

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A. Sutkowski: 'Nieznane polonika muzyczne z XVI i XVII wieku' [Unknown Polish music of the 16th and 17th centuries], *Muzyka*, v/1 (1960), 62–77

A. Sutkowski and A. Osostowicz-Sutkowska, eds.: *The Pelplin Tablature: a Thematic Catalogue*, AMP, i (1963), 572–3, 643

J. Gołos: *Polskie organy i muzyka organowa* (Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ*, i: *The Instrument and its History*), 160ff

MIROSŁAW PERZ

Rohrblatt (Ger.). *See* REED.

Röhrenglocken (Ger.). *See* TUBULAR BELLS.

Rohrflöte (Ger.). *See under* ORGAN STOP (*Chimney Flute*).

Rohwer, Jens (*b* Neumünster, Holstein, 6 July 1914; *d* Lübeck, 4 June 1994). German musicologist and composer. Following the first publication of one of his works (the Singspiel, *Der kleine Klaus*, 1933), he attended classes by Georg Götsch at the Musikheim, Frankfurt an der Oder, 1934–5. He studied school music at the Hochschule für Musikerziehung und Kirchenmusik, Berlin (1935–8), while taking classes in musicology at the university and attending lectures by Hindemith. Invalided out of the army during World War II, he met Fritz Jöde when he was in hospital and, with Jöde's encouragement, published his first song collection (*Der Hagestolz*, 1942). From 1943 he taught harmony at the Gaumusikschule, Posen, and after fleeing the Russians in 1945, he settled in Lübeck, where he taught at the Schleswig-Holsteinischen Landesmusikschule from 1946. The school was dissolved then refounded in 1950 as the Schleswig-Holsteinische Musikakademie und Norddeutsche Orgelschule (since 1973 the Musikhochschule Lübeck), and he served as lecturer, department director and director of the academy (the last, 1955–71). During his association with the academy he also published songs and choruses and completed his dissertation under Blume at Kiel University (1958). He retired in 1981.

Through his early contact with the music educationists Götsch, Jöde and Gottfried Wolters, he was influenced by the ideals of the *Jugendmusikbewegung*. As an adherent of cultural and educational aims similar to those of the Arbeitskreis Musik in der Jugend, he doubted the expressive and cultural worth of avant-garde music and tried both as a scholar and teacher to counteract it with systematic research into 'Tonsatzstruktur' and a type of music training based on anthropological methods of education and culture-criticism. These views shaped his prolific activity as a composer. His youth songs and choruses (1945–52) and later his church music were notably successful. He also wrote oratorios, cantatas, orchestral and chamber music, and music for the organ and the piano.

WRITINGS

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'Von Tonmusik zu Klangmusik', *Zeitschrift für Musiktheorie*, iii/2 (1972), 28–40

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Revolution zur guten Kultur: Studien und Fantasien zu einer individual-sozialen herrschaftsfreien Gesellschaftsordnung (Berlin, 1980)

'Fritz Jödes Musikauffassung und spezifische Musikalität am Beispiel seiner Analysen einiger Inventionen Johann Sebastian Bachs', *Die Jugendmusikbewegung: Impulse und Wirkungen*, ed. K.-H. Reinfandt (Wolfenbüttel, 1987), 22–36

HANS HEINRICH EGGEBRECHT/R

Roi, Bartolomeo. *See* ROY, BARTOLOMEO.

Roiha, Eino (Vilho Pietari) (*b* Vyborg, 12 June 1904; *d* Helsinki, 20 Oct 1955). Finnish musicologist and composer. He studied at Helsinki Conservatory (until 1929) and Helsinki University, where he took the doctorate in 1943 with a dissertation on Sibelius's symphonies. After teaching music at the teacher-training college (1930–35)

and high school (1935–48) in Jyväskylä he held a lectureship at Helsinki University (1948–55) and also taught at the high school in Helsinki (1948–55). His main musicological interests were the psychology of music and contemporary music; he was the first chairman of Nykymusiikki, a society founded in 1949 to promote new music, and of the Finnish section of ISCM from 1951. His structural analyses of Sibelius's symphonies are based on theories of Gestalt psychology. He was also active as a choir conductor, music critic and composer; his works include two orchestral suites, a Concertino for piano and orchestra, violin and piano sonatas, piano pieces and songs.

WRITINGS

Die Symphonien von Jean Sibelius: eine formanalytische Studie (diss., U. of Helsinki, 1943; Jyväskylä, 1941)
Johdatus musiikkipsykologiaan [Introduction to the psychology of music] (Jyväskylä, 1949, 2/1965)
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Autobiography completed by K. Rydman, *Suomen säveltäjiä*, ii, ed. E. Marvia (Porvoo, 2/1966), 248–53

ERKKI SALMENHAARA

Roince [Rouince, Roynci, Ruince], **Luigi** [Aloisio, Luisio, Aloigi, Aluigi] (*d* Piacenza, 6 June 1597). French composer, active in Italy. He is described as 'francese' in almost all documents referring to him and in the ascription of his one surviving chanson (in RISM 1564[11]), probably composed before he moved to Piacenza. He had assumed the post of *maestro di cappella* at Piacenza Cathedral by 30 May 1571, and in a letter of 14 May 1572 Paolo Burali, the Bishop of Piacenza, stated his satisfaction with 'signor Aluigi the Frenchman'. Roince's admiration for his teacher Annibale Zoilo is evident in letters that he wrote to Cardinal Guglielmo Sirleto, an educated man and patron of musicians: in one dated 24 January 1582 Roince claimed 'you will not hear harmony so sweet as that of my most excellent master Hannibale Zoilo' and he enclosed one of his own motets as a present to the cardinal; in another letter of 9 May 1585 he sent Sirleto a 'spiritual sonnet in music' and a *Te Deum* to offer to the recently elected Pope Sixtus V. He continued as *maestro di cappella* at Piacenza until his death and was succeeded by Tiburtio Massaino in 1598. All of his sacred works were published posthumously by his pupil Giulio Cesare de Colli, with prefaces and dedications to civic dignitaries written by Roince's wife, Donina Cabra.

WORKS

Vespertina omnium solemnitum psalmodia ... iuxta decretum Sacrosancti Concilii Tridentini, 6vv (Venice, 1598)
Liber secundus missarum, 6vv (Venice, 1599), inc.
Litaniae BVM, 4–8, 12vv (Venice, 1599), inc.
Cantica per omnes tonos BVM, 5vv (Venice, 1603)
Sacra omnium solemnitatum vespertina duoque Beatae Virginis cantica, 5vv (Venice, 1604)
Salmi, 5vv (Venice, 1607), org score only
Chanson, 1564[11] ed. in SCC, xxi (1991); 1 madrigal 1596[11]

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F. Bussi: 'La cappella musicale della Cathedrale', *Storia di Piacenza*, iv (Piacenza, 1999), 520–21

FRANCESCO BUSSI

Rojko, Uroš (*b* Ljubljana, 9 Sept 1954). Slovene composer. Having learnt the clarinet, he studied composition with Krek at the Ljubljana Academy of Music (1977–81) and with Klaus Huber at the Freiburg Hochschule für Musik (1983–6); between 1986 and 1989 he attended courses given by Ligeti in Hamburg. He has remained in Germany while holding a lectureship at the Ljubljana Academy. During his studies at the Hochschule Rojko was exposed to a variety of compositional approaches. In the early 1980s he came into close contact with prominent Polish composers, among them Meyer, Schäffer and Kotoński. Since then his ideas have been influenced in courses led by Nono, Lachenmann and others at the Freiburg Experimental Studio and by Ferneyhough's classes in musical analysis at the Darmstadt summer course. Drawing on his extensive knowledge of various compositional techniques, Rojko's musical idiom reflects an imaginative and experimental approach to musical form; the *Sinfonia concertante* (1994), in which a musical 'narrative' is unfolded through different approaches to a thematic 'germ' in each of the three movements serves as a particular example. His predominantly structuralist musical language reveals elaborately detailed structures and a refined instrumental palette in both his chamber and orchestral works (*KdG*, W. Rüdiger).

WORKS
(*selective list*)

Orch: Mačja predilnica (cant.), solo vv, children's chorus, orch (1979); Pastoral Invention on a Folk Tune from the Tolmin region, vn, orch (1979); '8–80', str, perc (1980); Music for Orch (1980); Classical Conc., pf, orch (1983); Tongenesis (1987); Der Atem der verletzten Zeit (1988); Inner Voices, fl+pic+a fl, chbr orch (1991); Sinfonia concertante, fl, ob, pf, orch (1994); Music of Strings, gui, 18 str (1995); MO(TEN)TION (1997)

Chbr: 4 Novels, vn, pf (1978); 5 Portraits, cl, vc, pf, Ljubljana, 1979; Studio per percussioni, 5 perc, perf. 1979; Miniatures, tpt, pf (1981); 7 Sighs, cl, pf, perf. 1981; Melancholy, vc, pf (1982); Anatraum, amp cl, perf. 1985; Tongen, half-cl, vn, pf (1986); Yes, vc (1986), rev. 1990; ... für eine piccolospielerin, pic (1987); 4 Riddles and 4 Proper Answers, 4 cl, perf. 1987; Str Qt no.1 (1987); Tongen II, 2 db, perf. 1987; Music for 12, fl, ob, cl, bn, hn, tpt, trbn, timp, vn, va, vc, db (1988); Sympathy, cl/ob, pf, perf. 1988; Tongarten, fl, ob, cl, hn, tpt, trbn, pf, perc, db, perf. 1989; Aussagen des Lichtes, org, Graz, 1990; Atemaj, fl+pic+a fl, ob (1992); Godba, a sax, pf, perf. 1992; Passing Away on 2 Strings, gui (1992); Elegia per Hugo, fl, gui, perf. 1993, rev., accdn (1995), arr. va, accdn; Glass Voices, fl, pf (1993); Ottoki, wind qnt (1993); Tati, vn (1993); Bagatellen, accdn, pf (1994); Whose Song, accdn (1994); Atonkanon, pfmrs ad lib, perf. 1995; Capriccios, trbn qnt, perf. 1995; Motive (Gebete), va, accdn (1995); Tangos, accdn (1995), arr. accdn, pf; Calm Down, rec, perc, perf. 1996; Brahms in Buenos Aires, cl, vc, pf, tape, 1997; Secret Message, vc, pf, 1997; Stone Wind, hp, cl, perf. 1997; Try to Fly, Jap. sho, accdn, perf. 1997

Vocal: Ein Mäulchenvoll Lieder, childern's chorus, pf (1980); Uleomina, SATB, perf. 1983; Fountain, children's chorus, perf. 1984; Chor-Rohr-Musik, 7 solo vv, 7 musical tubes (Musikröhren), perf. 1987; Das Kind ist ein Gedicht, SATB, perf. 1991; Et puis plus rien le rêve, Bar, vc, accdn (1993)

Principal publishers: Ricordi, Društvo Slovenskih Skladateljev, Neue Musik

LEON STEFANIJA

Rokitansky, Hans Freiherr **von** (*b* Vienna, 8 March 1835; *d* Schloss Laubegg, Styria, 2 Nov 1909). Austrian bass.

He studied at Bologna and Milan, making his concert début in 1856 in London and his first stage appearance in 1857 at the Théâtre Italien, Paris, as Oroveso in *Norma*. He began an engagement at Prague in 1862 as Cardinal Brogny in *La Juive*. From 1864 to his retirement in 1893 he was engaged at the Vienna Hofoper. He appeared at Her Majesty's Theatre in 1865 and in 1866, when he sang Osmin at a revival of *Die Entführung aus dem Serail* (given in Italian as *Il seraglio*); he returned to London in 1876 and 1877. His roles included Leporello, Sarastro, Bertram (*Robert le diable*), Verdi's Fiesco, Weber's Caspar, the Landgrave (*Tannhäuser*), King Henry (*Lohengrin*) and Giorgio (*I puritani*). From 1894 he taught at the Vienna Conservatory. His voice, a deep bass of great resonance, suffered towards the end of his career from faulty production, which affected his intonation. His brother, Victor Freiherr von Rokitansky (*b* Vienna, 9 July 1836; *d* Vienna, 17 July 1896), was a singer and song composer who taught at the Vienna Conservatory between 1871 and 1880.

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ELIZABETH FORBES

Rokitansky, Victor Freiherr **von.** Austrian singer and composer, brother of HANS VON ROKITANSKY.

Rokseth [née Rihouët], **Yvonne** (*b* Maison-Laffitte, Paris, 17 July 1890; *d* Strasbourg, 23 Aug 1948). French musicologist. She studied the organ with Abel Decaux and composition with d'Indy at the Paris Conservatoire and Schola Cantorum, composition privately with Roussel and music history with Pirro at the Sorbonne (from 1920), where she took the diploma in natural sciences and philosophy (1915) and the doctorat ès lettres (1930) with a dissertation on organ music in the late 15th and early 16th centuries. A qualified librarian (1933), she catalogued autographs at the Conservatoire and organized the music department at the Bibliothèque Nationale (1934–7), where she also arranged concerts of medieval music and formulated plans for a musicological institute at the university. In 1937 she became *maître de conférences* at Strasbourg University; during the university's wartime removal to Clermont-Ferrand, she continued its musical activities by founding a choir, orchestra and musical society. After World War II (during which she was an active member of the Resistance) she became professor of musicology at Strasbourg (1948); she was a visiting lecturer in Germany and Switzerland and gave courses at the American Institute of Musicology, Florence.

Few musicologists have brought to their task such enviable mental and practical qualities as Rokseth possessed. Her literary studies brought a memorable quality to her writing, and a scientific training added the precision with which she marshalled the facts derived from intensive study of unfamiliar subjects; moreover, her experience as a composer engendered sympathy for works which her practical musicianship brought to life on the concert platform. Her doctoral dissertation *La musique d'orgue* found an immediate publisher. The period 1450–1531 covered by the survey (which deals not only with music but with every aspect of the instrument) is represented at one end by the German didactic tablatures of Ileborgh and Paumann, and at the other by France's first contribution to the genre published by Attaingnant (1531). In the absence of any previous French tablature, Rokseth reached her conclusions about French practice by relating it to that shared by the countries of western Europe. By-products of this study included editions of Attaingnant's *Deux livres* and *Treize motets*, which embody instruction in the crafts of diminution, improvisation and free composition.

Rokseth's second important work was a definitive four-volume edition (with facsimile, transcription and commentary) of Montpellier manuscript H.196, a compendium of the 13th-century French motet which has intrigued musicologists since Coussemaker's time. Other important undertakings included the unfortunately incomplete *Trois chansonniers*, particularly valuable for reconstituting 15th-century poetic forms, and a contribution (*NOHM*, iii) on early instrumental music, which rightly praises the wide growth of keyboard music while underestimating that of consort music. Rokseth died at the height of her powers leaving a lavishly documented body of work which, in Schrade's words, 'is marked by that thoroughness, comprehensiveness, rigid discipline and devotion that are always characteristic of Pirro's school'.

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G.B. SHARP

Roland. Japanese company of electronic instrument manufacturers. It was founded in Osaka in 1972 by the electronics designer Ikutaro Kakehashi (who had co-founded Ace Electronic Industries in Osaka in 1955, marketing rhythm machines and Ace Tone electronic organs); it was named after the legendary medieval French hero. Expansion was rapid, and by the early 1980s the company employed over 500 people in Osaka alone. During the period 1988–90 Roland bought three foreign electronic keyboard manufacturers: Siel, Rodgers and Rhodes.

The range of Roland instruments has included monophonic and polyphonic synthesizers, synthesizer modules, remote keyboard controllers, electronic organs and pianos (many digital models), a digital harpsichord, home keyboards, guitar synthesizers, samplers, vocoders, sequencers and many electronic percussion devices and effects units, some under the names of Roland's offshoots, Boss and Amdek. The company also manufactures a variety of sound equipment as well as a teaching system designed for use with Roland electronic keyboard instruments.

Like other Japanese companies, Roland produces new models each year, updating successful instruments with the latest technology, and quickly withdrawing unsuccessful ones. Apart from three modular synthesizers, Roland's polyphonic synthesizers have included the Jupiter-8 (1981), Juno-60 (1982), the programmable JX-3P (1983) and JD-800 (1991); the most successful was the D-50 (1987), with sales of about 200,000. Roland has made a major contribution in the area of computer-controlled electronic percussion, ranging from the small-scale Dr Rhythm to the Rhythm Composer (for illustration *see* ELECTRONIC PERCUSSION, fig.2) and its smaller version, the Drumatix, as well as the Octapad percussion controller. In 1977 Roland introduced the first effective guitar synthesizer, consisting of a special electric guitar and a synthesizer unit; the company has continued to release improved models. Also in 1977 the first of the Micro-Composer series of polyphonic digital sequencers for controlling synthesizers appeared. Recent interest in specialized dance music equipment led Roland to develop Interactive Light's infrared Dimension Beam (1993) as its D Beam in the Groove Sampler work station (1998) and the Groovebox sequencer, as well as in electronic keyboards (*see also* DRAWN SOUND).

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HUGH DAVIES

Roland-Manuel [Lévy, Roland Alexis Manuel] (*b* Paris, 22 March 1891; *d* Paris, 2 Nov 1966). French composer and writer on music. After living for three years in Florida and nine years in Liège, he returned to Paris in 1905, following the death of his father. He was a pupil of Roussel at the Schola Cantorum (where he also studied the violin) and later, on Satie's advice, he went to study with Ravel, becoming a devoted follower of that composer. Besides his work as composer, he was active as an administrator and writer. In 1947 he became vice-president of the French section of the ISCM and a professor at the Paris Conservatoire, giving classes in musical culture and aesthetics. In 1949 he became associated with the UNESCO Music Council. He achieved wide recognition as an original popularizer of music when he inaugurated a long-running Sunday series on French radio entitled 'Plaisir de la Musique' (subsequently published in book form), which he continued until his death.

Roland-Manuel as a composer was firmly in the tradition of the 18th-century artist whose function it was to be impersonal and specialized, in complete antithesis to 19th-century Romantic self-glorification. 'We make music', he said, 'with material which is neutral and mouldable. The individual is of no interest, and art can certainly be something other than a medium of self-expression. Vanity is the death of an artist'. He was a humanist with no sympathy for 'systems'. From his early songs based on Persian texts, *Farizade au sourire de rose*, his music was essentially French in its fastidiousness, restraint, refinement and sensibility, avoiding a direct display of emotion.

Within that aesthetic framework many different kinds of work were possible, though Roland-Manuel's output was not very large. A mystic side can be found in the polyphonic choral works *Bénédictions* and *Le cantique de la sagesse*. Earlier, however, after war service, he had fully entered into the very different Parisian world of Les Six, sometimes expressing in his music the frivolous spirit of that time. The restrained nature of his art kept him from any excess, and also prevented a fully dramatic expression in *Isabelle et Pantalon*, bold and imaginative as this *opéra comique* is in conception. His ingenious, precise, basically simple style found personal and most convincing form in instrumental music. For ballet, his clearcut melodic invention and precise rhythmic designs were practical and effective in, for example, *L'écran des jeunes filles*, where an 18th-century spirit finds integrated modern expression. Of his chamber works, the two trios are more contrapuntal than usual, pointed with characteristic harmonic asperities; and classical forms are used very flexibly. The *Suite dans le goût espagnol* is bold and

direct, a personal Spanish impression which avoids any obvious clichés.

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(*selective list*)

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Orch: Le harem du vice-roi, sym. poem, 1919; Tempo di ballo, sym. poem, 1924; Peña di Francia, suite, 1938; Pf Conc., D, 1938

Choral: Jeanne d'Arc (orat, E. Fleg), 1937; Bénédictions, SSA, 1938; Le cantique de la sagesse (orat, Bible: *Proverbs*), 1943–53

Chbr: Pf Trio, 1917; Str Trio, 1922; Suite dans le goût espagnol, ob, bn, tpt, hpd, 1933

Songs: Farizade au sourire de rose (Persian), 1v, pf, 1913; 2 rondels (P. d'Armentière), 1v, pf, 1918; 3 romances (P.J. Toulet), 1v, orch, 1922; Délie, objet de plus haute vertu (M. Scève), 1v, pf, 1923

Principal publisher: Durand

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DAVID COX

Roldán (Gardes), Amadeo (*b* Paris, 12 July 1900; *d* Havana, 2 March 1939). Cuban composer, violinist, conductor and teacher. He studied the violin with Bordas at the Madrid Conservatory (graduating in 1916), won the Sarasate Prize and began a career as a performer. Then he had composition lessons with del Campo in Madrid and with Pedro Sanjuán. In 1921 he settled in Havana, where he was until his death a most active and influential figure in musical life, stimulating the rather dormant cultural activities of the city during the 1920s and 1930s. He was successively appointed leader (1924), assistant conductor (1925) and conductor and music director (1932) of the Havana PO. In 1927 he founded the Havana String Quartet, which, like the Havana PO, presented many concerts of contemporary music, then almost unknown in Cuba. Roldán was professor of composition at the Havana Municipal Conservatory and its director from 1935 until his death; after the Castro revolution it was renamed the Amadeo Roldán Conservatory.

Together with Caturla, Roldán brought to Cuban art music a much-needed imaginativeness, seriousness of purpose and technical accomplishment. His polished compositions use the rhythms of Afro-Cuban music, and he was the first to bring into the concert hall the forceful elements of black Cuban folklore (tango conga, conga, *comparsa*, *son* and rumba), which he deployed in a refined, partly Impressionist, partly dissonant, Stravinskian style. He became the figurehead and the guiding spirit for a younger generation of Cuban composers, united by common artistic ideals and aspirations. A mulatto himself, he thoroughly assimilated the mestizo features of Cuban music, and his works are often imbued with Afro-Cuban mythology. He was something of an intellectual, and in the late 1920s and early 1930s he associated with young Cuban painters and writers, some of whom established the Grupo de Avance, which led a renovation of Cuban artistic life. A close relationship with Carpentier produced a series of remarkable works, most importantly the ballet *La rebambaramba*. Other major compositions include *Rítmicas V* and *VI* (1930), which, with Varèse's *Ionisation*, were among the first Western works for percussion ensemble.

WORKS
(*selective list*)

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Orch: Obertura sobre temas cubanos, 1925; 3 pequeños poemas, 1926; 3 toques, chbr orch, 1931

Vocal: Fiestas galantes (P. Verlaine), 1v, pf, 1923; Danza negra (F. Palés Matos), 1v, 2 cl, 2 va, perc, 1929; Motivos de son (Guillén), S, 2 cl, tpt, vn, va, vc, db, 4 perc, 1930 ; Curujey (N. Guillén), chorus, 2 pf, 2 perc, 1931

Chbr and solo inst: A changó, lute qt, 1928; 2 Cuban Folksongs, vc, pf, 1928; Poeua negro, str qt, 1930; Rítmicas I–IV, wind qnt, pf, 1930; Rítmicas V–VI, perc ens, 1930; Mulato, pf, 1932; El diablito baila, pf, 1937

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AURELIO DE LA VEGA

Roldán, Juan Pérez. *See* PÉREZ (ROLDÁN), JUAN.

Rolfe. English firm of piano makers, publishers and music sellers. It is thought that the business started in 1785 at 112 Cheapside, London. From 1795 to 1797 William Rolfe, Thomas Culliford and a Mr (Charles?) Barrow formed a partnership, and Rolfe managed the business on his own from 1800 until about 1807, when his sons Nicholas Rolfe (*b* London, bap. 29 Aug 1784) and Thomas Hall Rolfe (*b* London, bap. 8 Nov 1785) joined him to form W. Rolfe and Sons, which briefly became Rolfe & Co. about 1820. In December 1802 William was elected Constable Inquestman and Collector of the Consolidated Rates for the parish of All Hallows, Honey Lane. James Longman Rolfe (relationship not certain) joined the firm in 1836. The firm ceased production in 1888.

In 1797, with Samuel Davis, Rolfe patented (no.2160) the earliest specification for 'Turkish music' in pianos, where a hammer strikes the soundboard to produce the sound of a drum. The hammer action, based on the English single action (*see* PIANOFORTE, §I, 4 and fig.10) and operated by a pedal, is illustrated in Harding (p.135). The patent also specifies that instead of using the soundboard, a kind of frame drum, made from skin, cloth or paper fixed on a frame, could be placed inside the piano for the drum mechanism to strike. Surviving Rolfe squares are attractive and colourful. An early one (no.4481) is at the Cambridge University Music School; it has five octaves and looks as though it may originally

have had hand stops. By the time the serial number 5000 was reached the firm's squares generally had a compass of five and a half octaves. Whereas the early models had French stands (i.e. in the style of Sheraton with a shelf for the music), by 1825 the squares had six turned legs (four in the front and two at the back) and often three drawers, the middle one being curved. Some squares also had a double music rest inside; the firm's instructions for regulating their double action squares are reproduced in Colt and Miall. The firm exported a square piano to Japan in 1823, and they made 'Patent Self-Acting' pianos from 1829 (*see* BARREL PIANO).

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MARGARET CRANMER

Rolfe Johnson, Anthony (*b* Tackley, Northants., 5 Nov 1940). English tenor. Originally a farmer, he studied at the GSM with Ellis Keeler and later with Vera Rozsa, Richard Lewis and Peter Pears. He made his début with the English Opera Group in 1973 as Count Vaudémont in *Iolanta* (Tchaikovsky), followed by Stroh (*Intermezzo*) and Lensky at Glyndebourne in 1974. His début with the ENO was in 1978 as Don Ottavio, and in 1983 he was highly successful both in Geneva and with Scottish Opera as Aschenbach (*Death in Venice*); during these years he toured widely in Europe and the USA in concerts and making recordings. In 1988 he made his Covent Garden début as Jupiter (*Semele*) and in 1989 sang an outstanding Ulysses (Monteverdi) with the ENO. He made his Metropolitan début as Idomeneus in 1991, repeating the role in Vienna and Salzburg the same year. In 1994 he sang Peter Grimes for Scottish Opera, Glyndebourne and the Metropolitan Opera. One of the most stylish and versatile tenors of his day, Rolfe Johnson was a founder member of the Songmakers' Almanac (1976), and has since pursued a flourishing concert career in parallel with opera; he is a renowned singer of lieder and English song, and an outstanding interpreter of Handel oratorios and of the Evangelist in the Bach Passions. His extensive discography ranges from Bach and Handel through Mozart operas (his recordings of Idomeneus and Titus have been described as models of Mozartian singing) to *Oedipus rex*, *The Rake's Progress* and many works by Britten, notably *Peter Grimes* and the *War Requiem*. He was appointed Director of Singing Studies at the Britten–Pears School in 1990, and was made a CBE in 1992.

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NOËL GOODWIN

Rolla, Alessandro (*b* Pavia, 23 April 1757; *d* Milan, 14 Sept 1841). Italian composer, violinist and viola player. He studied counterpoint in Milan with G.A. Fioroni, a pupil of Leonardo Leo. Having decided to devote himself to the viola, he performed a viola concerto of his own in the church of S Ambrogio at some time between 1772 and 1774, probably under the direction of G.B. Sammartini, and in 1778 he played the viola in the orchestra for the inauguration of the Regio Ducal Teatro alla Scala. In 1782, possibly thanks to Sarti, he was appointed first viola player in the Parma orchestra, becoming its leader and conductor in 1792. In 1802, on the death of the Duke of Parma, he was summoned by the impresario Ricci to conduct the La Scala orchestra, where he remained until 1833, directing operas by Mozart, Mayr, Paer, Rossini, Bellini, the young Donizetti and Mercadante. He also served as first violinist and conductor of the court orchestra of Viceroy Eugenio di Beauharnais from 1805, and from 1808 to 1835 he was first professor of violin and viola at the newly opened Milan Conservatory.

Rolla's conducting style was described by some of his contemporaries: Spohr (1860–61) praised his 'force and precision', while Stendhal (1816) mentioned that Rolla lacked 'brio in the virtuoso pieces'; similarly the journal *I teatri* (1828), having defined him as 'supreme in controlling orchestras', attributed to him 'a certain predilection for the old style and old music'. It is safe to say that the widely praised string sound of the La Scala orchestra in the period of Bellini and Donizetti was the fruit of Rolla's school. Many young musicians who went on to become famous had connections with him: Paganini played for Rolla in 1795 and later gave concerts with him (many of them in 1813–14) and remained a close friend, and in 1832 Verdi consulted Rolla when looking for a private teacher in Milan.

Continuing the northern Italian tradition of Sammartini and others, Rolla was very active in the field of instrumental music. In 1813 he performed excerpts from Beethoven's *Prometheus* music at La Scala and gave private performances of Beethoven's fourth, fifth and sixth symphonies in Milan, and in 1823 he gave the first public performance of a Beethoven symphony at La Scala. After retiring from the conservatory he began private performances of chamber music in his own home; here too he was a pioneer in his emphasis on Beethoven. One of those involved, from 1840 onwards, was the young Antonio Bazzini, later the leading Beethoven interpreter in Italy.

Rolla's compositions, which number some 500 or more, relate to both the Italian instrumental tradition (particularly that of Boccherini) and the Viennese Classical style. His solo concertos reveal the influence of Mozart in the short development sections of their sonata form movements and the clear structural separation of soloist and orchestra; the solo writing is technically demanding, although it requires nothing like the supreme virtuosity of Paganini. The viola concertos, inexplicably neglected by 20th-century performers, are idiomatically written for the instrument. The symphonies are each in a single movement in the form of an Italian opera overture; in some the treatment of the orchestra and the thematic style contain superficial echoes of Mozart, while in others Rolla prefers a freer form with much concertante work between strings and woodwind. In his chamber music Rolla displays his increasing familiarity with Beethoven's music: for example, the opening of the F minor Quartet of op.2 openly recalls that of Beethoven's op.18 no.1. The formal and tonal schemes of Rolla's quartets make them the closest of his works to Viennese classicism.

Among Rolla's children, Ferdinando (*b* Parma, 21 Sept 1782; *d* Parma, 8 Jan 1831) became a viola player, and Filippo (Pietro) (*b* Parma, 29 June 1784; *d* after 1842) a pianist and composer. Another son, Antonio (Giuseppe) (*b* Parma, 18 April 1798; *d* Dresden, 19 May 1837), was director of the Italian Court Opera, Dresden (1823–32)

and composed violin music including a concerto, exercises and studies.

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principal source: I-Mc; thematic catalogue in Inzaghi and Bianchi (1981)

ORCHESTRAL

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Other concs.: 1 for basset-hn, ed. F. Kneusslin (Adliswil, 1992); 1 for bn

Ballets: Gli sponsali di Ciro con Cassandane, Novara, 1789; Iserbeck e Zachinda, Parma, 1802; Il turco generoso, Parma, 1802; La locanda, Parma, 1802; Elosia e Roberto, o Il conte d'Essex, Reggio Emilia, 1803; Pizarro, ossia La conquista del Perù, Milan, 1807; Abdul, Vienna, 1808, collab. A. Belloli; Achille in Sciro, Vienna, 1808; others

CHAMBER

Sextets: Sérénate, E♭, 2 vn, 2 va, 2 hn, op.2 (Offenbach, 1795); Divertimento, C, fl, vn, 2 va, vc, pf; Sestetto, A, fl, cl, bn, 2 vn, va

Qnts: D, 2 vn, 2 va, vc (Vienna, 1815); Qnt, fl, vn, 2 va, vc; Serenata, 2 vn, 2 va, vc

Str qts: B♭, op.5 (Vienna, 1804); A (Milan, 1806); E♭ (Paris, 1808); d, op.5, 1808–9; G, op.5 (Paris, 1808–9); 3 Qts, op.2 (Paris, 1825); 2 others; variations, etc.

Other qts: Divertimento, A, 4 vn; 8 fl qts, 1 as op.2 no.2 (Vienna, 1822); Divertimento, B♭, 2 vn, va, pf (Milan, n.d.)

Trios: 6 for vn, va, vc (Paris, n.d.); 3 for vn, va, vc (Milan, n.d.); 25 trattenimenti notturni, 2 vn, vc, 1 as op.2 (Vienna, 1802); 2 trios, 2 vn, vc; Sonata, A; Concerto a 3, E♭, Trio, B♭, va, vc, bn; 3 terzettini, 2 fl, va

Duos: 126 for 2 vn; 78 for vn, va, some pubd, 2 transcr. in TCMS, x (New York, 1990); 32 for 2 va, 1 transcr. in TCMS, x (New York, 1990); 3 for vn, vc (Bonn, n.d.); 16 for vn, gui; 4 for 2 gui; 1 for 2 mand, 1804; 12 for fl, vn; 10 for 2 cl

Other chbr: 3 sonatas, vn, pf, 1 pubd (Vienna, n.d.); Sonata, vn, b; 4 sonatas, va, b, 2 as op.3 (Vienna, n.d.), 2 pubd (Paris, 1803–4); 2 sonatas, fl, pf; Divertimento notturno, hp, vn, b; 3 pieces, pf, hp; variations, etc.

Solo inst: 8 pieces, vn; 2 kbd sonatas

Pedagogical: 24 scale, vn (Milan, 1813); 12 intonazioni, vn, 1826; 12 intonazioni, vn, 1836; Giro i tutti i toni relativi di terza maggiore, va, vn acc. (Milan, 1842); 2 intonazioni, va; 3 esercizi, va; Giro dei 24 toni, 2 vn; 10 studii, vn, op.10; 6 solfeggi, 2 vn

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ANTONIO ROSTAGNO

Rolland, Romain (*b* Clamecy, 29 Jan 1866; *d* Vézelay, 30 Dec 1944). French man of letters and writer on music. Educated at the Ecole Normale Supérieure (1886–9), he spent the years 1889 to 1891 in Rome where he completed his *mémoire d'étude* in the diplomatic history of the early 16th century. It was also in Rome that he began to expand his musical interests and to lay the foundations for his doctoral dissertation *Les origines du théâtre lyrique moderne* presented at the Sorbonne in 1895. After several years teaching courses in art history at various lycées in Paris (during which time he organized the first music history congress to be held in Paris, in 1900, and the next year was a co-founder of the *Revue d'histoire et de critique musicales*), and then as director of the newly founded music school of the Ecole des Hautes Etudes Sociales (1902–11), he was appointed in 1903 to the first chair of music history at the Sorbonne where he had a profound influence on a whole new generation of scholars including Henry Prunières, Paul-Marie Masson and Louis Laloy. Resigning his post because of ill-health, he spent the years from 1913 until his death in retirement in Switzerland and France.

As historian, critic, biographer, novelist, playwright and polemicist, Rolland ranged inexhaustibly over a wide field of intellectual activity, from music and the fine arts, through literature, to politics, international relations, the peace movement, civil liberties, the emancipation of women and so on. It is significant that in his doctoral dissertation, a solid piece of work now mainly remembered for its rehabilitation of the Neapolitan composer Francesco Provenzale, Rolland subordinated analysis of form and structure to biographical sketches and plot summaries set in a scrupulously documented cultural and political context. For it already clearly elucidates the synthesizing and rigorously moral tone of the personal view of history that he was to elaborate in his inaugural lecture 'De la place de la musique dans l'histoire générale' and which was to give a distinctive flavour to his biographies of Beethoven (of whom he wrote a single-volume life and a seven-volume study) and Handel, and to his articles on a variety of musical subjects contributed to numerous journals and later reprinted in his collections *Musiciens d'aujourd'hui*, *Musiciens d'autrefois* and *Voyage musical aux pays du passé*. Stressing the importance of intuition rather than reason, of a kind of intuitive penetration into the innermost nature of the creative individual and the time in which he lived, Rolland saw history primarily in terms of the noble, superior soul, of a Beethoven triumphing over every adversity, or Handel as the heroic embodiment of the popular spirit of his age. Because of its universality, its profundity and spontaneity, music, he believed, was often the first to give expression to fundamental changes in society that were then translated into words and only later into actions. It was in this spirit that he composed his vast 'roman fleuve' *Jean-Christophe*, for which in 1916 he was awarded the Nobel Prize, using the life of the fictional composer of its title as a central symbol around which to synthesize his convictions about the nature, history and moral significance of music, its specifically racial characteristics and its function in the modern world.

WRITINGS

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ROBERT HENDERSON

Rolle, Johann Heinrich (*b* Quedlinburg, 23 Dec 1716; *d* Magdeburg, 29 Dec 1785). German composer. His father, Christian Friedrich Rolle (*b* Halle, 14 April 1681; *d* Magdeburg, 25 Aug 1751), wrote several Passions and some chamber music; along with Bach and Kuhnau, he judged a new organ in Halle in 1716, and he was among Bach's competitors for the Kantorate at the Leipzig Thomaskirche. He was Kantor at Quedlinburg until 1721, then left for a similar position in Magdeburg, where he later became city music director. J.H. Rolle received his early training from his father. He served as organist in Magdeburg from 1734. He left Magdeburg in 1737, possibly for Leipzig, where he may have continued his music studies; the claims in his autobiography, that he studied law at Leipzig and entered into legal practice in Berlin, are not supported by records at Leipzig University.

In 1741 Rolle, now in Berlin, was engaged as a violinist (later violist) in Frederick the Great's chapel orchestra. There he became acquainted with the Bendas, Grauns, Quantz and C.P.E. Bach. Compositions that may come from this period include an Italian secular cantata, a setting of Metastasio's *Isaaco* in German translation, and the birthday cantata *L'apoteoso di Romulo*; Rolle's later works reveal the importance of his contact with the musicians of the Prussian court and with the operas of Hasse and C.H. Graun. At the same time, Rolle maintained strong connections with Magdeburg. His obituarist Friedrich Köpken records that during these years he composed a Passion and several sacred cantatas which he sent to his father in Magdeburg for performance.

In 1747 Rolle obtained his dismissal from Frederick's orchestra and returned to Magdeburg to become organist at the Johanniskirche. On his father's death in 1751 he was unanimously appointed to succeed him as city music director, a position he held until his death. Rolle's main duty in Magdeburg was to provide service music for the city's six parish churches; a large number of his cantatas and motets survive in manuscript and printed editions. He was also required to perform a Passion each year, and to present a new composition every four or five years. Eight Passion settings are mentioned in his autobiography, one based on each of the four Gospel narratives and four on newly written librettos. These works established Rolle's reputation as a composer of sacred music.

From 1764 on, Rolle participated in a local gathering of intellectuals known most often as the Mittwochsgesellschaft (also at times called the Gelehrte Clubb or the Literarische Gesellschaft), started around 1760. Out of the meetings of this group arose the idea of presenting a series of public concerts under Rolle's direction. The concerts began in 1764 (after the Seven Years War), only the second of their kind in Germany (the Leipzig Gewandhaus Concerts were established in 1741), and continued until some time after Rolle's death. Rolle presented his most important compositions, nearly 20 dramatic concert works or 'musikalische Dramen', at these 'öffentliche Concerte'.

Though they have most often been called oratorios, Rolle's music dramas are a hybrid genre possessing characteristics of both opera and oratorio. Their subjects are primarily, but not exclusively, biblical. Some texts show the oratorio's usual bipartite division, but others consist of one or three parts, depending on dramatic considerations; the divisions are called parts (Theile) by some librettists and acts (Handlungen) by others. Like German oratorios, Rolle's music dramas place great weight on the chorus, and they also provide the chorus with a dramatic role. Most curious (and revealing) are the stage directions in Rolle's scores and in the published editions of the librettos, indicating scenery, costuming and gestures. While there is no evidence that these works were ever staged, nothing is left to the imagination of anyone wishing to do so.

Rolle was virtually alone at this time in writing biblical-historical works. Composed from 1766 to 1785, they become progressively more dramatic, paralleling trends in German letters (but not those in sacred music). Most German oratorio composers continued setting the popular texts of K.M. Ramler (e.g. *Tod Jesu*), in which plot and characterization are peripheral to a core of meditative verse. Rolle composed two concert works in this reflective style, both on texts by his friend Klopstock (including scenes from *Messias*, 1764). For the vast majority of the music dramas, however, Rolle used the dramatic texts of two members of the Mittwochsgesellschaft: Johann Samuel Patzke, pastor of the Heilige Geist-Kirche and later of the Johanniskirche in Magdeburg, and August Herrmann Niemeyer, an educator and later chancellor in Halle. Patzke's librettos show a wide range of literary influences, including Classical literature, English moral journals and Shakespeare's plays, which became known in Germany during the 1760s and 70s. Niemeyer

intentionally sought to create works that were religious yet resembled opera more than oratorio. In prefaces to the published editions of his librettos, Niemeyer described his ideas on sacred opera and offered his texts as examples. Both writers often chose sacrificial themes and expressed them with vivid, sometimes grotesque images and strongly emotional language that have their roots in 17th-century Protestant Pietism and reflect its continuing influence in North Germany. Such language was designed to elicit strongly emotional yet religious responses from the main characters and similar religious feeling within the listener. Following closely the dramatic intentions of his librettists, Rolle's settings became increasingly operatic. All his mature scores are continuous; traditional aria-recitative patterns, though unnumbered, are clearly perceptible, but at important moments the music is allowed to respond to a situation with a fluid mixture of arioso and obbligato recitative. In such passages one sees a clear parallel to Benda's melodramas. Rolle's music dramas are virtually concert operas, a lone Protestant equivalent to Jesuit school plays.

With his setting of Patzke's *Tod Abels* (1769), Rolle's reputation spread quickly throughout Germany and beyond. Each new work brought increased fame, and generated feverish local interest. He arranged 12 of his oratorios in keyboard reductions for publication, by Breitkopf and Schwickert in Leipzig, whose printed lists of subscribers reveal a large, broadly based audience.

Rolle wrote what many critics have considered his best, most dramatic music dramas when in his 60s, especially *Abraham auf Moria*, *Lazarus* (the same text Schubert set in part) and *Thirza und ihre Söhne*. Here tonal and dramatic units are organized on a larger scale; Schering noted that in *Thirza* the drama unfolds 'as one great scene'. According to Köpken, Rolle studied his texts intently, then mapped out the key areas of an entire work before beginning composition. His musical style, often reminiscent of Graun, includes simple melodies full of repeated diatonic patterns, square phrases, an abundance of parallel 3rds and 6ths, melodic sighs and cadential appoggiaturas. When the text becomes more violently emotional, however, the music employs disjunct melodic lines, chromaticism, sudden tonal shifts and unusual harmonies reminiscent of C.P.E. Bach. Stirring and startling in one place, then soft and touching in another, Rolle called on every musical means known to him to express the meaning of the text.

Rolle's cousin Christian Carl Rolle (*b* Cöthen, bap. 6 July 1725; *d* Berlin, 8 March 1788), was Kantor at the Berlin Jerusalemer Kirche; he wrote a theoretical-didactic treatise, *Neue Wahrnehmung zur Aufnahme ... der Musik* (Berlin, 1784), including complaints about the fallen state of church music and biographies of Graun and J.F. Agricola.

WORKS

DRAMATIC CONCERT WORKS

unless otherwise stated, all first performed in Magdeburg, and printed works published in vocal score in Leipzig

L'aposteoso di Romolo (cant.), for birthday of Friedrich II, Berlin, ?1741–6; Die Opferung Isaacs (orat, P. Metastasio), Berlin, ?1741–6, *D-Bsb*; Jakobs Ankunft in Aegypten (orat, G.S. Rötger), Berlin, ?1741–6, *Bsb**; Die Befreyung Israels (orat, F.W. Zachariä), 1764, rev. (1784); Szenen aus Klopstocks Messias (F.G. Klopstock), 1764; Die Götter und Musen (cant., S. Patzke), for birthday of Frederick the Great, 1765; David und Jonathan (musikalisches Eligie, Klopstock), 1766 (1773); Idamant, oder Das Gelübde (music drama, Patzke), 1766, *Bsb** (1782); Davids Sieg im Eichthale (music drama, Patzke), 1766 (Halle, 1776); Die Schäfer (cant., J.A. Eberhard), for birthday of Frederick the Great, 1766; Orest und Pylades, oder Die Stärke der Freundschaft (music drama, Patzke), 1768; Die Geburt Jesu (Christmas orat, Patzke), 1769, *A-Wn*; Der Tod Abels (music drama, Patzke, after S. Gessner), 1769, *A-Wn** (1771)

Saul, oder Die Gewalt der Musik (music drama, Patzke, after J.J. Eschenburg's trans. of J. Brown), 1770, *D-Bsb** (1776); Die Taten des Herkules (cant., Patzke), for birthday of Frederick the Great, 1770; Hermanns Tod (Patzke, after Klopstock), 1771 (1783); Abraham auf Moria (music drama, A.H. Niemeyer), 1776 (1777); Lazarus, oder Die Feier der Auferstehung (music drama, Niemeyer), 1777 (1779); Thirza und ihre Söhne (music drama, Niemeyer), 1779 (1781); Mehala, die Tochter Jephta (music drama, Niemeyer), 1781 (1784); Simson (music drama, Patzke), 1782 (1785); Gedor, oder Das Erwachen zum bessern Leben (music drama, C.F.W. Herrosee), 1785, ed. Zachariä (1787); Ach, dass du den Himmel zerreisest (Christmas orat), *A-Wn*, *D-Bsb*, *HAmk*

SACRED VOCAL

Mass (Ky, Gl), chorus, orch, *D-BAR*, *HR*, *GB-Lcm*

Passions: St Luke Passion, *c*1744, lost, cited in *Magdeburgische privilegierte Zeitung* (1744, 1761); St Matthew Passion, 1748, *D-MAs**, *ABGa*, *BDk*, *F-Pn*; Die durch das schmerzliche Leiden und blutige Sterben unseres Weltversöhners und Seligmachers Jesu Christi entandene Hülfe aus Zion, 1752/3, lost, cited in *Magdeburgische privilegierte Zeitung* (1756); St John Passion (E.C. Reichard), 1757, music lost, cited in *Magdeburgische privilegierte Zeitung* (1757); Weinet heil'ge Thränen (C.A. Albrecht), 1762, *B-Bc*, *CH-Zz*, *D-Bsb*, *BDk*, *DK-Kk*, *F-Pn*, *GB-Lcm*; O meine Seele ermuntre dich (Patzke, sometimes attrib. Klopstock), *B-Bc*, *CH-Bu*, *W*, *Zz*, *D-Bsb*, *BDk*, *US-WS*; Der du voll Blutt und Wunden (Patzke), 1776, *CH-Bu*, *D-Bsb*, *EC*, *HAu*, *F-Pn*; Die Feyer des Todes Jesu (Niemeyer, 1783), music lost

65 motets, *A-Wn*, *CH-Zz*, *D-Bsb*, *EC*, *HER*, *LEm*, *Mbs*, *DK-Ch*, *Kk*, *F-Pn*, *GB-Lbl*, *PL-Wn*, *WRk*, *US-WS*; 20 ed. in G. Rebling, *Gesammelte Motteten* (Magdeburg, *c*1870); 23 ed. in J. Sanders, *Heilige Cäcilia* (Berlin, 1818–19)

60 cants., *B-Bc*, *D-BDk*, *Bsb*, *CR*, *EC*, *HAmk*, *HER*, *Mbs*, *RAd*, *STBp*, *DK-Ou*, *F-Pn*, *US-Cn*, see C. Ledebur, *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*); 1 other, lost, cited in A. Schering, *Geschichte des Oratoriums* (Leipzig, 1911/*R*)

OTHER VOCAL

Stage: Der Sturm, oder Die bezauberte Insel (occasional piece, 1, Patzke, after W. Shakespeare), Berlin, 1782; Melida (Spl, C.J. Sucro), 1784 (Leipzig, 1785), score *CH-Bu*

Secular cants.: Der Nachtwächter, *B-Bc*, *D-Bsb*; Quando un cor vive lontano, *B-Bc*; Holder Mai sei uns gegrüsst, *D-BDk*

Lieder, incl.: Sechzig auserlesene Gesänge über die Werke Gottes in der Natur (Halle, 1775); Sammlung geistliche Lieder für Liebhaber eines ungekünstelten Gesang (Leipzig, 1775); Lieder nach dem Anakreon (Berlin, 1775); 6 Lieder, addns to pubd kbd reduction of Hermanns Tod (Leipzig, 1783)

INSTRUMENTAL

Syms.: D, 10 insts, *D-Bsb*, ?*Swl*; D, 5 insts, *Bsb*; B♭, 4 insts, *Bsb*; 1 pubd in Raccolta delle megliore sinfonia (Leipzig, 1761–2), iv; 6: B♭, 4 insts; F, G, A, 6 insts; D, D, 8 insts; all lost, cited in Breitkopf catalogue, 1762

Ov., D, *D-DS*

Partita, B♭, 8 insts, lost, cited in Breitkopf catalogue, 1772

Kbd concs.: B, g, g, *Bsb*; F, *Bsb**; D, g, d, F, C, a, F: all cited in Breitkopf catalogues, 1763, 1767, 1769, 1778; 3 pubd as Trois concerts, op.1 (Berlin, *c*1782)

Trios, all *Bsb*: 4 for kbd, vn, b; 1 for kbd/vn, fl, b; 5 for kbd, vn

Fl sonata, D, *Bsb*; Vn sonata, F, ?*D-SWl*; vn sonatas, F, f♯, C, G, c, G: ? all lost, cited in Breitkopf catalogue, 1763

Kbd sonatas: E♭, *Bsb**, pubd in F.W. Birnstiel, Musikalisches Allerley, vii (Berlin, 1762), ed. in L. Köhler, *Maîtres du clavecin* (Brunswick, 1860–73), and in E. Pauer, *Alte Meister* (Leipzig, 1868–85); G, *Bsb*, pubd in F.W. Birnstiel, Musikalisches Allerley, viii (Berlin, 1763); f, pubd in kbd reduction of Idamant (Leipzig, 1782); e, *Bsb**, pubd in *L'arte antica e moderna* (Milan, n.d.), iii

Kbd solos, e♭, d, G, B♭, *Bsb*, C, *Bsb**; Minuet, A (1766); kbd suite, G (1763); 7 kbd suites, G, B♭, A, E♭, C, F, G, lost, cited in Breitkopf catalogue, 1763

Org fugue, E♭, in G.F. Körner, *Der Orgel-Virtuose*, no.193 (Erfurt, 1845)

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[J.G. Schummel]: 'Ueber Herrn Musik-Director Rollens neustes Drama: Abraham auf Moria', *Der teuscher Merkur* (1777), no.2, pp.185–92
A.H. Niemeyer: *Gedichte* (Leipzig, 1778) [incl. 'Dichtkunst und Musik in Verbindung mit der Religion', 1–28; 'Ueber das religiöse Drama so fern es für die Musik bestinmt ist', 29–46]
'Ueber Rollens Komposition des Niemeyerschen Lazarus', *Deutsches Museum* (1780), iii, 178–89
J.H. Rolle: 'Biographische Nachrichten: J.H. Rolle', *Magazin der Musik*, ed. C.F. Cramer (Hamburg, 1783–6/*R*), i, 1379–83
E.W. Wolf: *Auch eine Reise aber nur eine kleine musikalische in den Monaten Junius, Julius und August 1782 zum Vergnügen angestellt und auf Verlangen beschrieben* (Weimar, 1784)
'Rollens Leben', *Magdeburgisches Magazin* (1786), i, 37–40
F[riedrich] von K[öpken]: 'Ueber dem verstorbenen Musikdirektor', *Der teutsche Merkur* (1787), no.2, pp.223–37
Das Magdeburger Musikleben im 18. Jahrhundert: Magdeburg 1985 [incl. W. Hobohm: 'Zu Organisation und Bedeutung der Magdeburger Musiklebens im 18. Jahrhundert', 6–41; W. Maertens: 'Johann Heinrich Rolle und sein musikalisches Drama *Gedor*', 94–105; and U. Poetzsch: 'Die Weihnachtskantate *Komm, Zion, öffne deine Tore* von Johann Heinrich Rolle', 106–13]
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THOMAS BAUMAN/JANET B. PYATT

Roller, Alfred (*b* Brno, 2 Oct 1864; *d* Vienna, 12 June 1935). Austrian stage designer. At Vienna University he studied law and then art history; in 1884 he enrolled at the Akademie der Bildenden Künste and studied painting and architecture under Lichtenfels and Griepenkerl. During the 1890s Roller belonged to a circle of young Viennese artists which in 1897 evolved into the *Sezession* movement, of which Roller was a co-founder. He was elected its president in 1902 and served as editor of its journal, *Ver Sacrum*. Mahler, director of the Vienna Hofoper, first met Roller that year and invited him to design a new *Tristan und Isolde*; its subsequent production (21 February 1903) was a landmark in the history of stage design. In what was to be his fundamental style, Roller used clear, intense colour and lighting as well as architectural simplicity and clarity, clearing the stage of excessive scenic and decorative clutter.

In May 1903 Mahler engaged Roller as director of scenic and costume design for the Hofoper, a position he retained until 1909, when he was appointed director of the Kunstgewerbeschule. Roller created exemplary productions of *Fidelio* (1904), *Don Giovanni* (1905) and *Iphigénie en Aulide* (1907), the last of which Mahler considered the most satisfying production at the Vienna Opera.

Roller also designed for the spoken theatre, notably for Max Reinhardt in Berlin. He continued to design productions for the Vienna Hofoper, as well as for the Burgtheater and theatres in Berlin, Dresden, Munich and Bayreuth. He created the first Viennese *Elektra* (1909), as well as the premières of *Der Rosenkavalier* in Dresden and Vienna (1911). From 1918 to 1934 he was again director of stage design at the Vienna Staatsoper, creating notable productions of *Die Frau ohne Schatten*, *Die tote Stadt*, *Die ägyptische Helena* and *Arabella*. In 1920 Roller founded the Salzburg Festival with Reinhardt, Strauss and Hofmannsthal; he designed a number of festival productions, several of which transferred to the Vienna Staatsoper.

Roller's published theoretical writings emphasize his view of stage design as a means of communication between composer, playwright and librettist as well as audience. He was the first to put into practice the ideas of the *Gesamtkunstwerk* espoused by Wagner, Adolphe Appia and, later, Edward Gordon Craig. His designs, correspondence and private library are in the Österreichisches Theatermuseum, Vienna; his designs for *Der Rosenkavalier* and *Die Frau ohne Schatten* have been published (Berlin, 1911, 1919).

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EVAN BAKER

Roller [Rollet], **Johannes.** *See* ROULLET, JOHANNES.

Rollerboard (Fr. *abrégé*; Ger. *Wellenbrett*; It. *catenacciatura*, *riduzione*). In an organ with tracker action, the part of the action that transfers motion sideways, usually from the trackers attached to the keys to the trackers attached to the pallets in the SOUNDBOARD (*see* ORGAN, §II, 5). Its invention was essential to the development of the keyboard in its present form. The term in English dates at least from 1632. Talbot (*c*1695, MS, *GB-Och* Music 1187) described the 'Rowlers' and 'Rowler-board' mechanism thus:

> between the Keys & the Palats belonging to them are several round pieces of Wood wch are call'd rowlers because they are made to rowl or turn in a centre upon little pins of Wire th[a]t are pass'd from each end of every Rowler into a small square bitt of wood that is fasten'd to the Rowler-board by wch the Rowlers are supported each Key having its distinct Rowler, between which & the Key there passes a slender Rib of Deal wch at the bottom end is fasten'd to the Key & at the top, to a Screw or Pin of Iron th[a]t is fix't in the inside of the Rowler towards one end: on the same side of the Rowler towards its other end there is another Screw or Pin (answerable to the former), from wch there passes up another Rib to the Bottom of the Wind-box.

MARTIN RENSHAW

Rollet, Marie François Louis Gand Leblanc. *See* ROULLET, MARIE FRANÇOIS LOUIS GAND LEBLANC.

Rolli, Paolo Antonio (*b* Rome, 13 June 1687; *d* Todi, 20 March 1765). Italian librettist and poet. His father, an architect from Burgundy, may have introduced him to French literature. Like Metastasio, he was trained by Gian Vincenzo Gravina and was famed as a poetic improviser. Gravina and his pupils were active members

of the Arcadian Academy in Rome until they came into conflict with its head, G.M. Crescimbeni, after which they founded the Quirinian Academy. Rolli produced his first dramatic work, the serenata *Sacrificio a Venere*, set by Giovanni Bononcini, at Rome in 1714. In 1715 he adapted Zeno's *Astarto*, also set by Bononcini, for the Teatro Capranica, where he met Richard Boyle, Earl of Burlington, who presumably encouraged his move to England.

He was in London by the end of January 1716. His primary function in England was to teach Italian to the families of his noble patrons, who included the earls of Stair and Pembroke. He also established a fine literary reputation by editing Italian masterworks (often choosing texts that had been either forbidden or heavily censored by the Inquisition), by issuing his first collection of *Rime* (1717) and by translating Milton's *Paradise Lost* (1729–35). In the summer of 1719, he wrote to his friend Giuseppe Riva that he had pleased Caroline, Princess of Wales, by giving her his *Rime* and his edition of *Il pastor fido*, by reading for her part of his translation of *Paradise Lost* and by singing for her; as a result, she ordered a gold medal for him and became his most important patron. When she became queen in 1727, he was employed to teach her children, including Frederick, Prince of Wales. After the queen's death in 1739, he was granted an annual pension of £70 so long as he remained in England.

From 1720 until he left England in autumn 1744, Rolli wrote or rewrote opera librettos for at least 34 London productions. The first of these were sponsored by the Royal Academy of Music. As its Italian secretary during its first three seasons (1720–22), Rolli provided all texts (except *Radamisto*) and supervised their staging. During this period he worked with the composers Handel, Bononcini and Amadei. In autumn 1722 he was replaced by Haym, apparently because of his unwillingness to accept a reduced salary and to endure 'persecutions', which were undoubtedly related to the government's anti-Jacobite campaign. In 1725 he sought to succeed Ortensio Mauro as court poet in Hanover. During the period 1726–7 he wrote the texts for three operas by Handel. In 1729 he was bitterly disappointed when the emperor chose Metastasio rather than him as Zeno's successor. In 1730, after the election of Clement XII Corsini, he applied for a post in the Vatican Library and a benefice in S Pietro.

From 1733 to 1737 his employer was the 'Opera of the Nobility', formed to rival the company managed by Handel and Heidegger. He provided at least eight operatic texts for its four seasons. Here he had the opportunity to work with Porpora, and was given more freedom in the choice of subjects, which allowed him to introduce 'exotic' elements from French musical theatre. This experiment was discussed by him in the introductions to his *Componimenti poetici in vario genere* (1744) and *De'poetici componimenti*, iii (1753). Such 'contamination' was, however, criticized after his death by Bertola and Arteaga.

With the exception of *Partenio* (1738) and one or two texts for Handel in 1740–41, Rolli's remaining London librettos were written for three opera seasons managed by his final employer, Charles Sackville, Lord Middlesex. *Deidamia* (1741), his last work for Handel, represents a marked improvement over its immediate, apparently hastily assembled predecessors. His librettos of 1742–4 demonstrate that he, like virtually everyone else, was influenced by the consummate works of Metastasio. After Middlesex's financially ruinous endeavour was ended by lawsuits in mid-1744, Rolli saw no future for himself or for Italian opera in London, so he retired to Todi, his mother's ancestral home, which had granted him a patent of nobility in 1735. There he spent his last 21 years, with no further involvement in theatrical activities.

Besides operas, Rolli's texts for music include two serenatas (Rome, 1714 and London, 1728) and a pastoral eclogue for three singers; two oratorios (London, 1734 and Todi, 1745) and a 'melodramma sacro' entitled *L'eroe pastore*; numerous secular cantatas and canzonettas (49 of them were published at London in 1727); three religious cantatas written after his retirement in Todi; and perhaps an anonymous *Cantata for two voices*, set by Salvadore Pazzaglia for production in 1760 at the Accademia degl'Intronati in Siena, where Rolli was enrolled by 'acclamation' before 1733.

His second serenata, *La festa d'Amore*, was set by his brother Giovanni (*d* Todi, 1745), a composer who lived with him in London from 1725 to 1732. Three of his cantata texts of 1727 were set in his brother's *Six Italian Cantatas and Six Lessons upon the Harpsicord* (London, 1733); five were set in Thomas Roseingrave's *Six Cantatas* (London, 1735); and three were set by Handel. J.A. Hasse apparently set more of Rolli's chamber texts than any other composer, since extant manuscripts credit him with four complete cantatas, seven arias from cantatas and 12 arias from canzonettas. Rolli's *Di canzonette e di cantate* of 1727 also received a signal honour: a reprint in 1730 under the name of Michel Angiolo Boccardi, who thus tried to appropriate the volume as his own.

Most, perhaps all, of Rolli's librettos were based upon a model, which he sometimes acknowledged on a title-page or in prefatory comments. He asserted that, by virtue of his alterations, he could claim about half of *Narciso* (1720; after C.S. Capece: *Amor d'un ombra e gelosia d'un'aura*), that he had reworked the whole and altered parts of *L'Odio e l'Amore* (1721; after M. Noris), that he had borrowed material for only one character in *Griselda* (1722; after Zeno) and that *Riccardo I* (1727; after F. Briani: *Isacio tiranno*) was almost entirely his. Since Londoners had no patience for long passages of Italian recitative, he greatly condensed them. This could be called hackwork, but Rolli was a proud poet who demanded respect for a well-wrought libretto, which he termed the 'intellectual part' of an opera. Rolli's librettos usually feature mythological rather than historical characters, so may be considered an outgrowth of the pastoral fables favoured by the Arcadian Academy. In the preface to his final drama, *Teti e Peleo* (1749; after B. de Bovier de Fontanelle), he praised the 'fabulous' tales used for French operas, because, in addition to the human passions found in historical plots, they feature marvels that permit a full panoply of dramatically apt stage settings, machines and dances.

Rolli's letters to the diplomat Riva, the castrato Senesino and the scholar Cocchi reveal an incisively intelligent mind, a haughty and caustic disdain for those in power and a ferocious opposition to any compromise.

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LOWELL LINDGREN, CARLO CARUSO

Röllig, Johann Georg (*b* Berggiesshübel, nr Pirna, 1710; *d* Zerbst, 29 Sept 1790). German composer. He received his first musical instruction from J.B. Grellmann, Rektor of his local school. While he was a pupil at the Dresden Kreuzschule (1727–35) he studied harpsichord and organ with Karl Hartwig, composition with T.C. Reinhold, Kantor of the Kreuzkirche, and the cello. Through his friendship with Zelenka he was able to develop his musical accomplishments further, particularly in instrumentation; by this time he was writing successful church and instrumental pieces, and some cantatas survive from this period. He left Dresden about 1735 to study theology at Leipzig University for two and a half years. Here he presumably made contact with J.S. Bach, since formerly there were 65 cantatas by Röllig in Thomasschule and, according to Schering, his *St Matthew Passion* was performed in Leipzig under Bach's direction. Prince Johann August of Anhalt-Zerbst heard Röllig play the organ there and appointed him court organist and chamber musician at Zerbst in 1737. Röllig was promoted to vice-Kappellmeister at Zerbst by Christian August after the death of Johann August (in 1742) and to full (acting) Kapellmeister and councillor after Fasch's death in 1758. He also taught the clavier to several of the princes and princesses of Zerbst, including Sophie Auguste Fredericke, later Catherine the Great of Russia. He married twice, the second time to Johanna Karoline Unger, daughter of a Zerbst *Hofmusicus*, and neither marriage produced any offspring.

Gerber described Röllig as 'one of the best and most diligent composers' of the 18th century. Most of his output consisted of sacred music, symphonies and concertos, of which few have survived, though the extent of his works is indicated by the number of entries in the various Breitkopf catalogues, where he is well represented. The cantatas and the fragments (eight arias, three recitatives and two choruses) of the *St Matthew Passion* show him to have been firmly entrenched in the strict Baroque tradition. His later compositions, however, including the instrumental works, the *St Mark Passion* and the motets, show the influence of the stylistic changes of the mid-18th century, the vocal works being similar in style to those of G.A. Homilius.

WORKS

VOCAL

3 mass movts: San, 1743, *D-Dl*; Ky, Gl, *S-Skma*

19 cants.: Freunde wählen und nicht fehlen, 1734, *D-Bsb*; Ich bin Gewiss, 1739, *ORB*; Mein Geist, lass deine Zuversicht, 1749, *Bsb*; Gott mein Trost, 1758, *Bsb*; Sey getreu bis in den Todt, 1771, *S-Sk*; Kyrie Eleison, funeral, 1778, *D-HAmi*; Alle die gottselig leben wolle, *A-Wn*; Daran ist erschienen die Liebe Gottes, *D-CR*; Das Volk so im Finstern wandelt, *A-Wn*; Der Tod ist verschlungen, *D-HAmi*; Es erhub sich ein Streit im Himmel, *DK-A*; Es ist euch gut dass ich hingehe, *A-Wn*; Euer hertz soll sich freuen, *S-Skma*; Gott fährt mit Jauchzen auf, *A-Wn*; O wie meynt es Gott so gut, *D-Bsb*; Rühmet seinen heiligen Namen, *A-Wn*; Sei du mein Anfang und mein Ende (B. Schmolk), *Wgm,Wn*; Siehe der Herr kommt mit viel tausend Heiligen, *D-HAmi*; Was ist doch das vor eine Gnaden Crone, *Bsb*

2 motets: Ehre sei Gott in der höhe, *Dl*; Lobe den Herrn, in Versuch von kleinen leichten Motetten und Arien für Schul- und Singchöre (Leipzig, 1785)

2 Passions: St Matthew, *c*1736, frags., *ROu*; St Mark, 1750, *KNu*, formerly attrib. C.P.E. Bach

Ihr Sterne spart die Silberkrohn, serenata, *Bsb*

INSTRUMENTAL

24 Minuets and 12 Polonaises à la Redoubt, 2 tpt, 2 hn, str, 1756, *SWl*

Sym., E♭, str, *c*1760, *LEm*

Sym., B♭, str, *S-L, SK, Skma*, attrib. F. Chelleri, no.6 of set of 6, others lost, see below

Sym., E♭, 2 ob, 2 hn, str, *Skma*, no.4 of set of 6, others lost, see below

5 solo concs.: 2, fl, *D-SWl, S-Skma*; 2, hn, *L*; 1, kbd, B♭, *D-Bsb*

Sym., C, str, *D-RH*

Sym., D, 2 ob, str, *SKma*

2 parthias: a 5, a 6, *S-Uu*

Concerto (partita), fl, 2 vn, b, *L*

Concerto (partita), 2 fl, 2 vn, va, b, *L, Skma*

Partita, *DK-Kk*

Quartet, vn, va, bn, vc, *S-Skma*

Duet, 2 va, *D-Bsb*

LOST WORKS

3 masses, before 1744, listed in *Zerbster Concert-Stube* (MS, 1743, Magdeburg, Staatsarchiv; facs. in *Concert-Stube des Zerbster-Schlosses*, Michaelstein-Blankenburg, 1983)

65 cants., formerly *D-LEt*

Geistliche Gedicht, cant. cycle, 1741, listed in *Zerbster Concert-Stube*

Traueractus, 1745, mentioned by Pfeiffer (1987)

Piece, for royal marriage of 1746, mentioned by Pfeiffer (1994)

Sym., tpt, ob, str, before 1743 listed in Zerbster Concert-Stube

5 syms., str, from set of 6 listed in Breitkopf catalogues (Leipzig, 1762, 1836)

5 syms., ob, hn, str, from set of 6 listed in Breitkopf catalogues (Leipzig, 1766, 1836)

Sym., D, str, listed in Breitkopf catalogue (Leipzig, 1766)

Various Breitkopf catalogues (Leipzig, 1761–70, 1836) list solo concs., kbd, fl, ob, bn; 38 parthias; sonatas, fl, vn, b; at least 17 cants.

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NIGEL SPRINGTHORPE

Röllig, Karl Leopold [Carl Leopold; Johann Ludwig] (*b* Hamburg; *d* Vienna, 4 March 1804). German glass harmonica player and composer. His birthdate is often given as about 1754 (a calculation from the age of 50 given in the Viennese register of deaths) but it is presumably too late, since Röllig was musical director of Ackermann's theatrical company in Hamburg from 1764 to 1769 and in 1771–2. His lost opera *Clarisse* was performed in Hamburg in 1771 and two years later in Hanover. About 1780 he took up the glass harmonica and went on a concert tour; in Dresden he was the guest of J.G. Naumann, and appearances are recorded in Hamburg (1781 and 1788) and Berlin (1787). From 1791 to his death he lived in Vienna, where he had a post at the court library and frequently performed on the glass harmonica.

Röllig was much concerned with the improvement of Franklin's glass harmonica. He visited most of the glassworks of Bohemia and Hungary in his search for the best glasses, and about 1785 developed a system of marking the chromatic glasses with gold rims (Franklin had distinguished the diatonic glasses by the seven colours of the spectrum). Since the instrument placed a great strain on the player's nervous system, in 1784 Röllig (like P.J. Frick 15 years earlier but independently of other contemporary developments) attempted to eliminate direct contact with the glasses by means of a keyboard mechanism. The keyboard action, however, compromised the delicacy of touch that was the instrument's hallmark (*see* MUSICAL GLASSES).

Röllig also invented the ORPHICA in about 1795 and developed the related Xänorphica in 1801 with Mathias Müller, and published numerous essays on the subject of instrument building. His compositions show good ideas but little skill in handling his musical material. Naumann praised his 'subtle use of diminished and augmented intervals and harmonies and their resolution', but Rochlitz in the *Allgemeine musikalische Zeitung* reported that he 'plays far better than he writes'; his playing is said to have 'forced the audience to flee on account of the endless diminished 7ths and disconnected progressions'. Reichardt wrote two pieces for Röllig's glass harmonica.

WORKS

Pubd: Kleine Tonstücke, glass harmonica/pf, nebst einigen Liedern, pf (Leipzig, 1789); 6 deutsche Lieder, acc. orphica/kbd (Vienna, 1797); Kleine und leichte Tonstücke, orphica, nebst 3 Solfeggi für eine Hand allein (Vienna, 1797)

A-Wn: 4 concs., glass harmonica, orch; orch interlude to opera Teutomar; ballo, orch; Minnelied, 1v, pf; recit–aria

Clarisse oder Das unbekannte Dienstmädchen (opera), Hamburg, 10 Oct 1771, lost

WRITINGS

Über die Harmonika (Berlin, 1787)
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Orphica, ein musikalisches Instrument (Vienna, 1795); repr. in *Journal des Luxus und der Moden*, xi (1796), 87
Versuch einer Anleitung zur musikalischen Modulation durch mechanische Vortheile (Vienna, 1799)
Miscellanea, figurierter Kontrapunkt (MS, *A-Wn*)
Articles in *Journal des Luxus und der Moden*, xvi (1801) [incl. description of the xänorphica] and *AMZ*, iv–v (1801–3)

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BRUNO HOFFMANN

Rolling Stones, the. English rock group. They were the foremost London-based rhythm and blues band of the early 1960s to break into popular consciousness, whereupon they acted as the counterfoil to the Beatles' accessible geniality. Mick Jagger (Michael Philip Jagger; *b* Dartford, 26 July 1943; vocals and harmonica), Keith Richards (*b* Dartford, 18 Dec 1943; rhythm guitar), Brian Jones (Lewis Brian Hopkin-Jones; *b* Cheltenham, 28 Feb 1942; *d* Hatfield, West Sussex, 3 July 1969; lead guitar), Ian Stewart (piano) and Dick Taylor (bass guitar) emerged in late 1962 from Alexis Korner's informal, ground-breaking Blues Incorporated, performing covers of rhythm and blues songs by such artists as Muddy Waters and Bo Diddley. By 1963, Bill Wyman (William Perks; *b* Plumstead, London, 24 Oct 1936) had replaced Taylor and Charlie Watts (Charles Robert Watts; *b* Islington, London, 2 June 1941; drums) had joined, while the older Stewart was moved to a backstage role by the group's manager and producer Andrew Oldham. They signed a recording contract with Decca, after the label's unfortunate decision to reject the Beatles.

Their early material was gathered from widely differing sources and moulded into a British rhythm and blues style. Thus Otis Redding's ballad *That's how strong my love is* was speeded up, the rhythm guitar given prominence and the original rich horn parts simplified. In Buddy Holly's up-tempo *Not Fade Away*, they introduced a call-and-response pattern between voice and harmonica, thickening the texture but relaxing the pace. Despite the aggressive nature of the group's early style, they had a number of uneasy flirtations with pop and the ensuing psychedelic age throughout the 1960s.

By 1965 Jagger and Richards had settled into a songwriting partnership, following the precedent set by Lennon and McCartney, and during 1966 they achieved their fifth successive number one hit. Songs such as *Satisfaction*, *Get off my cloud* and *19th Nervous Breakdown* represented a mature style based on Jagger's *faux* aggressive delivery and Richards's raw-toned riffs, and promoted an individualism underpinned by the band's raw sound and Jagger's distinctive pout. Their image was supported by widely publicised drug problems: the arrests of Jagger, Richards and Jones in 1967 resulted in quashed prison sentences. However, the development of Flower Power over the following years proved problematic for the band.

Around this time Jones became interested in Moroccan music (encapsulated in the 1966 song *Paint it black*) and, in an attempt to compete with the Beatles' psychedelic experiments on *Sgt. Pepper's Lonely Hearts Club Band*, the Stones released *Their Satanic Majesties' Request* (1968). In common with other maturing acts, their output had dropped to one album a year. However, Decca refused to release their next recording *Beggar's Banquet* in its original sleeve that showed a graffiti-infested toilet. After his growing difficulties with drugs, from which Jagger and Richards had begun to distance themselves, Jones left the band in 1969, shortly before his death. The arrival of his replacement, Mick Taylor (Michael Taylor; *b* Welwyn Garden City, 17 Jan 1948), who had been a member of John Mayall's Bluesbreakers, coincided with a strong resurgence of material influenced by rhythm and blues, such as *Midnight Rambler* from *Let it Bleed* (1969).

The end of their musical peak was marked by the 1972 album *Exile on Main St.* (notably *Tumbling Dice*), with its horn arrangements redolent of the Stax sound of the 1960s. In 1974 Taylor left the group and was replaced by the ex-Faces guitarist Ronald (Ron) Wood (*b* London, 1 June 1947). The group's popularity continued over the following years and in 1976 they headlined the Knebworth Festival, but the strong *Some Girls* (1978), with the disco-influenced *Miss You*, suffered through competition with punk. After *Emotional Rescue* (Rolling Stones, 1980), they settled into a predictable style of adult-orientated rock. Despite the frequent poor reaction from both critics and fans, subsequent albums continued to sell well. In 1985 Jagger collaborated with Bowie on a cover of Martha and the Vandellas' hit *Dancing in the Street* in support of Band Aid. Following a number of rumoured splits, *Steel Wheels* (CBS, 1989) became the Stones' best-received album of the decade. After Wyman's departure in 1993, *Voodoo Lounge* (Virgin, 1994; available as an interactive CD-Rom in 1995) showed that Jagger and Richards were still able to produce strong work.

Throughout their career the Stones have never been marginalized, its members working with a host of other musicians including Bowie, Clapton, Cooder, Michael Jackson, Lennon, Gram Parsons and Leon Russell, sometimes on peripheral projects. Like Jones, Jagger has shown an interest in traditional Moroccan music, while Watts's individual work has all been jazz-based. After the miscalculation of their disco era, in their gradual shift from rhythm and blues to adult-orientated rock they matched the changing tastes of their own generation of fans. Jagger has also appeared in a number of films, notably *Performance* (WB, 1968).

The Stones have never tried to shed the 'bad-boy' image accepted in the 1960s, an image fostered by the unpolished sounds of Jagger's voice and Richards's guitar. As such, they form a vital link between aggressive rock and roll, such as that of Gene Vincent, and punk. With their advancing years, however, and given Jagger's considerable wealth and passion for cricket, the image has become harder to sustain.

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ALLAN F. MOORE

Rollins, Sonny [Theodore Walter; Newk] (*b* New York, 9 Sept 1930). American jazz tenor saxophonist.

1. LIFE. He first learnt the piano, then studied the alto saxophone from about the age of 11, and took up the tenor instrument in 1946. In high school he led a group with Jackie McLean, Kenny Drew and Art Taylor. He rehearsed with Thelonious Monk for several months in 1948, and from 1949 to 1954 he recorded intermittently with a number of leading bop musicians and groups. His most frequent associate during these early years was Miles Davis, with whom he introduced three compositions of his own which later became jazz standards: *Airegin*, *Doxy* and *Oleo* (all of which were recorded on the album *Miles Davis Quintet*, 1954, Prst.). In December 1955 he joined the Clifford Brown-Max Roach Quintet. He remained with Roach until May 1957, then performed briefly in Davis's quintet; thereafter, however, he has led his own groups.

In 1956 came the first of a series of landmark recordings issued under Rollins's own name: *Valse hot* (on *Sonny Rollins Plus 4*, 1956, Prst.) introduced the practice, now common, of playing bop in 3/4 metre; *St Thomas* (on *Saxophone Colossus*, 1956, Prst.) initiated his explorations of calypso patterns; and *Blue 7* (also on *Saxophone Colossus*) was hailed by Gunther Schuller as demonstrating a new manner of 'thematic improvisation', in which the soloist develops motifs extracted from his theme. *Way Out West* (1957, Cont.), which was Rollins's first album using a trio of saxophone, double bass and drums, offered a solution to his longstanding difficulties with incompatible pianists, and exemplified his witty ability to improvise on hackneyed material (*Wagon Wheels*, *I'm an old cowhand*). *It could happen to you* (on *The Sound of Sonny*, 1957, Riv.) was the first in a long series of unaccompanied solo recordings, and *The Freedom Suite* (1958, Riv.) foreshadowed the political stances taken in jazz in the 1960s.

During the years 1956 to 1958 Rollins was widely regarded as the most talented and innovative tenor saxophonist in jazz. Nevertheless, he was discontented: he could not find compatible sidemen, saw shortcomings in his own playing and suffered from poor health. For these reasons he voluntarily withdrew from public life from August 1959 to November 1961. During this period of retirement his habit of practising on the Williamsburg Bridge in New York became legendary.

On resuming his career Rollins had improved his already prodigious skills, but his style was now considered conservative. In an effort to rejoin the vanguard of jazz fashion he began, in mid-1962, collaborating with Don Cherry, Billy Higgins and other musicians playing free jazz; *East Broadway Run Down* (1966, Imp.) illustrates the furthest extent to which he incorporated noise elements into his playing. During these years, as Rollins continued to struggle with changing personnel and instrumentation, he focussed increasingly on unaccompanied playing, and by the end of the decade he had become famous for his extended 'stream-of-consciousness' extemporizations on traditional tunes and on his own calypso songs.

Rollins pursued spiritual interests in India for five months in 1968, and abandoned music altogether from September 1969 to November 1971. From 1972, when he resumed playing once more, he has led various groups of young, lesser-known musicians, performing in a commercial vein and making use of electronic instruments and black-American dance rhythms; a film made the following year, *Sonny Rollins Live*, captures the exuberance of a concert performance.
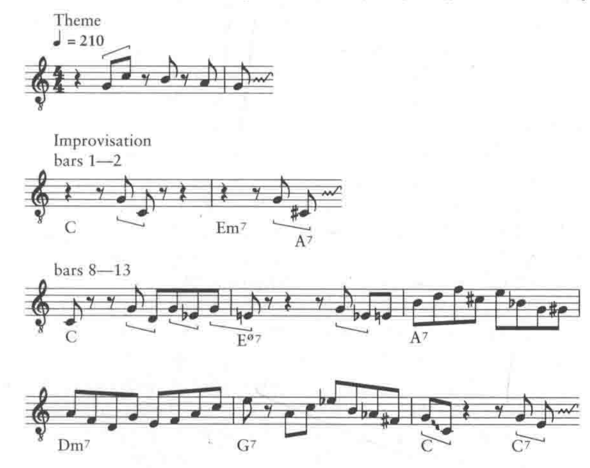


Sonny Rollins, 1962

Rollins has continued to experiment, recording on the soprano saxophone in 1972 and on the lyricon in 1979. However, touring the USA in 1978 as a member of the Milestone Jazzstars (with McCoy Tyner, Ron Carter and Al Foster), he demonstrated that, as an individual, he remained essentially true to the bop tradition, an aspect of his playing that was again especially apparent in an acclaimed solo performance at the Museum of Modern Art, New York, in 1985. Except for a six-month hiatus in 1983, after he collapsed from exhaustion, Rollins has remained active through the 1990s, touring the USA, Europe and Japan, and recording a fusion of bop and soul music with his quintet.

2. STYLE. Rollins established himself as the outstanding jazz saxophonist between Charlie Parker and John Coltrane and a leading figure in the hard-bop style. The prevailing interpretation of his method of improvisation derives from Schuller's 'thematic analysis' of Rollins's celebrated solo on *Blue 7* (1956); other writers, accepting and expanding on Schuller's insights, have even declared

Ex.1 From *St Thomas*, on *Saxophone Colossus* (1956, Prst.); transcr. C. Blancq



thematic improvisation to be Rollins's greatest contribution to jazz. This view demands reconsideration: Schuller's analysis accounts for only part of Rollins's solo, and several of the motifs in that part do not derive from the theme but occur elsewhere in Rollins's earlier work (most obviously in *Vierd Blues*, which he recorded with Davis on the album *Collector's Items*, 1953, 1956, Prst.). Rollins, like most bop musicians of the period, paid little attention to composed melodies, preferring instead to improvise athematic, 'formulaic' responses to underlying chord progressions. In slow ballads, of course, he often paraphrased the theme, and he occasionally developed motifs from his own calypso themes (as in ex.1, where the first two notes of the theme, inverted and rhythmically displaced, alternate with formulaic bop runs), but he rarely applied this technique to blues or popular songs. Similarly, he seldom used fragments from familiar tunes to anchor long stretches of newly improvised material; *Wagon Wheels* (on *Way Out West*, 1957, Cont.) provides the clearest example of this technique. In essence Rollins has adhered to the bop practice of varying and elaborating a large repertory of formulas and, in a wide range of material, shows a rhythmic imagination, harmonic subtlety and freedom of design that have perhaps been surpassed only by Charlie Parker.

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BARRY KERNFELD

Rolltrommel (Ger.). Tenor drum. *See* DRUM, §II, 3.

Rolnick, Neil Burton (*b* Dallas, 22 Oct 1947). American composer. He studied English literature at Harvard (BA 1969) and composition at the San Francisco Conservatory (1973–4) and with Felciano, and Andrew Imbrie and Olly Wilson at the University of California, Berkeley (MA 1976, PhD 1980); he also studied computer music with Chowning at Stanford University and did further research at IRCAM, Paris (1977–9). In 1981 he joined the staff at the Rensselaer Polytechnic Institute, New York, where he founded the iEAR studios and has developed a unique graduate programme in computer music and video arts.

Most of his work is electro-acoustic, often combining real-time synthesizer or computer systems with ensembles or solo performers; he often performs in his own works and collaborates extensively with avant-garde jazz and pop musicians. He has twice won awards at the Festival International de Musique Expérimentale in Bourges (1976, 1980) and has received numerous commissions and awards from organizations such as the NEA, Rockefeller Foundation and Fulbright Commission. In 1990, as a Fulbright scholar, he spent a year in Yugoslavia. His ties to that country are reflected in works such as *Requiem Songs: for the Victims of Nationalism* (1993) and *Balkanization* (1988). His other works include references to American improvisational and jazz practices and world music.

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Multimedia: Home Game, vv, insts, interactive video, 1995; Translations: Tokyo/NY, improvisations, sax, shakuhachi, samplers, digital processing, telecommunications, 1996

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synth, 1988; An Irish Peace, variable insts, 1994; Disposable Love and Drug Free America (L. Beinhart), 2vv, amp chbr orch, 1996
Film scores, incid music

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INGRAM D. MARSHALL

Roloff (Reyes-Gavilán), Julio (*b* Havana, 27 Dec 1951). Cuban composer and teacher. He studied in Havana under Roberto Valera, began composing in the 1970s and graduated in composition from the Instituto Superior de Arte in 1983. He was a member of various instrumental groups and in 1978 became a musical consultant to Cuban television, with special responsibility for children's programmes. From 1980 he taught at the National School of Arts and the Amadeo Roldán Conservatory, Havana. In 1984 he became a record producer for the Cuban company EGREM, specializing in classical music. The première of *Masa* (1974) marked the start of his composing career. In 1984 he joined the Estudio Electroacústico, now the Laboratorio Nacional de Música Electroacústica (LMNE) under the direction of Juan Blanco, and in 1984 won an award at the first international electro-acoustic music competition in Bourges, France, for *Halley 86*. In 1987 he won awards at competitions in Canada and Mexico for *Cartas de Africa* and *Concierto para violín y orquesta* respectively. His works for percussion instruments are particularly noteworthy, and *Variaciones para un percusionista* (1979) has become a part of every Cuban percussionist's repertory. Rollof has also written educational and theatre music.

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(*selective list*)

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El-ac: Halley 86, tape, 1984; Quintaesencia, pf, tape, 1985; Las sombras y las arpas, gui, tape, 1987; Cartas de Africa no.2, fl, tape, 1988; Campanas, tape, 1991

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Principal publisher: Editora Musical de Cuba

VICTORIA ELI RODRÍGUEZ

Rolón (Alcaraz), José (*b* Zapotlán, 22 June 1886; *d* Mexico City, 3 Feb 1945). Mexican composer. He first studied music with Francisco Godínez in Guadalajara (1900–03), following this with studies in Paris (1904–07) with Moszkowski (piano) and Gedalge (harmony). Between 1907 and 1927 he was based in Guadalajara, founding there the Escuela Normal de Música (1916) and the Orquesta Sinfónica de Guadalajara (1915, now the Orquesta Filarmónica de Jalisco). As well as educating several generations of musicians, Rolón gave first performances of many works, including compositions by Milhaud and Varèse.

In 1927 he returned to Paris to study composition with Dukas and harmony with Boulanger. His encounter with these teachers and with the artistic life of the city resulted in a complete rethinking of his aesthetic. Back in Mexico City he taught composition, piano and harmony at the Conservatorio Nacional (1930–38), becoming its director in 1938. In addition he wrote criticism, essays and a book, *Manual de modulacion* (1930). During this period he received first performances by such conductors as Ansermet, Stokowski, Chávez and Revueltas.

His compositions show a development from the Romanticism of his early works for piano to the modernism of his Piano Concerto (1935), a work characterized by a harmonic and idiomatic development similar to that of his contemporaries Ravel and Bartók. In addition, his lieder to poems by Mexican authors comprise one of the finest groups of songs in the Latin American repertory. His symphonic output is intensely evocative and original. *Zapotlán*, for example, whose orchestration includes two guitars, is one of the masterpieces of Mexican nationalism, and precedes other composers such as Revueltas or Galindo in incorporating into its symphonic language the rhythmic and timbral richness of traditional Mexican music; while *Cuauhtémoc* is distinguished by its dramatic force and by the use of *Sprechgesang*. Rolon's work is one of the most important and original contributions to Latin American modernism, comparable with that of Villa-Lobos or Ponce.

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RICARDO MIRANDA-PÉREZ

Roma, Giovannino da. *See* COSTANZI, GIOVANNI BATTISTA.

Roma music. *See* 'GYPSY' MUSIC.

Roman (Fr.). In 12th-century usage, a literary work in the vernacular (Old French) rather than in Latin. After Chrétien de Troyes (*fl* c1160–90) used the term to refer to narrative, it came to be used as a generic term for medieval narrative romance. A *roman* in the early period was a narrative in octosyllabic rhyming couplets which

reworked a variety of older sources into a 'very beautiful combination' ('molt bele conjointure'), according to Chrétien. Its poetic form and subject matter (Alexander the Great, Troy, Arthurian subjects including Tristan and Iseut and the Grail legends, for example) distinguish the *roman* from the CHANSON DE GESTE, a French epic poem in monorhymed, assonanced *laisses* (verse sections). 12th-century *romans* are marvellous adventures that treat of *armes et amors*, the noble arms and love of an idealized aristocracy imbued with *chevalerie* (knightliness) and *courtoisie* (courtliness).

During the 13th century such *romans* gradually came to be written in prose, while new kinds of verse romance developed, such as non-Arthurian romances in contemporary settings and allegorical or dream-vision romances. (By the 14th century, this sort of work, often pseudo-autobiographical and didactic, was more frequently called a *dit*.) The most important of the 13th-century dream-visions is the *Roman de la rose* (completed 1270s) of Guillaume de Lorris and Jean de Meun, a poetic summa that directly inspired poets throughout the 14th century and for much of the 15th. More important for music history, however, is the tendency, probably first seen about 1210 in Jean Renart's non-Arthurian *Roman de la rose* (often called the *Roman de Guillaume de Dole* to distinguish it from the more famous work of Guillaume de Lorris and Jean de Meun), of heightening the sense of realism by interpolating into the narrative diverse lyrical genres from the contemporary repertory.

This article will concentrate on this literary hybrid form of the *roman*, a narrative poem with lyric insertions, sometimes supplied with music in the manuscripts, which was cultivated almost exclusively in France from the early 13th century to the early 15th. In the broadest sense, the practice covers the insertion of lyrics – including *chansons courtoises*, *rondels* and other dance forms, refrains, lais, *complaintes*, motets and the 14th-century *formes fixes* (ballade, rondeau, virelai) – into framing genres, both prose and poetry, such as romances, chronicles, pseudo-autobiographical *dits* and dramas. The *romans* are thus links in an intertextual matrix connecting chansonniers and motet anthologies.

Literary scholars have begun to analyse the *romans* by considering, for example, the ways in which lyrics are incorporated into the narrative, the degree of heterogeneity or disruption occasioned by the contrast of genres, and how a given lyric expresses a particular character's sentiments. Except for the *Roman de Fauvel*, the *romans* have been the subject of few musicological studies. Even when the manuscripts lack music, however, the *romans* may provide anthologies of specific (often datable) slices of the repertory and valuable information about performing practice and the function of the various lyrical genres in courtly society.

Jean Renart, in his *Roman de la rose* or *Guillaume de Dole* (*c*1210; ed. F. Lecoy, Paris, 1979) described his work as an innovation:

> For just as one dyes cloth red to gain praise and esteem, so too the author has placed songs and melodies into this *Roman de la rose*, which is a new thing; and there are so many beautiful verses woven in, by such diverse authors, that peasants could know nothing of it (lines 8–15).

Along with an epic *laisse*, 46 lyrics are quoted in the course of the narrative, including stanzas from 16 *chansons courtoises*, among them works attributed to three troubadours and seven trouvères, a collection of ten anonymous chansons in a more popular style (*chansons de toile*, pastourelles etc.) and 20 dance-songs and refrains. This anthology (unfortunately the single extant source, *I-Rvat* Reg.lat.1725, lacks music) predates any of the extant troubadour and trouvère chansonniers. A few of the prominent 13th-century examples after the *Guillaume de Dole* include: Gerbert de Montreuil, *Roman de la violette* (*c*1230; ed. D.L. Buffum, Paris, 1928; 40 refrains and chansons); Gautier de Coincy, *Les miracles de Nostre-Dame* (1214–33; ed. in PSFM, xv, 1959; 22 chansons, many contrafacta of trouvère songs, plus 35 additional insertions in *F-Pa* 3517-18); the *Roman de Tristan en prose* (anonymous) (*c*1240; ed. T. Fotich and R. Steiner, Munich, 1974; 22 strophic lais); Tibaut, *Roman de la poire* (*c*1250; ed. C. Marchello-Nizia, Paris, 1984; 19 refrains); Adam de la Bassée, *Ludus super Anticlaudianum* (*c*1280; ed. P. Bayart, Tourcoing, 1930; 38 Latin insertions, including contrafacta of liturgical items and trouvère songs); Jacques Bretel, *Le tournoi de Chauvency* (1285; ed. M. Delbouille, Liège, 1932; 35 refrains); Adam de la Halle, *Le jeu de Robin et de Marion* (*c*1285; ed. S.I. Schwam-Baird and M.G. Scheuermann, New York, 1994; 17 refrains and chansons); Jacquemart Giélée, *Renart le nouvel* (*c*1289; ed. H. Roussel, Paris, 1961; *c*65 refrains and two liturgical items); and Jakemes, *Roman du castelain de Coucy et de la dame de Fayel* (*c*1300; ed. L.J. Friedman, Cambridge, MA, 1958; ten songs). The anonymous *chante-fable* (song-story) AUCASSIN ET NICOLETTE (*F-Pn* fr.2168; *c*1225–60; ed. J. Dufornet, Paris, 2/1984), which alternates between sung verse in assonanced octosyllabic *laisses* (fully notated in the manuscript) and prose, is exceptional because the 21 verse segments are not insertions, but are integral to the overall form of the work. (For music example *see* CHANSON DE GESTE, ex.3.)

The most important musical monument of the early Ars Nova, the ROMAN DE FAUVEL (1314) of Gervès du Bus in the enlarged version of *F-Pn* fr.146 (*c*1318; facs., New York, 1990), is the best-known of the 14th-century *romans*, although it is exceptional in that the 169 insertions (including not just French chansons or refrains, but also Latin conductus, polyphonic motets and other genres) comment on a pre-existing narrative, and thus were not introduced by the original author of the narrative. The same manuscript transmits two *diz entés* by Jehannot de l'Escurel (ed. in CMM, xxx, 1966), 'Gracieuse, faitisse et sage' (24 refrains) and 'Gracieus temps est' (28 refrains). The *Roman de Fauvel* and three other *romans* (which unfortunately lack music in the extant sources), Nicole de Margival's *Dit de la panthere* (*c*1310; ed. H.A. Todd, Paris, 1883; 16 songs or refrains, including six chansons by Adam de la Halle), Jehan Acart's *Prise amoureuse* (1322; ed. E. Hoepffner, Dresden, 1910; nine ballades and nine rondeaux) and Jehan de le Mote's *Li regret Guillaume* (1339; ed. A. Scheler, Leuven, 1882; 30 ballades), are important for the emergence of the *formes fixes*. Many of the *dits amoureux* of Machaut include lyrical insertions, of which the most important are the *Remede de Fortune* (*c*1340; ed. and trans. J.I. Wimsatt, W. Kibler and R.A. Baltzer, Athens, GA, 1988; seven songs set to music and a verse *prière*) and the *Voir dit* (1365; ed. and trans. R.R. Palmer and D. Leech-Wilkinson, New York, 1998; 63 lyrics, eight set to music). Several of Froissart's *dits amoureux* incorporate fixed-form lyrics of his own composition, or, in the case of his

Arthurian romane *Meliador* (*c*1383; ed. A. Longnon, Paris, 1895–9), those of his patron Wenceslas de Brabant. Except for one ballade in *Meliador* found in *F-Pn* n.a.fr.6771 and *CZ-Pu* XI E 9, no music is known for these works; nevertheless, the contexts provide useful material on contemporary performing practice. In the early 15th century, three of Christine de Pizan's *dits* (ed. M. Roy, Paris, 1891–6) and the anonymous *Pastoralet* (1422–5; ed. J. Blanchard, Paris, 1983; 30 insertions) provide the last medieval examples of this hybrid form. Outside France only a handful of works exhibit the technique of the *roman* with lyric insertions: Dante's *La vita nuova* (*c*1292–3; ed. G. Gorni, Turin, 1996; 31 lyrics), Ulrich von Liechtenstein's *Frauendienst* (1255; ed. V. Spechtler, Göppingen, 1987; 58 lyrics), and a few works from the Iberian peninsula, of which the best-known is the *Libro de buen amor* of Arcipreste de Hita (1330, enlarged 1343; ed. and trans. R.S. Willis, Princeton, NJ, 1972; 21 lyrics).

Bibliographical control of the *romans* with lyrical insertions remains incomplete. Ludwig's list of works and manuscript sources (1923) in many respects is unsurpassed, particularly for the 13th century; some additional 14th-century examples are included in Boulton (1993, appx i). Van den Boogaard (1969) gives a nearly complete list of 13th-century *romans*, but supplies concordances only for refrains and dance-songs. Fowler (1979, appx i) supplies a complete concordance for all types of insertions for 33 of the 13th- and 14th-century *romans* with lyrics. Gennrich gives surviving music for the insertions in 13th- and early 14th-century works, but his attempts to reconstruct dance-songs often take too much licence with the evidence of the manuscripts; Fowler's editions (1979, appx ii) follow the sources.

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For further bibliography *see* CHANSON; MEDIEVAL DRAMA; FAUVEL, ROMAN DE; TROUBADOURS, TROUVÈRES; and SOURCES, MS, §III, 4.

LAWRENCE M. EARP

Roman, Johan Helmich (*b* Stockholm, 26 Oct 1694; *d* Haraldsmåla, nr Kalmar, 20 Nov 1758). Swedish composer. He was a leading figure in Swedish music of the 18th century.

1. LIFE. His father, Johan Roman, was a member of the Swedish royal chapel; his mother came from a family of German descent who had settled in Sweden during the 17th century. His paternal ancestors, of Swedish origin, had lived in Finland; the name Roman may be derived from the Finnish place name Raumo. Roman became a member of the royal chapel as early as 1711, his principal instruments being violin and oboe. A grant from King Charles XII enabled him to pursue his musical studies in England from about 1715 to 1721; there he may have studied with Pepusch, had contact with Ariosti, G.B. Bononcini, Geminiani and Handel among others, and was for a time in the service of the Duke of Newcastle as a second violinist. After his return to Sweden he was appointed deputy master of the chapel in 1721 and became the leader of the court orchestra in 1727.

During the 1720s Roman composed several festive cantatas for the court and in 1727 published a collection of 12 sonatas for flute, his only complete work to appear in print during his lifetime. At the same time he was extremely active as an organizer: he considerably improved the standard of the royal chapel and in 1731 introduced the first public concerts in Stockholm.

A year after the conclusion of his brief first marriage (1730–34) Roman embarked on his second journey outside Sweden, this time visiting England, France, Italy, Austria and Germany (1735–7); he returned with new attitudes towards musical style and also brought back much music for the royal chapel. In 1738 he married again and in 1744, with five children, was widowed for the second time. In 1740 he was elected a member of the Royal Academy of Science (established in 1739), thanks probably in large part to his strong interest in demonstrating 'the suitability of the Swedish language to church music'.

The death of his patroness, Queen Ulrika Eleonora, in 1741 marked a turning-point for Roman; the following year he was beset by ill-health and professional opposition. The new crown princess, Lovisa Ulrika of Prussia (sister of Frederick the Great), brought to Sweden new tastes, and her husband, Adolph Frederik, had a competing princely chapel. For the royal wedding in 1744 Roman composed the large orchestral suite *Drottningholmsmusique*, one of his finest works. The following year he retired due to deafness, leaving his student, Per Brant, to defend the court orchestra against the aggressive new chapel of the crown prince, which began to compete even in the public concerts. Roman left Stockholm to settle on the small estate of Haraldsmåla near the town of Kalmar in south-east Sweden. He made a last visit to Stockholm in 1751–2, in part to direct the funeral and coronation music on the accession of Adolph Frederik. His principal activity in the remaining years of his life seems to have been the translation into Swedish of theoretical works on music, including those of Gasparini and Keller, as well as the adaptation of sacred works to that language. Several

of his sacred vocal works also date from this last period. In 1767, nine years after his death, the Royal Academy of Science held a commemorative ceremony; the *Äreminne* (memorial) by the royal secretary A.M. Sahlstedt on that occasion is the earliest summary of Roman's career and significance, and portrays the composer sympathetically, stressing his humility and good humour as well as his skill and industry. No portrait of Roman survives although one of the musicians portrayed on a mural at the provincial estate of Count Horn at Fogelvik may be the composer.

2. WORKS. Roman emerges in many respects as the central figure in Swedish musical culture during the 'Era of Freedom' ('Frihetstid', *c*1720–70). He also played an important role in the widening of contacts with foreign music, particularly Italian and English. There is a grain of truth in the epithet 'the Swedish Handel', for Roman, greatly impressed by Handel's music during his first trip to England (*c*1715–21), had many of his works sent to Sweden and later performed a number of them, including several anthems and oratorios, using translations of the texts into Swedish.

There appears to be no sharp dividing line between Roman's work as master of the royal chapel, arranger and translator of texts on the one hand and his activity as a composer on the other. In a letter of 1772 his pupil Johan Miklin, director of music at Linköping stated that he had 'imitated all the nations of Europe, or sought to express and copy their taste in music'. A typical example of such 'imitation' is his arrangement in 1747 of a *Dixit* by Leo, written five years earlier: Roman replaced the Latin text by a Swedish one and reduced the two choirs to a single four-voice choir; a wide range of reworking is apparent, from straight copying of choral sections (particularly fugal ones) to complete transformation involving changes in melodic line, harmony and key, but the most radical changes are to the orchestral writing, which is considerably enriched and thereby takes on characteristics of Roman's personal style.

The extensive collection of sketches and 'musical jottings' which survives as no.97 of the Roman collection (*S-Skma*) includes, besides sketches of Roman's own compositions, copies, reworkings, fragments and themes of works by more than 50 composers from Lassus and Albrici to Lampugnani, Leo and Porpora; they afford a fascinating insight into Roman's manner of practising 'the science of music'. Another volume, no.95 in the same collection, contains scores in Roman's hand of sacred choral works for all major feasts of the liturgical year, supplied with Swedish texts; among the composers are Carissimi, Fux, Handel and Pepusch. Certain works attributed to Roman are labelled 'alla Corelli', 'alla Marcello' and so on, and in some cases are based on instrumental models; there are also vocal movements turned into instrumental, for example a trio by Handel arranged by Roman as an orchestral movement. Roman was a modest man who aimed above all to enrich the repertory with the best possible music; he rarely put his name even to autographs of his own works, which renders yet more difficult the problems of authenticity.

A Handelian choral style with *galant* elements marks the Swedish settings of the *Jubilate* (Psalm c), *Te Deum* and the Svenska Mässan among Roman's vocal works. The sacred songs for solo voice or duet also include many fine, heartfelt pieces in which the basically orthodox Protestant attitude at times acquires a Pietistic shading. Most are accompanied by continuo alone, but a few also have a solo obbligato part (in one case of considerable virtuosity), and occasionally the indication 'si suona' suggests that such a part is needed. The texts are largely drawn from the Psalter, but in many cases they take the form of metrical paraphrases, usually in hexameters; many of these are by the poet and customs official Anders Nicander.

Roman's instrumental music exhibits stylistic traits reminiscent of a wide variety of 18th-century composers. His style clearly represents the transition from late Baroque to the *galant*, which may in turn reflect his contact with continental styles during his journeys. This technically solid personal style is characterized by an unmistakable rhythmic individuality and an interest in formal development. He employed the 'learned' style only exceptionally, notably in overtures and trio sonata movements, most of which are early works. For a composer who worked in so remote a country as Sweden, Roman produced music which in some respects seems modern for its time, including the numerous symphonies (most of them probably from *c*1735–50), of which several are in four movements. The finest of his large orchestral suites is the *Drottningholmsmusique*, which has rightly become his best-known and most widely performed work. Of the chamber music the 12 flute sonatas of 1727 correspond stylistically to Handel and Telemann. The striking *Assaggi* for unaccompanied violin deserve mention, for they constitute one of the most extensive contributions of the time to this specialized repertory. These pieces, all in several movements, show familiarity with contemporary violin technique and contain passages with multiple stopping. About 400 works attributed to Roman survive; most are in manuscript in the Roman collection of the Swedish Royal Academy of Music in Stockholm. About a quarter are autograph; the rest are copies by perhaps 200 different hands, ranging in period from about 1720 to 1810. This material poses many difficult problems of authenticity, dating and relationship between different versions, as well as those having to do with techniques of reworking and parody. For the instrumental music these questions have essentially been solved by the work of Ingmar Bengtsson.

WORKS

MSS in S-Skma unless otherwise stated

SACRED VOCAL

Svenska Mässan [Ky-Gl with Swed. text], S, chorus, orch, *c*1752, *S-HÄ*, *L*, *V*

Frögdens Herranom al verlden [Ps c], S, B, chorus, orch, ?1743, ed. in *Äldre svensk musik*, v (Stockholm, 1938)

O Gud vi lofve Tig [TeD], S, T, chorus, orch, *L*

*c*10 other choral pieces, mostly psalms, *Klm*, *L*, *Sk*

Dixit Dominus, solo vv, chorus, orch, 1747, partial reworking of Dixit Dominus, 1742, by L. Leo

Beati omnes, attrib. Roman, doubtful authenticity

*c*100 works for 1/2vv, bc/str on psalm texts metrically paraphrased by Swed. poets, incl. *c*75 probably authentic [23 in form of cantatas or verse anthems, incl. Tig vi lofve O Gud (TeD), 2vv, bc; *c*52 in 1 movt], *L*

*c*70 songs on non-biblical Swed. texts, 1v, bc, incl. *c*35 probably parodies of the inst. works, *c*35 on texts by Swed. poets

Numerous reworkings of pieces by other composers, incl. Carissimi, Fux, Handel and Pepusch

SECULAR VOCAL

2 cantatas: Pianti amiche, S, orch, Tu parti amato bene, S, bc

*c*70 solo songs on Swed. texts (several probably parodies); *c*15 solo songs in *c*8 other languages

OCCASIONAL VOCAL

Hoggi sul'orizonte [Festa musicale] (A. Papi), S, T, B, chorus, orch, birthday of Frederik I, 17 April 1725
Verdopple Sonne deinen Schein [Freudige Bewillkommung] (J.C. Lohman), S, B, orch; birthday of Ulrika Eleonora, 23 Jan 1726, *S-HÄ*, *Sk*
Süsse Zeiten eilet nicht [Cantata zu einer Taffel Music] (J. von Köppen), S, B, orch, New Year 1727
Statt up du trogna folk (cant., J. Neresius), S, B, orch, 23 Jan 1727
Förnöijen eder sälla paar [Bröllops music] [wedding music] (U. Rudenschöld), S, B, orch, ? late 1720s, *L*
Warelse som utan dagar (ode/cant., S.E. Brenner), S, chorus, orch, 23 Jan 1730
Välkommen store kung igen [Cantata vid Hans Kongl. Maj:ts . . . återkomst ifrån des tyske arf länder], S, T, B, chorus, orch, Nov 1731, *Sk*
Herren känner the frommas dagar (anthem), S, chorus, orch, funeral of Frederik I, 27 Sept 1751, doubtful authenticity
Prisa Jerusalem Herren, chorus, orch, coronation of Adolphin Frederik, 26 Nov 1751, doubtful authenticity

ORCHESTRAL

thematic catalogue in Bengtsson, 1955

Musique satt til en festin hos Ryska Ministren Gref Gollowin [Golovinmusiken], suite, 1728, *S-L*
Bilägers musiquen (Royal wedding music) [Drottningholmsmusique], suite, 1744, ed. C. Genetay (Stockholm, 1958)
7 suites; 1 ed. H. Rosenberg (Stockholm, 1944); 1 suite, doubtful authenticity
17 sinfonias, a 3 and 4;, 1 ed. in *Äldre svensk musik*, iv (Stockholm, 1935); 3 ed. in MMS, iv (1965); nos. 16 and 20 ed. C. Genetay (Stockholm, 1951); 6 ed. in *The Symphony 1720–1840*, F2: *The Symphony in Sweden* (New York, 1982); sketches for 2 sinfonia movts; 1 sinfonia, doubtful authenticity
4 ovs.; 8 pieces and other sketches, *L*, *Sm*
4 vn concs.; 2 [D, F] ed. in *Äldre svensk musik*, ii, iii (Stockholm, 1935); 1 conc., B♭, ob, str, ed. H. Blomstedt (Berlin, 1959); conc., D, ob d'amore, str; conc., G, fl, previously attrib. F. Zellbell

CHAMBER

thematic catalogue in Bengtsson, 1955

12 sonate, fl, vle, hpd (Stockholm, 1727); ed. P. Vretblad (Stockholm, 1937); ed. U. Schmidt-Laukamp (Berlin, 1995)
13 trio sonatas, 2 vn, bc; ed. P. Vretblad (Stockholm, 1947–9); 1 ed. in *Äldre svensk musik*, i (1935); 1 trio sonata, d, vn, vc, bc; 2 trio sonatas, only bc extant
5 sonatas, 1 inst, bc; duet, a, 2 vn; piece, A, 2 vn, *L*, *Sk*
15 Assaggi, vn; 6 ed. in MMS, i (1958); 3 assaggi fragments, vn; 23 études, vn, incl. 9 doubtful authenticity
12 sonatas, hpd; ed. P. Vretblad (Stockholm, 1947; 2 *R* in *Autographus musicus* (Beverly Hills, CA, 1976)); 1 sonata, C, hpd, doubtful authenticity
Miscellaneous pieces and minuets, *Sk*, *Uu*
XII Sonate ... del Signore Romano, libro Io, 2 fl, bc (Amsterdam, n.d.), spurious

THEORETICAL WORKS

En uti harmonie öfrad p clav-cymbal: Reglor, Anmårkungar underrttelser at vl spela Bas, och accompagnera p clav-cymbal, spinett och org-värk, *S-Skma* (1753/*R*1994; see Hansell, Nordenfelt and Tegen) [trans. of F. Gasparini: *L'armonico pratico al cimbalo*, Venice, 1708/*R*]

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B. Bengtsson and E. Helenius-Öberg: 'Med Maria vatt det bästa: Kringett nyfunnet Romanbrev', *STMf*, lxxii (1990), 85–90
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B. van Boer: 'Towards a Stylistic Chronology of Johan Helmich Roman's Symphonies', *JM*, xv (1997), 471–500

INGMAR BENGTSSON/BERTIL H. VAN BOER

Roman, Stella [Blasu, Florica Vierica Alma Stela] (*b* Cluj, 23 Aug 1904; *d* New York, 12 Feb 1992). Romanian soprano. She studied in Rome with Giuseppina Baldassare-Tedeschi and subsequently made her Italian début at Piacenza in 1932. After appearing successfully at the Rome Opera, she sang the role of the Empress in the La Scala première of *Die Frau ohne Schatten* in 1940. She made her Metropolitan début as Aida in 1941. For ten years (1941–50) she alternated with Zinka Milanov in such operas as *Il trovatore*, *Otello*, *Ballo*, *Cavalleria rusticana*, *La Gioconda* and *Tosca*. She appeared at San Francisco during the same period, where her roles included Donna Anna, Mimì and the Marschallin; she repeated the last at the S Carlo in Naples in 1951. An unorthodox and sometimes hectic technique prevented the singer and her warm, beautiful lirico-dramatic voice from achieving greatness, but she was a fascinating artist capable of effortless, high *pianissimos* and vibrant climaxes, as can be heard in off-the-air performances from the Metropolitan, notably her Amelia (*Ballo in maschera*) and Desdemona (see P. Jackson: *Saturday Afternoons at the Old Met*, New York, 1992).

MAX DE SCHAUENSEE/R

Roman Catholic church music. This article surveys the liturgical and 'paraliturgical' music of the Roman Catholic Church from the time of the Council of Trent (1545–63), summoned by Pope Paul III to counteract the changes taking place in the Church in the wake of the Reformation.

I. Introduction

The liturgical diversification that had occurred in Europe during the first half of the 16th century was to have a profound effect both on the role of music in worship and on its style. Some Reformers rejected all music except unison congregational song, while others saw the value of continuing older practices and adapting contemporary musical styles to a new repertory in the vernacular. The Council, in response, reasserted the use

of Latin and Latin plainchant in the Catholic liturgy, prohibited singing in the vernacular, approved the use of polyphony and rejected secular musical influences. From this point in the history of music, therefore, it is possible to begin to speak of a distinctly 'Roman Catholic' musical tradition.

The major themes of the ensuing discussion are the correspondence between music and piety and the relationship between liturgical music and the contemporary styles that arose in the secular sphere. These styles were either accepted (the more usual course of action) or rejected by composers writing for the Catholic liturgy. The text most frequently set to music was the Ordinary of the Mass, but the vesper psalms and *Magnificat* were sometimes given elaborate settings for solo voices, chorus and instruments. There also exists a large repertory of sacred music with Latin text, whose use within the framework of the liturgy cannot always be determined precisely.

Gregorian chant was regarded – at least ideally – as the principal musical heritage of the Catholic Church until the Second Vatican Council. Although many medieval elements were eliminated from the vernacular liturgy introduced in the 1960s, the use of chant was not proscribed. However, the virtual disappearance of the Latin Mass, the adoption of metrical hymnody in the vernacular, and the cultivation of idioms derived from popular music relegated plainchant to a subordinate position, its use in the liturgy now being mostly confined to monasteries and some cathedrals.

At the end of the 16th century the glory of Catholic church music was the polyphonic idiom that had achieved an extraordinary degree of perfection in the hands of late Renaissance masters such as Lassus, Palestrina and Victoria. With the dawn of the 17th century, monody – a new style based on completely different, indeed antithetical, textural, structural, formal and expressive principles – superseded it, although the art of 16th-century polyphony, henceforth known as the *stile antico*, was never completely neglected. Opera, the dominant vocal genre from the mid-17th century into the 19th, exercised a frequently irresistible influence on composers of Catholic church music, and by the latter half of the 18th century the rapidly maturing symphonic style began to influence orchestral masses and vesper psalms. The 19th century was less notable for its contribution to the repertory of Catholic church music than for the initiation of projects to 'purify' liturgical music of secular influence. Renaissance polyphony was revived and served as the model for (generally uninspired) imitations. The singing of Gregorian chant was encouraged, and efforts to restore the authentic medieval melodies gained ground.

In the early 20th century, Catholic church music continued largely on the course laid out in the last third of the previous century, but a number of notable original compositions in contemporary styles were added to the Church's musical patrimony. In the wake of the liturgical revisions authorized by the Second Vatican Council, however, the proliferation of musical styles rooted in popular idioms has given rise to an ironic situation. Secular musical style, denounced for centuries by Church Fathers, councils, synods, popes and bishops, has become in a very real sense the basis of many of the songs sung at the liturgy in Catholic parishes today.

II. The 16th century in Europe

1. The Reformation and the Council of Trent. The Reformers of the 16th century demanded that Christian worship be modified more or less radically to permit the laity's meaningful participation. Their opposition to the Mass was thus not confined to theological issues but extended to its celebration in a language (Latin) understood only by the clergy and educated laity. In addition to the linguistic barrier, some churches had a large choir-screen of wood, wrought iron or stone that virtually hid the officiating priest and his assistants from view; in a few Italian churches a transverse wall (*tramezzo*) across the nave blocked the entire altar space from the view of those standing in the nave.

The spectrum of opinion among the Reformers about new patterns of worship was wide indeed. Luther proceeded cautiously, maintaining that he had no intention of abolishing the Mass but of reforming it. He recognized the value of congregational song, and his various orders of worship provided for frequent singing in the vernacular by pastor, congregation and choir. The Swiss Reformers Ulrich Zwingli and Jean Calvin created new orders of service for, respectively, the German- and French-speaking parts of Switzerland. Zwingli, though well-versed in music and its performance, made no provision for music in the Reformed service he designed for Zürich. Calvin permitted only unison congregational singing in the vernacular.

The Roman Catholic Church could not ignore the profound changes that had taken place in the way people worshipped and in the music used for worship in the Reformed Churches, but this subject did not receive formal consideration until the Council of Trent, which met intermittently between 1545 and 1563, had nearly completed its work. Apart from resolutions affirming the use of Latin as opposed to the vernacular, the primacy of Gregorian chant and the use of polyphonic music (see §I above), the Council made few detailed decisions about the future course of Catholic church music. Provincial councils and local synods retained their authority to determine specific guidelines 'according to the custom of the country'. Anything redolent of secular music was strictly forbidden, as was music intended merely to give pleasure ('inanem aurium oblectationem') to the listeners.

Intelligibility of the words in polyphony ('ut verba ab omnibus percipi possunt') was paramount, but this expectation had been the norm for decades in secular genres such as the frottola and the madrigal. While ecclesiastics would have memorized the texts to which many motets were set (not to mention the text of the Ordinary of the Mass), comprehensibility could be thwarted if all the voices sang different words simultaneously. (See ex.1, bars 12–16; by this point in the piece, however, the three text fragments would have already been clearly declaimed.)

One of the primary goals of the Tridentine liturgical regulations was uniformity in the celebration of the Mass and the Divine Office throughout the Roman Catholic Church: 'typical' editions of the reformed breviary (1568) and missal (1570) were printed and made obligatory. Spain enjoyed a special dispensation from the imposition of the Roman books, as did liturgical uses that could

claim an antiquity of 200 years or more. (Under these provisions the Dominican Order was able to preserve its special Mass ritual until the 1960s.) Pope Sixtus V charged the Congregation of Rites, which he established in 1588, with the task of ensuring that the liturgy prescribed in these books was observed and of adjudicating whatever questions might arise.

2. THE POLYPHONIC MASS AND MOTET. The masses and motets composed during the latter half of the 16th century generally avoided the complex contrapuntal artifices (e.g. canons, abstract cantus firmi and complicated proportional schemes) of the earlier part of the century in favour of polyphonic transparency and formal clarity. The music flows naturally from points of imitation into homophonic passages designed to produce a clear rhythmic and melodic declamation of the text. The two techniques were made to blend almost imperceptibly, creating a seamless web of sound, as in the motet *Exaltata est* (ex.1) by Giammateo Asola (*c*1532–1609). The music of Palestrina (1525/6–94), which represented for succeeding generations the epitome of the sacred in music, reconciled the demands of linear elegance, harmonic clarity, contrapuntal mastery, control of dissonance and clarity of textual declamation in a music of rich sonority.
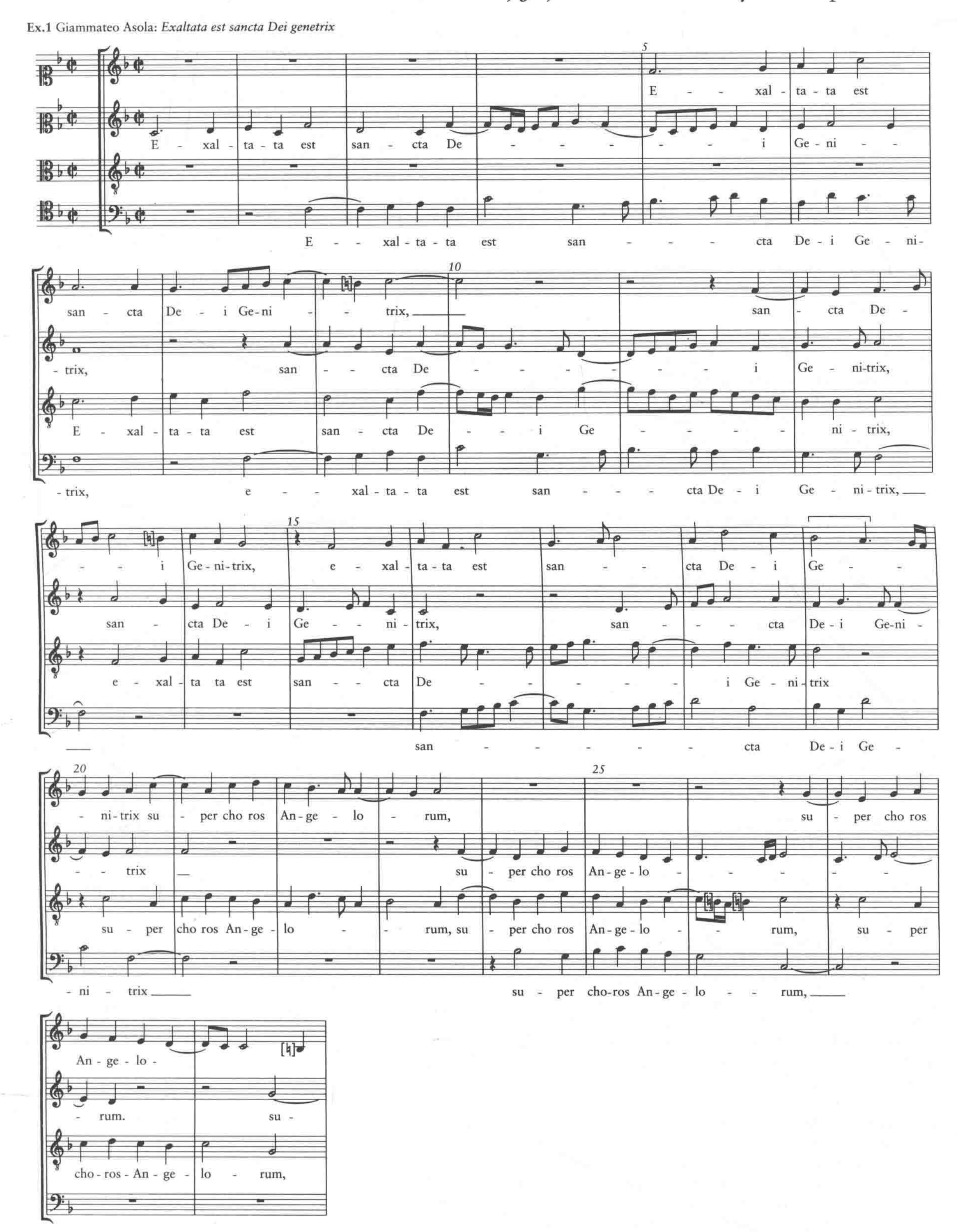
Although Palestrina dominated the Roman school of polyphony, his was not the only style cultivated in the latter half of the 16th century. A leading figure in Spain, Francisco Guerrero (*c*1528–99), a student of Cristóbal de Morales (*c*1500–53), was for 50 years associated with Seville Cathedral. His works are much more strongly flavoured by dissonance and the use of voice spacings generally avoided by Palestrina and his followers. Guerrero influenced the leading composer of Spanish sacred music in the 16th century, Tomás Luis de Victoria (1548–1611). Often compared with Palestrina, Victoria cultivated a sober style, expressive harmonic language, careful text declamation and a subtle use of 'madrigalisms' to illustrate the text. His music and that of other Spanish composers was transmitted to the Americas in the 16th century.

The prolific Orlande de Lassus (1532–94), Kapellmeister of the Bavarian ducal court at Munich, produced large quantities of Latin sacred music of all types: masses, motets (as many as 1200), offertories, psalms, hymns, passions and litanies in settings ranging from duets to large-scale polychoral works in the Venetian style. Lassus mixed polyphonic and homophonic textures freely, resulting often in a strongly individual interpretation of the text. The same features are found in the music of his student Gregor Aichinger (1564/5–1628), who later studied with Giovanni Gabrieli in Venice. Aichinger, inspired by Lodovico Viadana (*c*1560–1627), also cultivated the sacred concerto for one or more voices with basso continuo, a genre that came into vogue in the early years of the 17th century. His contemporary, Hans Leo Hassler (*c*1564–1612), a pupil of Giovanni's uncle Andrea, had little interest in the modern italianate innovations that fascinated his German colleague; even his many polychoral works eschew the colourful Venetian instrumental practice that he knew so well. In Augsburg, where both composers worked – one a Catholic priest (Aichinger), the other (Hassler) a Protestant writing for the Catholic Church – a confessional détente had been reached.

Religious tolerance in England was notably less relaxed than on the Continent. Repressive measures were taken against Catholics ('recusants'), some of whom were members of aristocratic families which had remained faithful to Rome. Attendance at a clandestine Mass could bring serious reprisals, and there could be no question of cultivating liturgical music in a way that might attract undesired attention. England's leading composer, William Byrd (1543–1623), was a Catholic, but since he enjoyed the singular favour of Queen Elizabeth I, he was permitted to publish music patently intended for Catholic worship. Neither Byrd's Propers for the major feasts of the liturgical year contained in the two *Gradualia* volumes (1605 and 1607) nor his three settings of the Mass Ordinary make reference to chant themes. Byrd's choice of texts implies a departure from the traditional English Sarum rite in favour of Roman use.

3. THE REVISION OF CHANT. In the 'typical' editions of liturgical books that appeared after the Council of Trent, the chant texts were only slightly emended and would therefore have required minimal changes to the melodies. The work of adaptation was entrusted by Pope Gregory XIII (pontificate 1572–85) to Palestrina and Annibale Zoilo (*c*1537–92), a member of the papal chapel. They embarked on a comprehensive revision of the traditional melodies according to humanistic principles, which conflicted with the aesthetic of medieval chant. The general concepts that guided Palestrina and Zoilo had already been promoted in the 16th century and were embodied most notably in Giovanni Guidetti's influential *Directorium chori* (1582), in which rhythmic values were assigned to each note of a chant melody according to the long (i.e. accented) and short (unaccented) syllables of the text. In practice this process led to the truncation or elimination of melismas on weak or final syllables, the abbreviation of some melismas falling on accented syllables, and the rearrangement of the text under the neumes. When it became known how radically the two revisers intended to transform the melodies, work on the project was halted.

After Palestrina's death, his son Iginio tried to publish his father's revision of the chants of the *Temporale* (and not incidentally to profit therefrom), but in attempting to pass off as Palestrina's work a forged revision of the *Sanctorale* he became involved in legal proceedings. Two other Roman musicians, Felice Anerio (*c*1560–1614) and Francesco Soriano (1548/9–1621), finally undertook to revise the melodies on the basis of guidelines (allegedly promulgated by Pope Paul V) stipulating that only 'faults that might possibly damage the melodies' were to be corrected. Anerio and Soriano went further than this, however, and incorporated some of the methods applied by Palestrina and Zoilo; their Gradual, essentially a private, publisher's edition of the chants, was printed by the Medici Press at Rome in 1614–15. Although identified on the title page as 'reformed by order of Pope Paul V', the pope refused to endorse the imposition of the Medicean Gradual as the 'typical' edition of the Church's plainchant repertory. (This Gradual was revived in the 19th century and for a while did become the official version of the chants; see §V, 6 below.) During the 17th and 18th centuries many dioceses and religious congregations printed their own chant books. Consequently, chant in the Catholic world never attained the same degree of uniformity imposed on the spoken texts and



Ex.1 Giammateo Asola: *Exaltata est sancta Dei genetrix*

ceremonies by the printed books, all of which had to receive Rome's official approbation.

New melodies were composed that could be presented as 'chant' merely because they used the traditional note shapes and were unharmonized. Editions of chant, including some new pieces, were published in mensural notation (*cantus fractus*), many provided with a (sometimes optional) basso continuo accompaniment.

Interest in plainchant as a living tradition was strong in France throughout the 17th and 18th centuries: it even displaced the king's favourite *grand motet* on Sundays in the chapel at Versailles. The long chant melismas and 'defective' accentuation did not suit the humanistic literary tastes of the time in France any more than they did in Italy. Accordingly, the melodies were revised, adapted to the principles of tonal music with the introduction of leading notes and so forth, and set to modern rhythms (*plain-chant mesuré*). This step having been taken, it was perhaps only logical that an entirely new repertory of essentially syllabic chants would be composed. Henry Du Mont's *Cinq messes en plein-chant* (1669) immediately achieved great success and continued in use for centuries.

4. Polychoral music at Venice and Rome. The polychoral psalms, masses and motets of the late 16th and early 17th centuries aimed for sheer splendour of musical sonority. The first works for two choirs (*cori spezzati*) have been traced to north Italian composers working in Padua, Treviso and Bergamo, but the ultimate flowering of the polychoral idiom on a grand scale occurred at Venice and Rome.

The dazzling Byzantine opulence of the Basilica di S Marco in Venice served as a fitting backdrop for the realization of the ingenious works of the Gabrielis. Galleries above the main floor of the church allowed for the spatial dispersion of vocal, instrumental and mixed choirs of voices and instruments that often contrasted in range. (It has been argued, however, that double-choir psalms were performed with both ensembles standing together in the 'pulpitum magnum cantorum' outside the chancel.) Venetian polychoralism made effective use of short rhythmic motifs either repeated by a single choir or echoed by a second or third choir in dialogue, a stylistic device that was to have powerful influence on succeeding generations of composers.

Venetian church music was first raised to a level of international renown by the South Netherlandish composer Adrian Willaert. Engaged as *maestro di cappella* at S Marco in 1527, he introduced polychoral music in the 1540s, but it was not until two decades later that polychoralism began to flourish in Venice. One of Willaert's successors, Andrea Gabrieli (1532/3–85), created works for multiple choirs of voices and of instruments, the quintessential hallmark of Venetian music. Many were psalms and *Magnificat* settings designed to enhance Vespers on the great feast days celebrated as magnificent religious and civic occasions. Giovanni Gabrieli (1553–1612), Andrea's nephew, published representative examples of his polychoral music in two volumes of *Symphoniae sacrae* (1597 and 1615). Two other composers who added to the musical lustre of 16th-century Venice were Claudio Merulo (1533–1604) and Giovanni Croce (*c*1557–1609). The former, well known for his brilliant organ toccatas and intonations, was organist at S Marco between 1557 and 1584, while the latter was appointed *maestro di cappella* in 1603.

Composers in Rome carried the polychoral idiom far into the 17th century. Though harmonically and rhythmically more conservative than the Venetians, they disposed multiple choirs around the galleries of the large Roman churches, thus creating for listeners the overwhelming impressions that gave rise to the label 'colossal Baroque'. The most celebrated representative of this phenomenon was Orazio Benevoli (1605–72), a Roman by birth. Although he wrote smaller works for general use, his reputation rests on the grand masses and psalms composed for uncommonly large ensembles. A polychoral mass for 48 voices divided into 12 choirs (now lost) was performed at the dedication of the new cathedral in Salzburg, a building modelled after the earliest Baroque churches of Rome. (The famous mass for 54 voices previously attributed to him has been provisionally dated 1682 and assigned to the Salzburg composer Heinrich Ignaz Franz von Biber.) The 'colossal Baroque' style was cultivated by other Roman composers, among them Giacomo Carissimi (1605–74) and G.O. Pitoni (1657–1743). Even Palestrina's esteemed *Missa Papae Marcelli* fell victim to the Roman fascination for full sonority: it was arranged for double choir by the composer's pupil Francesco Soriano.
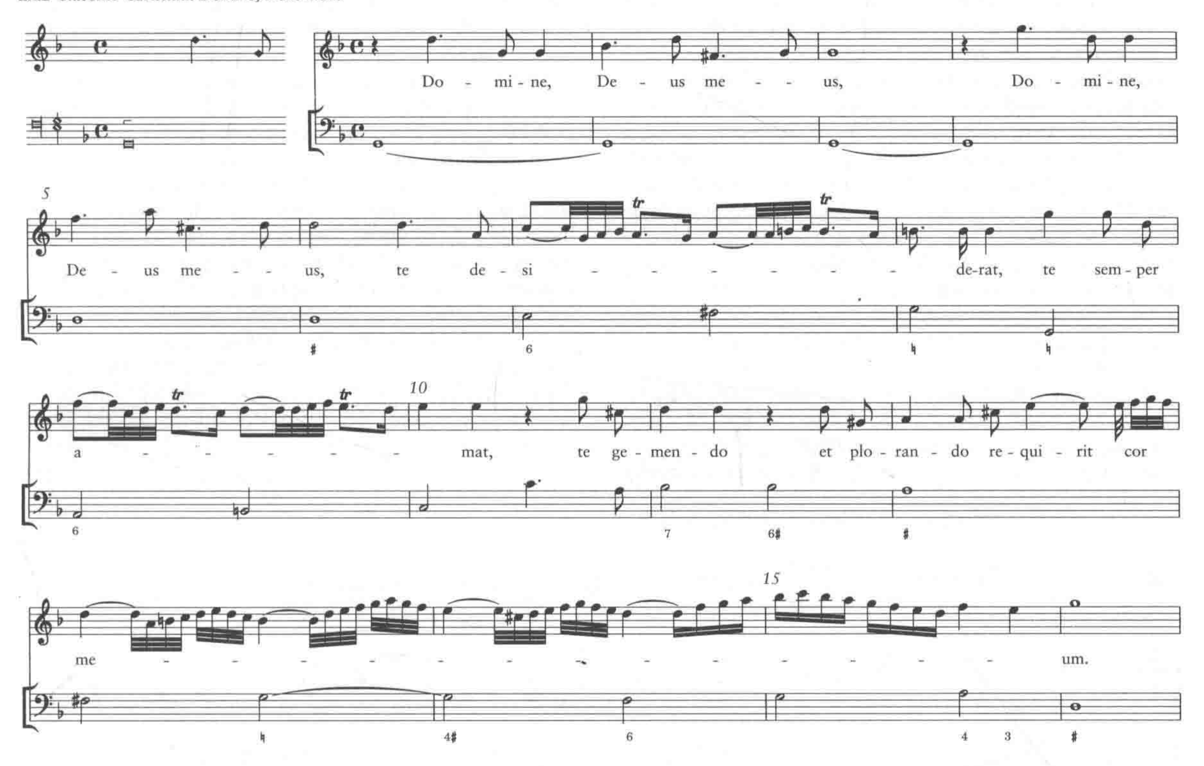
In Germany both Catholic and Lutheran composers who enjoyed access to the necessary resources emulated the works that made Venice shine in the musical firmament. Music for multiple choirs was thus not emblematic of the Counter-Reformation, as has been sometimes maintained. It passed easily over confessional barriers and inspired some of the greatest music of Heinrich Schütz, for three years a student of Giovanni Gabrieli, and Michael Praetorius.

III. The 17th century

1. The Baroque spirit. The bishops who assembled at Trent could hardly have forseen that Renaissance polyphony, on which the conciliar decisions about music were predicated, stood on the threshold of a massive disruption engendered by the double impact of expressive secular monody and the new combinations of voices and instruments known as the 'concertante style'. Prelates concerned mainly about the intelligibility of the prescribed text would have found their expectations realized, but in a way that none of them could have anticipated. The grandeur of Baroque music fulfilled to an eminent degree one of the purposes of sacred music – to give glory to God. That glory was rendered palpable by extravagant displays of voices and instruments assembled in the great churches and court chapels of Catholic Europe for important festivals. To an age that exalted the earthly dignity of secular rulers, it seemed only self-evident that similar honours were due the King of kings and Lord of lords, whose angel musicians created sounds of ravishing beauty in his presence.

The Baroque era unfettered the expression of emotions in literature, music and the visual arts. Church interiors bombarded the senses with their richly coloured marbles, opulent decoration, animated statues and paintings, the whole surmounted by a magnificent dome or a visionary ceiling painting. The heightened pathos associated with new musical idioms, the triumphant pomp of Counter-Reformation Catholic worship and the excitement associated with instrumentally accompanied church music drew the believer irresistibly into a sensuous realm of religious experience.

Ex.2 Giacomo Carissimi: *Domine, Deus meus*



Vast quantities of sacred music, including vespers psalms, *Magnificat* settings, masses, motets and non-liturgical works for all combinations of voices and instruments, were published during the 17th century; still more exists (or once existed) in manuscript. Modern editions (such as those by Ann Schnoebelen, Jeffery Kurtzmann, Jerome and Elizabeth Roche) have revealed, usually for the first time, the extraordinary richness of these repertories. The settings range from short motets or monodies for one solo voice or several voices to works for multiple choirs with or without obbligato instruments, and the vocal demands run the gamut from virtuosity to simple homophony.

For a discussion of the oratorio, a genre with important ties to Catholic liturgical music, *see* ORATORIO.

2. MONODY AND THE SMALL-SCALE SACRED CONCERTO. Monody originated towards the end of the 16th century in Florentine literary and musical circles, whose members rejected the 'confusion' of polyphony as an impediment to the effective communication of the meaning of the text, particularly as regards its affective, emotional nuances. Composers sympathetic to these new principles wrote monodies: solo 'madrigals' and strophic songs for single voice with a chordal accompaniment (basso continuo) provided by lute or harpsichord. This unobtrusive background, at first unrelated motivically to the melodic line, accompanied the declamation of texts whose affective content was more important than their musical garb. In 1601, the same year in which the first collection of monodies and strophic songs – *Le nuove musiche* by the singer and composer Giulio Caccini (1551–1618) – was published, there also appeared the first in a series of three volumes of *Salmi passagiati* by G.L. Conforti (*c*1560–*c*1607), a member of the Cappella Sistina. These were *falsobordone* settings for a single voice with virtuoso embellishments of the vesper psalms for Sundays and feasts. They have been called the earliest sacred 'monodies', but they possess none of the emotive quality of Caccini's music.

Severo Bonini (1582–1663) contributed to the nascent repertory of sacred monodies with a volume of *Madrigali e canzonette spirituali* in 1607; *Il secondo libro de madrigali e mottetti a una voce sola* followed in 1609, and a collection of *Affetti spirituali* in 1615. Most of the pieces in the *Arie devote* (1608) of Ottavio Durante (*fl* 1608–18) are Latin monodies with written-out vocal ornamentation in the spirit of Caccini. Monteverdi (1567–1643) inserted sacred Latin monodies in the famous 1610 publication of his liturgical music known as the 'Vespers'. Sacred monodies and duets by Monteverdi were also included in anthologies published during his lifetime, and in 1641 he devoted a retrospective collection to his sacred music, the *Selva morale e spirituale*. Despite its late date, *Dominus Deus meus*, a sacred monody by Giacomo Carissimi published in 1663, exemplifies the affective interpretation of the text and the flights of vocal virtuosity characteristic of earlier monodies (ex.2). Both secular and sacred monodies could appear in the same publication, as in *Il primo libro delle musiche* (1618) of Francesca Caccini (1587–1641). Since the musical treatment did not differ, it was also a simple matter to convert secular pieces to sacred use merely by replacing the original words.
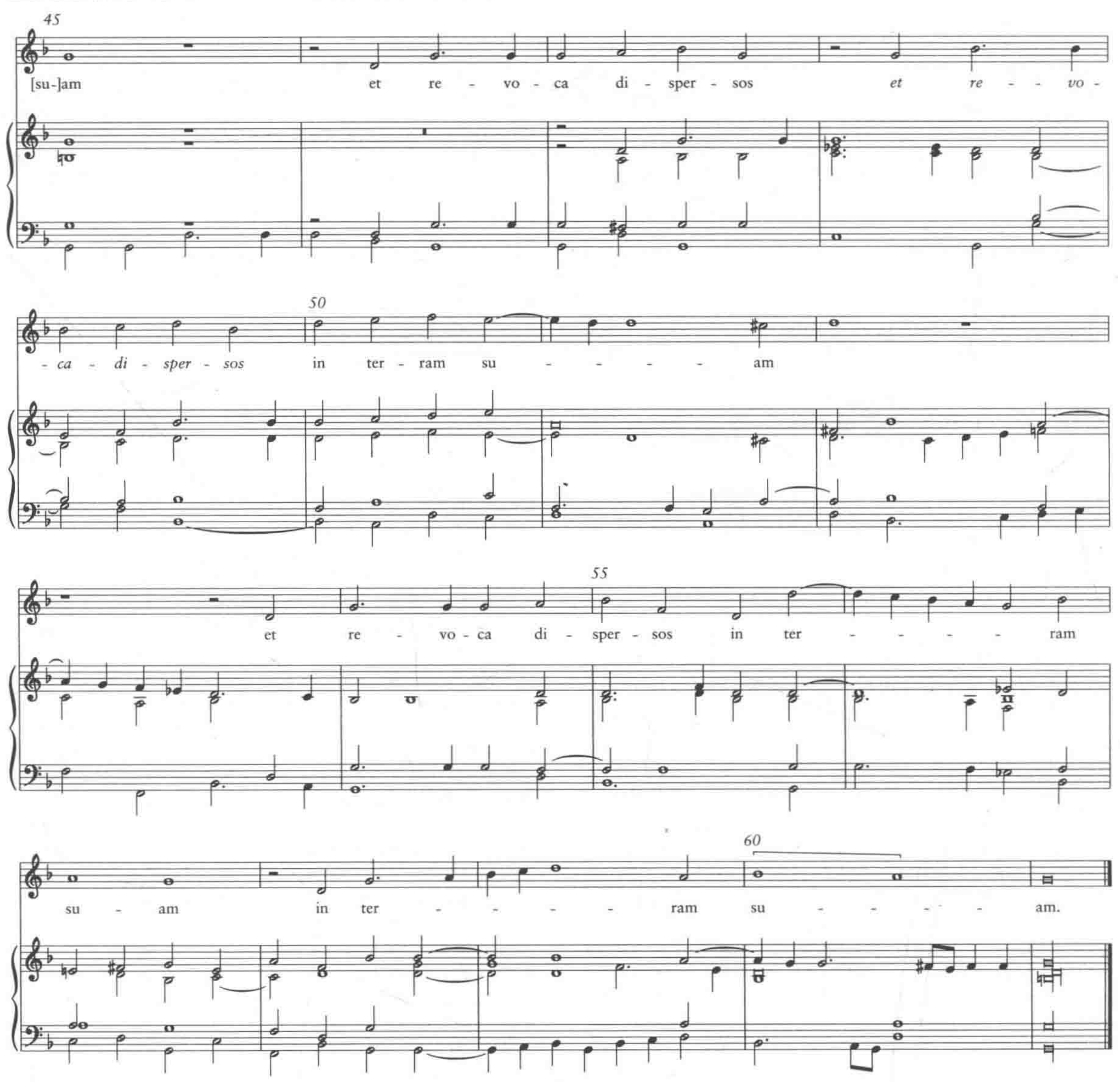
In addition to affective monodies, another repertory of music for one or more voices and basso continuo flourished in the early decades of the 17th century. The 'concerti' for one to four solo voices with basso continuo published by the Franciscan friar Lodovico Viadana (*c*1560–1627) in his *Cento concerti ecclesiastici* (1602)

have attracted the attention of music historians, although this collection was not the first of its kind: Gabriel Fattorini's *I sacri concerti a due voci* (some for larger ensembles) had appeared two years earlier. Neither publication owed much to the monodic style; their roots lay in the 16th-century practice of replacing missing voices in vocal polyphony with an organ accompaniment. The closing bars of Viadana's solo motet *Veni Domine* (ex.3) reveal the closeness of the idiom to the prevailing style of polyphony. Text phrases are repeated in a kind of pseudo-imitation to simulate the effect of a multi-voiced motet. In these solo motets (45–60 bars in transcription) syllabic passages are mixed with florid *passaggi* borrowed from the repertory of improvised ornamentation applied by accomplished singers.

The vogue for liturgical 'chamber music' initiated by Viadana quickly spread beyond the borders of Italy. Gregor Aichinger published a collection of three-voice *Cantiones ecclesiasticae* in 1607. He had undoubtedly heard Viadana's works in Rome in about 1600 and gave credit to the Italian master in the preface to his own collection.

Division of the text into a number of sections contrasting in tempo, metre and melodic style became a central feature of both the small sacred concerto for a few voices with organ accompaniment and (on a more ample scale) the large concerto for soloists, chorus and obbligato instruments. As each section of the solo motet increased in length, there emerged two principal soloistic styles: recitative and arioso. These became more sharply differentiated as the century progressed, finally leading to the sacred cantata, a multi-movement composition for one or more voices, with alternating recitative and aria or arioso and, on occasion, independent instrumental sinfonias. A solo motet for Christmas, *Gaudia, pastores, dicite* by Bonifatio Gratiani (1604/5–64), consists of six short movements: (1) arioso with recitative, (2) arietta in 6/8, (3) recitative, (4) arioso, (5) arioso, and (6) aria on the

Ex.3 Ludovico Viadana: *Veni Domine* from *Cento concerti ecclesiastici*
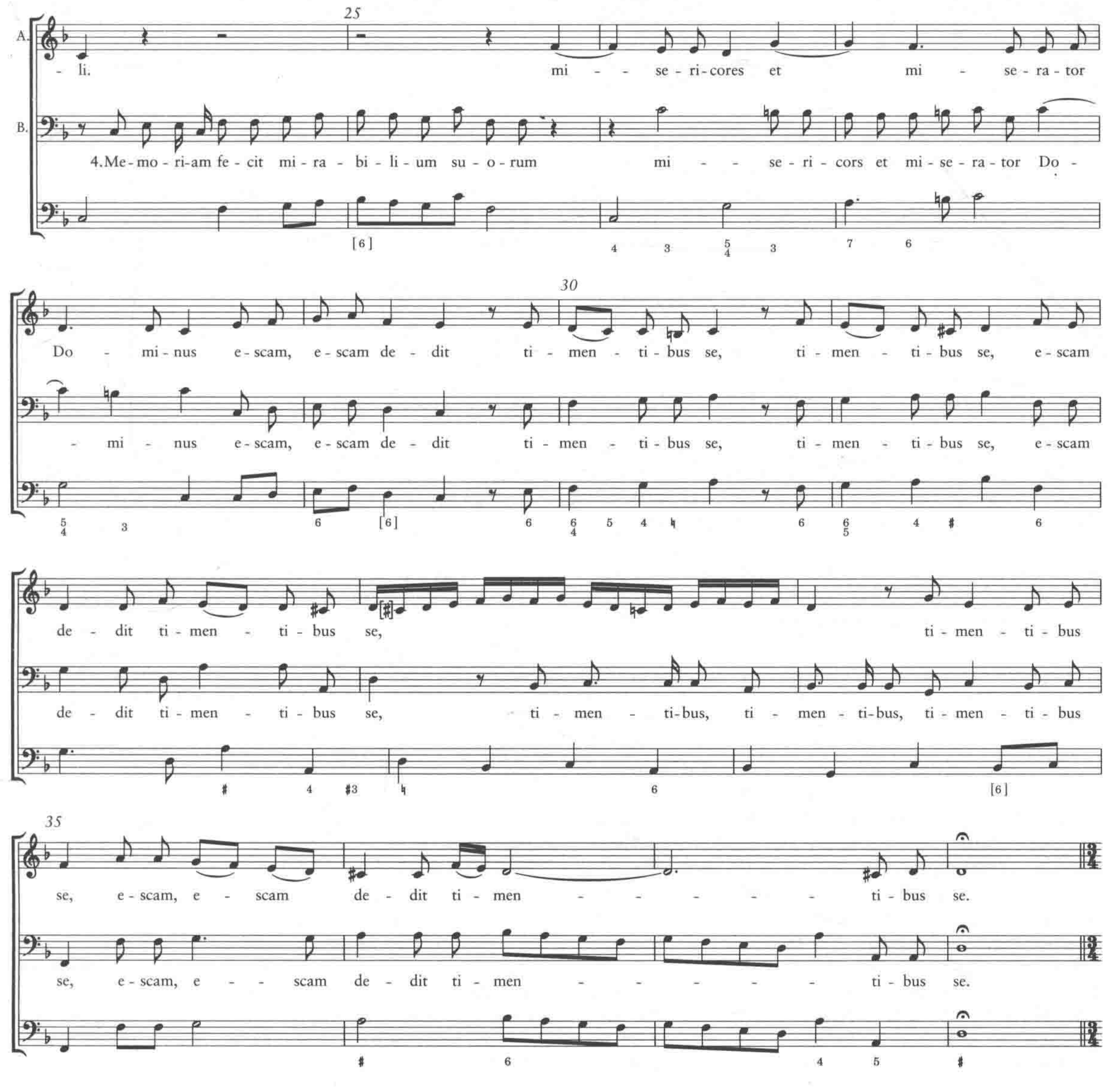


exclamation 'noe'. A vespers psalm by Maurizio Cazzati (1616–78), *Confitebor tibi, Domine* (1653) for alto and bass soloists with basso continuo (ex.4), illustrates the mid-century technique of combining voices in the small-scale concerto.
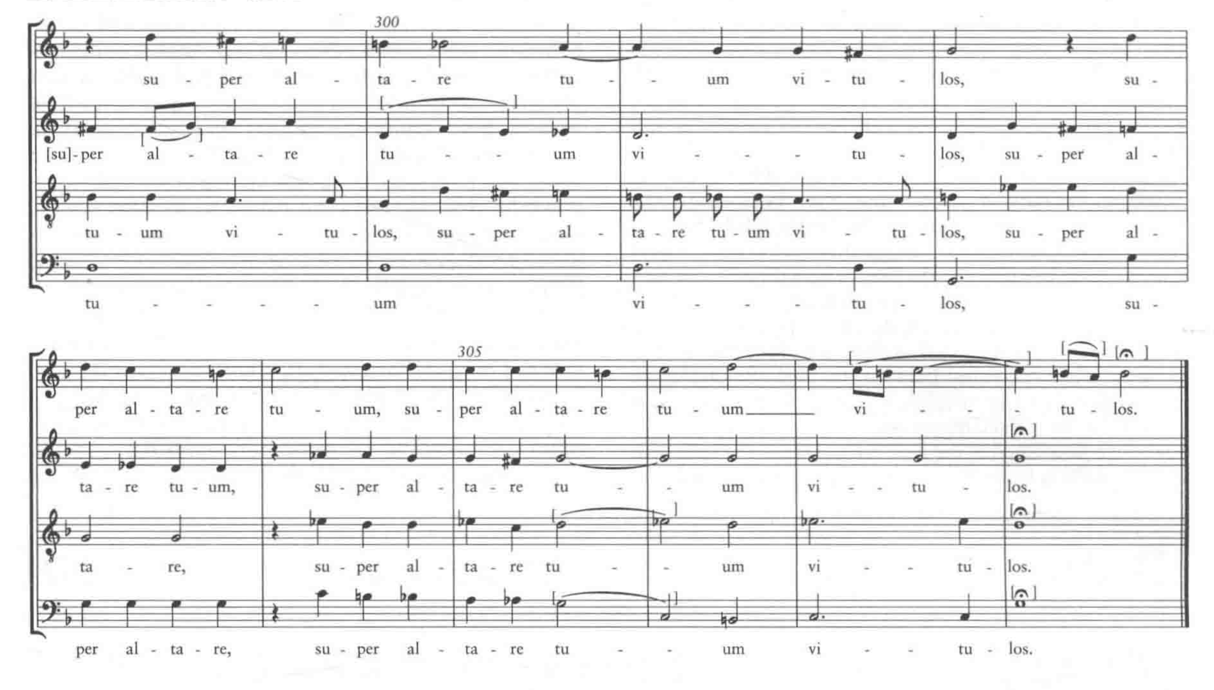
The new Italian developments spread to courts and churches in other Catholic regions north of the Alps: to Vienna under Emperor Ferdinand II (1619–37) and to Salzburg. In France it was not until after the middle of the century and the arrival of the Netherlander Henry Du Mont that they gained acceptance. The solo motet continued to be cultivated in France into the next century with the works of composers such as André Campra (1669–1744) and Sébastien de Brossard (1655–1730). Some motets were intended as *élévations* for performance at Mass when the priest held up the host and chalice to be venerated by the faithful. In Germany the vogue for the solo or few-voiced motet was not restricted to Catholic centres; it flourished in the *geistliches Konzert* of Lutheran cantors such as Praetorius, Schein, Schütz and Buxtehude.

3. 'STILE ANTICO'. The 'perfect art' of Renaissance polyphony was not abandoned but continued to be cultivated as an archaic, churchly style known as the *stile antico*. Since this style suited liturgical contexts that demanded solemnity, it was preferred during penitential seasons, but it could also be introduced for contrast in larger works. The *stile antico* of the 17th century departed from strict adherence to the polyphonic techniques exemplified in the works of Palestrina and his Roman followers; expressive techniques derived from the madrigal and monody were exploited in conjunction with the melodic ductus and rhythmic intensification typical of the concertante style. An extraordinary degree of expressive chromaticism is found in the music of Antonio Lotti (1666–1740), as illustrated in the conclusion of his psalm motet *Miserere mei, Deus* (second version; ex.5). Alessandro Scarlatti (1660–1725), one of the most successful opera composers of his generation, extracted from the *stile antico* music of singular intensity. North of

Ex.4 Maurizio Cazzati: 'Memoria fecit', *Confitebo tibi, Domine* (*Messa e salmi* op.14, Venice, 1653)



Ex.5 Antonio Lotti: *Miserere mei, Deus*



the Alps the style was cultivated by Catholic and Lutheran composers alike. One of the most masterly 17th-century collections of *stile antico* polyphony is the *Geistliche Chor-Musik* (1648) of Heinrich Schütz.

4. Concerted vesper psalms and the Ordinary of the Mass. Both the innovations of the monodists and the multi-section motet for one or more voices with basso continuo were transferred to large-scale liturgical works involving soloists, one or more choirs, and obbligato instruments with organ continuo. This offered many options for combining voices and instruments and exploiting tutti–solo contrasts, thus ushering in one of the most brilliant (though still insufficiently appreciated) periods in the history of Catholic church music. The collections that appeared in great number during the first three decades of the 17th century are dominated by vesper psalms and *Magnificat* settings, but there are also pieces suitable for Compline, as well as motets, antiphons, hymns and settings (in whole or in part) of the Ordinary of the Mass.

To entice churches with smaller forces to purchase their music, composers took care to indicate on title pages or in the introductions to printed editions that performing requirements were flexible. Some voices were essential to the continuity of the piece, while others could be omitted if necessary. That fewer editions of this repertory were published after the 1650s by no means indicates a decline in its popularity. The relatively few churches that were capable of mounting musical performances requiring large vocal and instrumental resources and the presence of virtuoso soloists relied on local production and manuscript transmission.
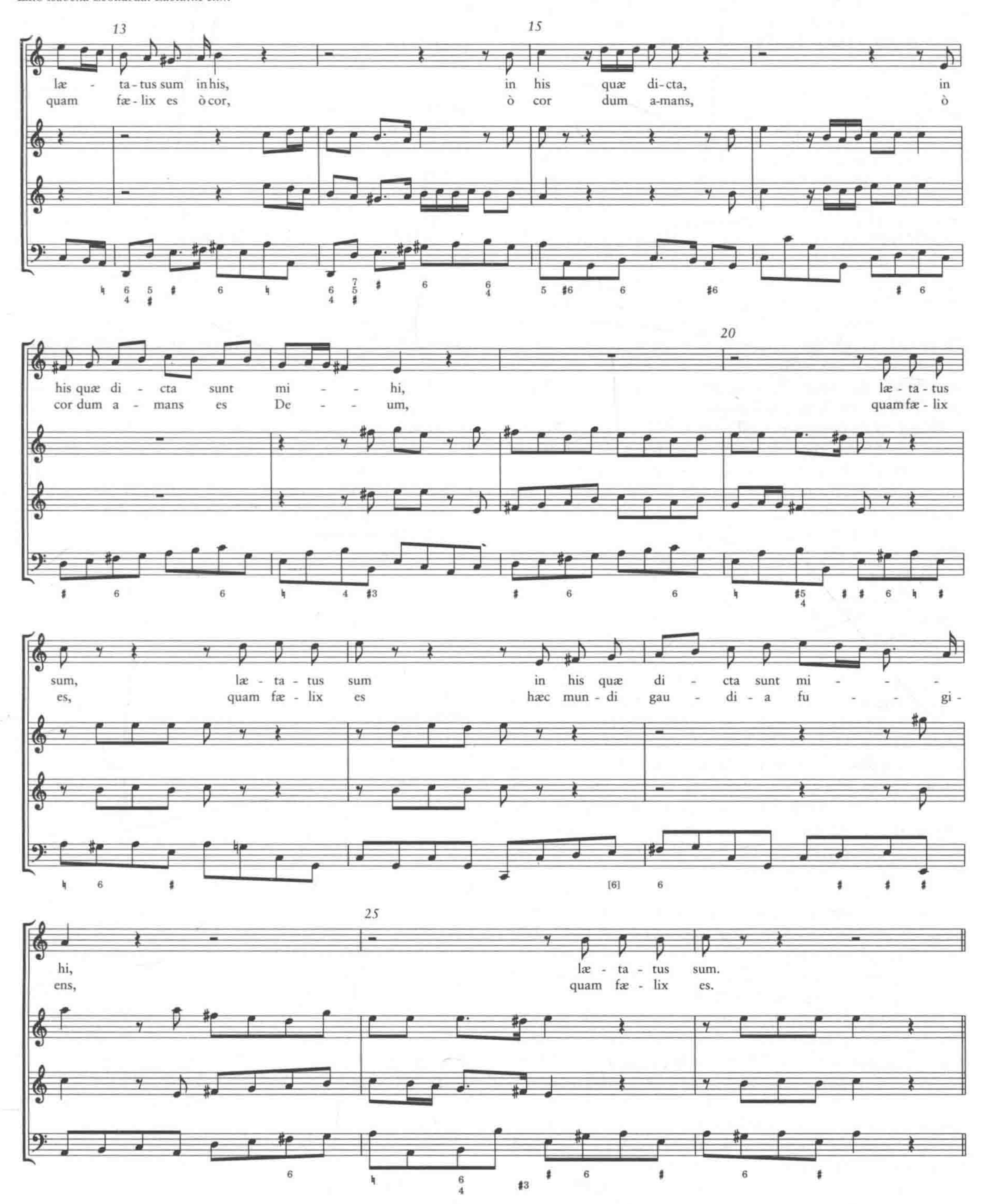
Both the Ordinary of the Mass and psalm texts were divided into sections and treated either as a series of concertante, homophonic or *stile antico* choruses, solos or duets set according to the prevailing operatic norms, or as concerto-like combinations of soloists and chorus. The orchestra (mainly strings in Italy but more varied in German-speaking lands) or continuo maintained a constant rhythmic flow animated by motivic repetition. Words were repeated many times over to fill out the demands of the musical form. By the end of the century instrumental ritornellos and independent sinfonias had become integral components of the large-scale sacred concerto. It would not be exceptional for a single psalm such as *Dixit Dominus* (Psalm cix), the first psalm of Vespers and the most frequently set psalm text, to require 20 minutes or more in performance. Handel's spectacular setting of this psalm (1707) represents the genre well (as it does the composer's swift assimilation of italianate taste).

In addition to voices in dialogue with each other – a staple resource of the vocal concertato – voices could be answered by instruments, as in the psalm setting *Laetatus sum* (1698) by Isabella Leonarda (ex.6; the alternative text turns the psalm into a motet for general use). As an indication of the quantity of Catholic church music published in 17th-century Italy, Leonarda (1620–*c*1700), a nun who lived in Novara, saw 20 collections of her own music through the press from the 1660s to the end of the century.

One of the most important centres for concerted church music in northern Italy was Bologna, not only because of the presence of the prestigious Accademia Filarmonica but also because of the splendid music performed at the church of S Petronio. Psalms for multiple choirs and instruments were crowned by the high trumpets for which S Petronio was famous during the time of Giuseppe Torelli (1658–1709) and Domenico Gabrielli (1659–90). The presence of so many instrumental virtuosos in the cathedral's musical establishment made instrumental music (sonatas, sinfonias and concertos) a significant part of liturgical observances.

The concerted *motet à grand choeur* (*grand motet*) enjoyed great esteem in France, not least of all because of

Ex.6 Isabella Leonarda: *Laetatus sum*



court favour during the reigns of Louis XIV and Louis XV. At a Low Mass the king preferred to listen to concerted motets in Latin rather than follow the spoken prayers of the priest. The *grand motet* for soloists, chorus and orchestra, a genre apparently created by Henri Du Mont (*c*1610–84), Pierre Robert (*c*1618–99) and J.-B. Lully (1632–87), often had a psalm text. The verses assigned to solo voices used the declamatory-lyric style derived from the operas of Lully and Rameau; verses for the chorus were generally homophonic. Stateliness was preferred to Italian exuberance, and the role of the chorus was far greater than in contemporary Italian church music. The heyday of the *grand motet* came at the end of the century in the works of M.-A. Charpentier (1643–

1704) and, especially, M.-R. de Lalande (1657–1726), and in the first decades of the 18th century with Henri Desmarets (1661–1741) and André Campra (1660–1744).

5. Organ music and the liturgy. The liturgical role of the organ was recognized by the Council of Trent, and its practical use in the liturgy was further defined in the *Caeremoniale episcoporum* (Rome, 1600) and by local custom. Organ music, often improvised, solemnized the entrance of the bishop or high ecclesiastical dignitaries and generally created a festive atmosphere at the beginning and end of Mass. (Full organ seems to have been expected.) At a pontifical Mass the organ was permitted to play 'graviori et dulciori sono' during the Elevation (*Caeremoniale episcoporum*, 1.28). Use of the organ was forbidden during Lent and at the Mass and Office of the Dead. Although the *Caeremoniale* prohibited the use of other instruments with the organ, that ruling was almost universally disregarded, nowhere more flagrantly than in Rome itself, and it was subsequently modified.

Small choir organs placed near the altar might accompany the chant, play in alternation with plainchant or polyphony (e.g. hymn or psalm verses), or substitute for missing voices in a polyphonic composition. Large organs occupied their own galleries, perhaps to the side of the altar, somewhere in the nave, or at the west end of the church facing the altar. Organ design (the number and tonal quality of stops, number of manuals, importance of the pedal etc.) depended largely on regional traditions and influenced the repertory composed for the instrument.

A corpus of solo organ music, whose precise liturgical function is not always immediately apparent, began to take shape in the 17th century. The specifically liturgical part of the repertory consisted primarily of versets to be played in alternation with chanted verses of the psalms or canticles (e.g. *Magnificat*), hymns, or sections of the Mass Ordinary; this is known as *alternatim* practice. While the organ verset was played, the choir or the priest recited quietly the prescribed text. The appropriate chant melody might appear as a cantus firmus in long note-values or rhythmically altered; versets were also freely composed. Among the earliest printed collections of organ music are the *Intabulatura d'organo cioe misse, himni, Magnificat* (?1543) and *Intavolatura cioe ricercari, canzoni, hymni, Magnificat* (1543) of Girolamo Cavazzoni (*fl* 1542–77), consisting of three organ masses (*apostolorum, dominicalis, de Beata Virgine*), eight hymns and four sets of versets for the *Magnificat*. The *Fiori musicali di diverse compositioni* (1635) of Girolamo Frescobaldi (1583–1643) includes three organ masses (for Sundays, double feasts and feasts of the Virgin), organ pieces intended to replace the gradual (*Canzon dopo l'epistola*) and the offertory (*Recercar dopo il Credo*), and meditative toccatas to be played at the Elevation.

Comparable collections of organ music were published in Germany and France. The *Modulatio organica super Magnificat octo ecclesiasticis tonis respondens* (1686) of J.C. Kerll (1627–93) provides the organist with brief versets (about a dozen bars) for the odd-numbered verses of the *Magnificat* in each of the eight church modes. The short pieces (marked 'fuga') in the *72 Versetl samt 12 Toccaten* (1726) by Gottlieb Muffat (1690–1770) are divided into 12 groups of six, each preceded by a toccata.

Jehan Titleouze (1562/3–1633) published two collections of organ versets: *Hymnes de l'église pour toucher sur l'orgue* (1623) and *Le Magnificat ou cantique de la Vierge pour toucher sur l'orgue* (1626), in which the plainchant melodies or psalm tones are treated in the manner mentioned above. Guillaume Nivers (*c*1632–1714) continued the tradition in his three books of pieces in the church modes (1665, 1667, 1675); these were intended to substitute for sung parts of the Mass, although the exact destination of the pieces is not specified. Each movement in the *Livre d'orgue contenant cinq messes* (1688) of André Raison (*fl* 1665–1719) is, however, precisely labelled for *alternatim* performance; like the pieces in Nivers' collections, they are cast in the traditional forms of French organ music (*récit, dialogue, trio, tierce en taille, grand jeu* etc.) and profusely ornamented. Two particularly fine examples of organ masses are those by François Couperin (i) (1668–1733), one 'à l'usage ordinaire des paroisses', the other 'propre pour les couvents de religieux et des religieuses' (1690).

Spanish liturgical organ music of the 17th century remained conservative, inspired by vocal models and enlivened by ornamentation. A genre entitled 'falsas', featuring chromatic linear movement, unusual harmonies and suspensions, resembles the Italian toccatas 'di durezze e ligature'. The liturgical organ music of Antonio de Cabezón (*c*1510–66) includes versos on psalm tones and hymns in this style together with many ornamented *fabordónes*.

IV. The 18th century

1. The role of music in the liturgy. 2. *Missa solemnis* and *missa brevis*. 3. Vienna. 4. Salzburg and the church music of Mozart. 5. The masses of Joseph Haydn. 6. The *Landmesse*. 7. German hymnody.

1. The role of music in the liturgy. The encyclical letter *Annus qui* of Pope Benedict XIV (pontificate 1740–58), written on the eve of the Holy Year 1750, is one of the comparatively few papal pronouncements that take up the role of music in the liturgy of the Catholic Church. The pope feared that visitors from north of the Alps might be scandalized by the condition of the churches in Italy and by the kinds of music performed at divine services. (In fact, the published memoirs of travellers reveal that they often were.) While asserting that music in church must first serve the glory of God, the pope also stressed the value of music for the edification and spiritual enrichment of the faithful – an important, hitherto unemphasized distinction that was to have a profound effect on the history of Catholic church music in the second half of the 18th century and beyond. Benedict limited the use of instruments 'exclusively to uphold the singing of the words, so that their meaning be well impressed on the minds of the listeners and the souls of the faithful moved to the contemplation of spiritual things'.

The compositional and stylistic models of church music established in the 17th century persisted, intensifying the tension between the churchly *stile antico* and the fascinating 'light airs and turbulent accompaniments' (Charles Burney) imported from Italian opera complemented later in the century by new formal techniques derived from symphonic music. The 18th century was the last great age of Catholic church music, culminating in the remarkable masses that Joseph Haydn composed between 1796 and 1802. The orchestral masses and the vespers settings of this age still make a profound effect when performed

liturgically, as happens, for example, in the Catholic regions of southern Germany and Austria.

2. 'MISSA SOLEMNIS' AND 'MISSA BREVIS'. By the early 18th century the Ordinary of the Mass was customarily divided into a series of separate, self-contained musical units, some of them considerably extended, that displayed a wide variety of musical styles ranging from bravura and sentimental arias to concertante choruses and *stile antico* polyphony. (The term 'cantata mass', frequently applied to multi-sectional orchestral masses of the 17th and 18th centuries, is both confusing and inaccurate.) Although opera was a determining influence on Mass composition, simple transference from the operatic stage to the sanctuary was unfeasible. Recitative suited none of the texts of the Mass particularly well, and choral singing – one of the most venerable aspects of church music – had virtually no place in contemporary Italian opera. The music of a late 17th- and early 18th-century *missa solemnis* demanded a large orchestra with trumpets and drums. Certain broadly defined conventions guided the setting of each subdivision of the text. The following is but one possible sequence:

Kyrie I: an imposing concertante movement for chorus and soloists (a slow introduction was optional).
Christe: a lyrical contrast (solo or duet), or a chorus in a style different from the preceding
Kyrie II: a contrapuntal section (often a fully developed fugue) or a repeat of Kyrie I
Gloria: possibly as many as 11 sections 'Gloria', 'Laudamus te', 'Gratias', 'Domine Deus', 'Domine fili', 'Qui tollis', 'Qui sedes', 'Quoniam', ('Jesu Christe'), 'Cum Sancto Spiritu', 'Amen'. 'Gloria' was a festive choral setting of the priest's intonation; 'Laudamus te' was reserved for one or more soloists; the choral 'Gratias' adopted a slower tempo, etc.; an extended fugue on 'Cum Sancto Spiritu' or 'Amen' concluded the Gloria
Credo: often three large sections because of the length of the text and the lack of 'affect' in its doctrinal language. 'Et incarnatus' – 'Crucifixus' served as a central slow movement for soloists or chorus; the word 'credo' could be interjected several times during the course of the movement (a particularly popular device in the Austrian mass tradition); the closing fugue (on 'et vitam venturi saeculi') might be less extended than the one at the end of the Gloria
Sanctus and Benedictus: the Sanctus might be composed as a grand acclamation or in a mood of hushed reverence, the latter nearly always the case with the Benedictus; both closed with the same choral 'Hasanna in excelsis'; sometimes a motet or a piece of instrumental music occupied the time required for the priest to recite the Canon silently
Agnus Dei: the three invocations could be structured as an extended solo followed by a fugue on the words 'done nobis pacem'; alternatively the composer might repeat earlier music to these words. Sometimes the Agnus Dei was so lengthy that it served as music for communion

The greatest *missa solemnis* of the 18th century was not written by a Catholic composer but by J.S. Bach (1685–1750). The so-called Mass in B minor (BWV232) was completed in the early 1740s, when Bach added to a Kyrie and Gloria he had presented to the Saxon court in 1733 the remaining sections of the Mass (Credo, Sanctus, Agnus Dei). As was Bach's practice, some of the movements were derived from earlier works; others (e.g. Credo and Confiteor) reflect his renewed study of the *stile antico*.

Less expansive than the *missa solemnis* was the *missa brevis*. This, too, involved soloists, chorus and orchestra, but the instrumental complement was reduced in size, perhaps just a Kirchentrio of two violins, bass and organ. With the exception of the Benedictus and Agnus Dei, solo passages were kept to a minimum and the interventions of the solo quartet were integrated into the forward flow of the movement in the form of solo–tutti contrasts with the chorus. Constant orchestral figuration accompanied the choral declamation of the text, which was occasionally enlivened by incidental imitations. The conclusion of the Gloria and Credo might mirror on a smaller scale that of the *missa solemnis*, and tempo contrasts (fast–slow–fast) created a tripartite structure for these longer movements. A desire for further abbreviation led to the simultaneous singing of four different portions of the text by the four voices. (A mass once considered a youthful work of Joseph Haydn dispenses with the entire Gloria text in a mere nine bars.) A category intermediate between the lavish *missa solemnis* and its more modest relative was the *missa brevis et solemnis*, in which the larger orchestra of the *missa solemnis* was employed, but multiple text divisions and independent movements were eschewed in favour of the more integrated approach of the *missa brevis*. The vesper psalms could be treated like the longer movements of the *missa brevis*, as is the case, for example, in Mozart's two settings of Vespers (K321 and 339), in which only the short psalm *Laudate Dominum* is singled out for more expansive solo treatment.

3. VIENNA. The leading figure at the court in Vienna during the first half of the 18th century was J.J. Fux (1660–1741), Hofkapellmeister from 1715 until his death. The conservative musical tastes of the court during the reign of Charles VI matched Fux's commitment to abstract polyphony and Baroque pathos, although he was quite capable of exploiting the latest italianate musical fashions. While his pompous, ceremonial musical language (trumpets were not spared) fulfilled the requirements of courtly pageantry, Fux knew how to combine the grand manner with impeccably crafted movements in vocal chamber style. Antonio Caldara (*c*1670–1736), vice-Kapellmeister from 1716 until his death, shared some of Fux's values and composed music grand enough for the most solemn sacred occasions, yet he too incorporated in his church music both affective text setting and *galant* traits suggestive of the Italian chamber cantata. (Bach admired Caldara's *Stabat mater* and adapted it for his own use in German translation.) Until about the mid-18th century the multi-movement italianate *missa solemnis* dominated Viennese mass composition, but musical values in Vienna changed quite abruptly with the death of Charles VI (in 1740) and of his Kapellmeister Fux the following year. Instrumentally accompanied church music continued to flourish during the long reign of Maria Theresa: more than 540 orchestral masses were composed in Vienna between 1741 and the imposition of restrictions in 1783 by Emperor Joseph II (see MacIntyre, 1986).

Georg Reutter the younger (1708–72), Kapellmeister of both the imperial court and the Stephansdom, had been a pupil of Caldara, but he gradually adopted the elegant, *galant* style coming into fashion during the second third of the century. A prolific composer for the stage, he also wrote more than 500 sacred works, among which were 80 masses. Aesthetic judgment of his church music has been mixed; critics found his choral writing unimaginative and little helped by aimless, agitated violin figuration (the frequently excoriated, but nevertheless imitated, 'rushing violins à la Reutter').

F. L. Gassmann (1729–74) favoured masses in which the longer sections (Gloria and Credo) interlocked over

the fragmentation of the traditional *missa solemnis* – a progressive tendency that was to dominate Austrian mass composition in the last few decades of the 18th century. A reduction in the number of sections into which the Gloria and Credo were divided and the incorporation of solo passages within the choral texture contributed to a stronger sense of formal and tonal unity.

4. SALZBURG AND THE CHURCH MUSIC OF MOZART. A series of distinguished musicians served the Salzburg court in the 18th century: in addition to Mozart and his father they included K.H. Biber (1681–1749), J.E. Eberlin (cathedral organist from 1726, court and cathedral Kapellmeister from 1749 until his death in 1762), A.C. Adlgasser (cathedral organist, 1750–77) and Michael Haydn (1737–1806), the younger brother of Joseph Haydn. From 1763 Michael Haydn held the post of court Konzertmeister and was named organist after Mozart took up residence in Vienna. Even the generally disapproving Peter Wagner (1919) praised Haydn's church music for its seriousness and judicious employment of the orchestra.

In Michael Haydn's church music (more than two-thirds of his 800 surviving works), the ingratiating, folklike melodiousness that made him the most admired church composer of his day is easily identifiable. He occasionally incorporated chant themes and intonations in his concertante church music, cleverly unifying the Gloria and Credo of the *Missa Sancti Aloysii* (1777) with intermittent citations of the priest's intonation. He also wrote simply harmonized settings of chant melodies to meet the practical needs of churches in small towns and villages. In his *Missa in Dominica Palmarum*, Haydn used astonishingly chromatic harmonizations (ex.7), alternating with a loosely polyphonic treatment of the chant melodies. If his church music has a defect, it is that Haydn at times seems unable to free himself from the 'rushing violins' of Reutter, who had been Kapellmeister of the imperial choir when Michael was a boy chorister.

Mozart (1756–91) began to compose church music at an early age. While his boyhood efforts not infrequently lapse into unseemly frivolity, one of them, the *Waisenhausmesse* K139 (47*a*) is a miraculous achievement for a child of 12. None of the self-contained movements of this *missa solemnis* is excessively extended, but the fluency of invention, sureness of harmonic and formal control, and mastery of counterpoint must have excited considerable amazement when the work was first performed in Vienna in December 1768.

Mozart's masses written for Salzburg conformed to local requirements for a succinct treatment of the Mass text; the young composer would have found models in the *missae breves* of Adlgasser, Eberlin and Michael Haydn. Archbishop Hieronymous Colloredo, Mozart's sovereign and employer in the 1770s, insisted that services not be prolonged unduly by the music – no more than three-quarters of an hour from start to finish, according to a letter written to Padre Martini in 1776 (although the letter signed by Mozart containing these comments is in the hand of his father, Leopold).

In 1773 Mozart composed a mass for chorus without soloists but with trumpets and drums, the *Missa in honorem SS Trinitatis* K167. Both the Gloria and the Credo are unified by insistent string figuration that is not dissimilar from one movement to the next. Three masses, all in C major and all *missae breves et solemnes* with trumpets and drums, date from the end of 1776 (K257–9). They combine solemnity with urgent forward motion, interrupted infrequently by moments of lyrical tranquillity ('Et incarnatus est', 'Crucifixus') that restrain the festive excitement. K257 belongs to a genre known as the 'Credo mass', so called because of rondo-like repetition of that word (a similar technique unifies the Benedictus of K258). The Benedictus of K259 has an obbligato organ part, which accounts for the epithet 'Orgelsolo-Messe'. A more charming beginning than the Kyrie of Mozart's next mass (K275 in B♭) can hardly be imagined, and Mozart eschews the customarily brilliant 'Gloria' acclamations in favour of a stillness unusual for these words. The last two masses for Salzburg (K317 and 337) date from the period after the fruitless trip to Paris and Mannheim in 1777–8. A

Ex.7 Michael Haydn: 'Et incarnatus est', *Missa in Dominica Palmarum*

greater sophistication and subtlety of orchestration is only one aspect of a stronger dependence on the structure of symphonic models.

Among Mozart's Salzburg church compositions are two litanies in honour of the Blessed Sacrament (K125 and 243) and two in honour of the Blessed Virgin (*Litaniae Lauretanae* K109/74*e*, and K195/186*d*). The second, *Litaniae de venerabili altaris sacramento*, is an especially fine work in the italianate manner that ranges from frankly operatic coloratura to solemn counterpoint. 17 single-movement works, mostly for two violins, bass and organ continuo, sometimes called 'church sonatas', were written by Mozart for performance between the chanting of the Epistle and the Gospel.

Mozart composed two settings of the five psalms and the *Magnificat* required for the celebration of solemn Vespers. Despite the different names applied to them – *Vesperae de dominica* K321 (1779) and *Vesperae solennes de confessore* K339 (1780) – the psalms are festal and either Vespers would be suitable for many feasts of the Lord, the Virgin or other saints. The quantity of text to be set far exceeds that of the Mass, and solo episodes are thus kept to a minimum, after the manner of the *missa brevis*. Here again, Michael Haydn could have provided the model. Neither Mozart's Vespers nor the multi-movement litanies display the unity of key that prevails in the masses.

Mozart settled in Vienna in 1781, shortly before the restrictive regulations of Emperor Joseph II virtually banning elaborate church music took effect. Joseph was determined that his wishes would not be thwarted, hence he confiscated the wealth of churches and abbeys that supported ambitious musical programmes. The only major piece of church music Mozart began in the 1780s was the C minor Mass K427/417*a*, planned as a spectacular work in the italianate *missa solemnis* vein but never completed.

Few other works in musical history have aroused as much curiosity as the Requiem Mass K626, left incomplete by Mozart at his death. The portion of the mass that exists in Mozart's own hand can be accurately determined, but the circumstances surrounding the production of a complete score within three months of Mozart's death will never be fully clarified. Three composers worked on the project finally brought to conclusion by F.X. Süssmayr, with whom Mozart may have discussed the work's completion.

Mozart wrote a few solo motets in Italy, the most famous of them *Exsultate, jubilate* K165/158*a* for the castrato Venanzio Rauzzini in 1773. The admired eucharistic motet *Ave verum corpus* K618 (1791), for chorus and strings, could not be more different. It has been suggested that this modest work indicates a new direction in sacred composition that Mozart might have followed had he succeeded, as he hoped to do, to the position of Kapellmeister at the Stephansdom.

5. THE MASSES OF JOSEPH HAYDN. The masses written by Joseph Haydn (1732–1809) late in his career (between 1796 and 1802) represent the summit of Catholic church music in the 18th century: they virtually created a new genre of mass composition beyond the conventional 'solemnis' and 'brevis' categories. Haydn's first large-scale mass was a grand *missa solemnis*, the *Missa Cellensis in honorem BVM* HXXII:5 (also known as the 'Cäcilienmesse'). Composed in 1766, it was most likely a votive offering to the Virgin for the composer's good fortune in being named Kapellmeister at the court of Prince Nicholas Esterházy in that year. Both the Gloria and the Credo are crowned with fugues that bring the movements to spectacular conclusions. Another mass in honour of the Virgin, HXXII:4 (the 'Missa Sancti Josephi' or 'Grosse Orgelmesse', so called from the obbligato organ parts in the Kyrie and Benedictus) was written a few years later (?*c*1768–9).

The pastoral lyricism of the Kyrie of the *Missa Sancti Nicolai* HXXII:6 (1772) identifies it as a mass in the 'Volkston', a popular idiom in late 18th-century Austria and one that Joseph's brother Michael exploited with success. (The work has moments of high emotion for soloists at 'Crucifixus' and for chorus in the Agnus Dei, although Haydn renews the good spirits of the opening by repeating music from the Kyrie at 'Dona nobis pacem'.) A relaxed vein marks the *Missa brevis Sancti Joannis de Deo* HXXII:7 ('Kleine Orgelmesse', ?*c*1773–7) in honour of the founder of the Brothers of Charity. It ends not with the conventional brisk 'Dona nobis pacem', but with a quiet *perdendosi*. The *Missa Cellensis* HXXII:8 ('Mariazeller Messe', 1782) was composed on the eve of the imperial regulations curtailing the performance of concerted church music in Austria. This would have made little difference at the Esterházy court had Prince Nikolaus shown an interest in orchestral church music, but his fancy revolved around the court opera house rather than the court chapel.

Haydn returned to the composition of masses between 1796 and 1802, when he wrote six works to celebrate the name day of Princess Maria Hermenegild, wife of Prince Nikolaus II Eszterházy. Although founded on the traditions of Austrian Mass composition, they draw on the range of symphonic and formal techniques brought to perfection in the 12 'London' symphonies. The ceremonial pomp of the works excludes neither profound feeling nor joviality; their rich and varied orchestration is most strikingly evident in the last of the series, known as the 'Harmoniemesse' HXXII:14 (1802) because of the prominence given to the winds.

6. THE 'LANDMESSE'. The technical demands of orchestral masses and settings of Vespers were quite beyond the reach of modest parish churches. In the first decades of the 18th century the *Landmesse* ('country Mass'), a genre of Mass composition in Latin (thus permissible at a High Mass) and destined for performance by amateur choirs of a few singers (or even one), was created. (The concept was, of course, not new: Italian and German composers had published collections of masses for one or two solo voices and basso continuo in the 17th century.) The essence of the genre – very modest vocal demands and flexiblity in the use of voices and instruments – is clear from the title of an early publication of such works, *Missale tum rurale tum civile a 1 vel 2 vocibus necessariis cum aliis vocibus ad libitum, & violinis partim obligatis, partim ad libitum* (1733) by J.V. Rathgeber (1682–1750). This title also suggests that the appeal of the *Landmesse* was by no means restricted to the countryside. An organ accompaniment would suffice, but if instruments were available – usually two violins – the performance could be enhanced accordingly. On occasion, only a single voice might be called for, as in Bruckner's 'Windhaager-Messe' (*c*1842) for alto, organ and two horns. Publishers' catalogues indicate that the *Landmesse* continued to enjoy

remarkable currency up until the first half of the 20th century.

The unpretentious *Landmesse* marked a decisive stage in the history of Catholic Church music. No longer was the performance necessarily reserved for professionals, whose principal interest (much to the consternation of those clergy and church musicians concerned with the 'purity' of sacred music) lay outside the Church. Now members of the congregation, often under the direction of the schoolmaster, could provide their own music, either from published masses and motets or from locally produced works circulating in manuscript.

7. German hymnody. In the encyclical *Annus qui* Pope Benedict XIV defined the edification and moral improvement of the faithful as one of the purposes of Catholic church music, a view that would have been shared by clergy formed according to the principles of the Enlightenment. Recommendations that the Mass be celebrated in the language of the people were rejected. As an alternative both devotional and didactic, German Catholic hymnals were published in the late 18th century in the conviction that 'after the Bible good hymns in the vernacular are one of the most eminent means of making public worship edifying and advantageous to the awakening of religious feelings', as Archbishop Colloredo of Salzburg maintained in a pastoral letter (1782). In the end, both orchestral masses and vernacular hymnody coexisted. The laity might well enjoy singing hymns at Mass, but they were ambivalent about sacrificing the more sophisticated forms of church music to which they had become accustomed.

Lay participation in the Mass was also fostered by the 'deutsche Singmesse' (*Liedmesse*), a sequence of German texts, generally naive in expression (and not necessarily sung by the congregation), referring to the parts of the Mass – Kyrie, Gloria, Credo, Offertory, Sanctus, Benedictus, Communion – at which the hymns were intended to be sung. A favourite text sequence, set by Michael Haydn and many later composers, was 'Hier liegt vor deiner Majestät'. Haydn's setting is described in the preface to the second edition (Haslinger, 1827) as being 'im Volkstone', a congenial Austrian folk idiom characterized by simple harmonies and short, regular phrases. Franz Schubert (1797–1828) composed an unpretentious mass of this type (D872, 1827), movements of which are included in some modern Catholic and Episcopal hymnals in the USA. Franz Gruber (1787–1863), composer of *Stille Nacht*, also contributed a number of attractive works to this repertory. Particularly popular were the so-called 'pastoral' masses, some quoting Christmas carols, in which the bucolic tone was even more pronounced; the tradition goes back to the French Christmas masses based on noëls, M-A. Charpentier's *Messe de minuit* (early 1690s) being the best-known example.

V. The 19th century

1. Catholic church music and the Romantic aesthetic. 2. Austria and Germany. 3. France. 4. Italy. 5. Reform: (i) The Cecilian movement (ii) The restoration of Gregorian chant.

1. Catholic church music and the Romantic aesthetic. During the 19th century Catholic church music came under the spell of the Romantic aesthetic despite its separation from the mainstream of Romantic composition, which was more concerned with orchestral music, opera, 'programme' music, music for piano, and the solo song. The focus of musical development shifted decisively away from the altar to the stage and concert hall. Court musical establishments, which in earlier times would have supported chapel musicians, all but disappeared. After Schubert, Anton Bruckner was the only composer of significant rank in Austria or Germany who wrote music expressly for the Catholic liturgy. (Franz Liszt occupies a special position.) In France composers concentrated their attention not on the creation of liturgical music but on the sacred oratorio, which conspicuously incorporated elements from the Catholic liturgical tradition.

This isolation from the mainstream of musical Romanticism was in part deliberate. The conviction that a reform of Catholic church music was urgently needed to purify it from the corruption of secular influence and triviality resonated widely in 19th-century Europe. It continued well into the 20th century, spreading to British colonies with significant Catholic populations and to the USA. Influenced by 19th-century historicism, many Catholic church musicians looked to the past for principles to guide the reform. The essayist and composer E.T.A. Hoffmann argued that genuine church music should permit the spirit 'to participate in the promised bliss even here below' ('Alte und neue Kirchenmusik', *AMZ*, xvi, 1814). From this perspective he did not spare even Haydn and Mozart from accusations of frivolity ('Leichtsinn'), making an exception only for Mozart's Requiem, which Hoffmann proposed as the ideal model to be emulated by composers of sacred music. Reacting against what they regarded as the ostentation and theatricality of orchestral masses and Vespers, the 19th-century reformers idealized Gregorian chant and 16th-century polyphony as the twin paragons of true Catholic church music. Enthusiasm for the medieval and Renaissance musical past paralleled the enthusiasm of Romantic artists and architects for the construction of 'romanesque' churches and 'gothic' cathedrals.

2. Austria and Germany. In 1807 Beethoven (1770–1827) composed a mass for the name day of the same Princess Esterházy for whom Haydn had composed his late masses. Though by then an established master, Beethoven did not attempt to compete directly with the aged Haydn. His Mass in C op.86 (1807) places stronger emphasis on the chorus and the ensemble of soloists – alternately lyrical and declamatory – than on the symphonic dimension so perfectly realized by Haydn in his late masses. Beethoven's only other setting of the mass, the *Missa solemnis* in D op.123 (1819–23), was intended to be sung at a Mass celebrating the elevation of his pupil and patron Archduke Rudolph to the cardinalate; it grew far beyond the reasonable bounds of such use and became essentially an independent concert work.

Between 1814 and 1816 Schubert composed four masses (D105, 167, 324, 452) in the Viennese orchestral tradition. Two later masses (in A♭ D678, 1819–22, and E♭ D950, 1828) manifest a more individual stamp with regard to the lyricism of their musical language, treatment of form and text interpretation. The prominent use of horns and woodwinds colours the orchestral accompaniment of the E♭ Mass, in which Schubert abandoned some of the inherited conventions of the orchestral mass, imposing a symphonic conception featuring recurrent refrains on the longer movements. The tripartite Gloria is a da capo movement, the first section of which replicates

the *ABA* form on a smaller level, while making singular use of 'gratias agimus tibi' as a refrain. The closing fugue takes up nearly half the movement. The Agnus Dei juxtaposes contrapuntal passages based on an angular subject in C minor with homophonic interludes in the relative major.

Carl Maria von Weber (1786–1826) studied the composition of sacred music with Michael Haydn. His two masses (1817–18, 1818–19) stand in the tradition of Joseph Haydn's late masses but are tinged with the lyricism and warm colours of nascent Romanticism. The presence of a popular, 'folklike' character distinguishes parts of Weber's masses, both of which contain echoes of the composer's successful opera *Der Freischütz*.

Franz Liszt (1811–86) proclaimed a strongly personal vision of church music in a youthful essay, *Über die zukünftige Kirchenmusik* (1834). He insisted that the qualities of holiness, simplicity, solemnity and gravity should be combined with drama, splendour, intensity and brilliance in a grand synthesis unifying theatre and church. He seems to have abandoned at least the last part of that idea by the time he began to write church music. His mass for male choir and organ composed in 1848 (second version 1869) makes use of the most modern harmonic resources. It is not without drama: the Sanctus concludes on an inverted dominant 7th chord, resolved only at the beginning of the Benedictus (marked 'post elevationem'). The later *Missa choralis* (1865) for mixed choir is based on Gregorian themes and is more homophonic, a texture employed also in a *Te Deum* for choir, organ and (sparingly used) brass (*c*1859).

Liszt's largest liturgical works, the *Missa solemnis* for the consecration of the cathedral at Esztergom in 1855 and the *Hungarian Coronation Mass* (1866–7), are remarkable examples (albeit on a scale that makes them impractical for ordinary liturgical use) of Romantic rhetoric and religious fervour. The Credo of the Esztergom mass has been called a 'symphonic poem for soli, chorus and orchestra' for its use of Liszt's favourite device of thematic transformation within the framework of a sonata-form movement. In the *Coronation Mass* Liszt eschewed a large symphonic Credo for a Credo melody from one of the *messes royales* of Du Mont. He placed it in an austere setting – mostly unison chorus with an organ accompaniment that merely doubles the voices about one-third of the time. The long violin solo preceding the Benedictus, modelled in part after Beethoven's *Missa solemnis* and in part after Hungarian (i.e. gypsy) music, precedes a chorus that brings the movement to exalted heights. Liszt also produced many short liturgical works, most with organ accompaniment, including a series of harmonized responsories for Christmas, Holy Week and the Office of the Dead.

The masses and motets of Bruckner (1824–96) rank among the greatest works composed for the Catholic liturgy in the 19th century. Bruckner spent his early career as a church musician near his birthplace in Upper Austria, composing sacred and secular choral works of no particular distinction. The Requiem in D minor (1848–9), over which the shadow of Mozart hovers, and the *Missa solemnis* in B♭ minor (1854), indebted to Joseph Haydn, indicate the greatness of what was to come. In the early 1860s Bruckner began to discover his path as a symphonist, and in the three orchestral masses of that decade (D minor, 1864; E minor, 1866; F minor, 1867–8) a new mastery manifested itself. The first and third are anchored in the traditions of Austrian mass composition, exploiting all the expressive resources of late Romanticism. The E minor Mass for eight-part choir and winds must be regarded as the century's most creative realization of sacred music inspired by the ideals of Renaissance polyphony. Bruckner also composed about a dozen motets ranging from the acclamatory *Ecce sacerdos magnus* (1885) for mixed chorus and brass to the exquisitely devout *Vexilla regis* (1892) and the austere phrygian *Pange lingua* (1868) for *a cappella* choir. Bruckner's liturgical music drew its strength from his own simple and fervent piety: more than any other composer of the century he placed his talents unreservedly at the service of the divine.

Joseph Rheinberger (1839–1901), a composer of distinction who served as Hofkapellmeister in Munich from 1877 to 1894, wrote 13 mostly homophonically orientated masses, the majority either for *a cappella* chorus or chorus with an independent organ accompaniment. Their lyricism and seriousness of tone were not inconsistent with the aims of the Cecilian reformers (see §V, 4 below), but Rheinberger remained aloof from their circle.

The best-known works composed to liturgical texts by Antonín Dvořák (1841–1904) – the *Stabat mater* (1876–7), the Requiem (1890) and the *Te Deum* (1892) – were not intended primarily for liturgical use but for the concert stage. The *Stabat mater*, a personal statement of grief occasioned by the death of his children, interprets the liturgical sequence text as a chain of contrasting solo and choral movements. The composer's ambitious Mass in D (first version, with organ accompaniment, 1887; orchestrated, 1892) manifests the hand of the symphonist in the motivically unified larger movements; the mystical-adorational atmosphere of the 'Benedictus' culminates with ecstatic 'hosannas'. Dvořák's *Te Deum*, composed for the American celebration of the 400th anniversary of Christopher Columbus's arrival in the New World, is a lesser work whose musical language would not seem out of place at a festival in the composer's Bohemian homeland.

3. France. The French Revolution, the ensuing Napoleonic era and the secularization of society caused profound disruptions in the cultivation of sacred music in France. Genres such as the *grand motet*, closely associated with the *ancien régime*, survived only in concert performances. The widespread confiscation of ecclesiastical property left the Church with few resources for ambitious musical programmes. It was partly due to such factors that Gregorian chant and *plain-chant musical* continued to be more widely cultivated in France than elsewhere.

Napoleon's taste inclined towards Italian music, and it was not surprising, therefore, that he should have named Giovanni Paisiello (1740–1816) his chapel composer (1802). Most of Paisiello's sacred compositions seem to have been written late in his career. In 1804 he wrote a five-voice mass 'for the proclamation of his Imperial Majesty'. With the restoration of the Bourbon monarchy in 1816, a more serious style of church music represented by Luigi Cherubini (1760–1842) came to the fore. Cherubini's first sacred composition under the new government was the Requiem in C minor (1816) for mixed voices to commemorate the anniversary of the death of Louis XVI. This celebrated work won the admiration of many 19th-century composers, Beethoven and Berlioz among them. Three years later, Cherubini

was commissioned to write a mass to celebrate the coronation of Louis XVIII. Since that event never came to pass, his monumental Mass in G for chorus (without soloists) remained unperformed and unpublished during his lifetime. Cherubini's masterpiece of liturgical music may well be the Requiem in D minor (1836) for male choir and orchestra. The former opera composer does not stint on drama where it is called for, as in the 'Dies irae', but the prevailing mood remains one of reverent and solemn gravity.

Louis Niedermeyer (1802–61) stimulated the study and practice of Catholic liturgical music with the establishment in Paris in 1853 of the Ecole de Musique Religieuse et Classique (later named after him the Ecole Niedermeyer), at which students were schooled in Gregorian chant, the music of Palestrina and organ music, especially that of Bach. The most notable graduate of the school was Gabriel Fauré (1845–1924), whose Requiem op.48 is universally admired for its profound prayerfulness and sensitivity. Another Parisian musical institution offering an alternative to the official Conservatoire was the Schola Cantorum founded in 1894 by Charles Bordes (1863–1909), Alexandre Guilmant (1837–1911) and Vincent d'Indy (1851–1931). The very name of the school revealed its conservative bent, and its courses of study corresponded generally with those of the Ecole Niedermeyer. Bordes, conductor of the Chanteurs de St Gervais gave a series of Parisian concerts that revealed the riches of Renaissance sacred music.

Rather little of Cherubini's reserve is found in the sacred works of Hector Berlioz (1803–69). An early *Messe solennelle* (1824, rediscovered only in 1992), gives evidence of his melodic gifts and distinctive orchestral flair. (Several passages from this Mass reappear in better known works: the jolly 'Laudamus te' figures in the carnival scene of *Benvenuto Cellini*.) The celebrated *Grande messe des morts* (1837) and the magnificent *Te Deum* (1849) for three choirs, tenor solo, organ and orchestra were intended for great occasions of state: the resources they require would in any case have limited them to such events. By contrast, Berlioz summons up a spirit of intimate reverence in the three tableaux comprising *L'enfance du Christ* op.25 (1850–55).

The eclectic church music and oratorios of Charles Gounod (1818–93) reveal not only the composer's esteem for Palestrina but also his awareness of theatrical effect. His *Messe solennelle de Ste Cécile* (1855) for soloists, chorus and orchestra once enjoyed enormous popularity; it owed its success to a broadly conceived lyricism, formal clarity, effective harmonic shifts and uncomplicated choral writing. His oratorios *La rédemption*, incorporating the Gregorian melodies 'Vexilla regis' and 'Stabat mater', and *Mors et vita* were written for the Birmingham festival in England (1882 and 1885 respectively).

César Franck (1822–90), though a church organist, composed few strictly liturgical works. The *Messe à trois voix* op.12 (1860), contains many warmly lyrical moments, but only the famous *Panis angelicus*, inserted in the 1872 revision of the mass as a motet for the elevation of the host and chalice, has remained in the repertory. Franck's organ music, some of it undoubtedly based on the improvisations that held listeners spellbound at the church of Ste Clotilde in Paris, has no explicit relationship to the liturgical service, but works such as the *Prière*, the *Cantabile* and the *Trois chorals* are striking for their profound spirituality. More ambitious than Franck's specifically liturgical works are the sacred oratorios *Les béatitudes* (1869), *Rédemption* (1871–2) and *Rébecca* (1880–81). Franck and his younger colleague Charles-Marie Widor (1844–1937), composer of a number of motets, a mass for double choir and ten remarkable organ symphonies, were influential as teachers of the next generation. The renowned French organ virtuoso Alexandre Guilmant (1837–1911) published many pieces based on chant themes that he treated within a 19th-century harmonic framework; *L'organiste liturgiste* op.65 is devoted exclusively to such pieces (it contains a syncretistic *élévation* on the Latin hymn *Adoro te* ('dans le style de J.S. Bach'). Guilmant edited numerous volumes of 17th- and 18th-century French organ music.

Many French composers were strongly drawn to religious works intended for the concert hall – the oratorio, *légende* and *mystère* – in which elements evocative of Catholic liturgical music, such as chant, psalmody and *stile antico* polyphony, were incorporated. Camille Saint-Saëns (1835–1921) composed two successful oratorios, the *Oratorio de Noël* (1858) and *Le déluge* (1875), the latter written under the influence of the Lisztian symphonic poem. Théodore Dubois (1837–1924) in *Les sept paroles du Christ* (1867, in Latin) conflated meditations on the words spoken by Jesus on the cross with a dramatization of the Passion; its modest technical demands and sentimental lyricism ensured its popularity with church choirs well into the 20th century. Religious themes could, however, be exploited in ways that were anything but religious. In the next century Debussy's *Le martyre de Saint Sébastien* (1911), a *mystère* in five acts on a poem of Gabriele d'Annunzio, was so imbued with eroticism, oriental sensuality and neo-pagan motifs that the archbishop of Paris forbade Catholics to attend the performances.

4. ITALY. The leading Italian composers of the 19th century enjoyed their greatest successes on the operatic stage. Only intermittently were they engaged in writing for the Church, and when they did so they saw no reason to depart from the tested manner that gave pleasure to their public in the theatre. Some movements of the first version of Rossini's *Stabat mater* (1832) had to be 'ghost written' because of the composer's illness, but Rossini (1792–1868) revised and completed the work ten years later. Although it departs from Rossini's customary operatic language, the work is still a curious mixture of the nobly reverent, the sentimental and the trivial (some of the worst offences occur in the *a cappella* sections). Rossini treated most of the verses as solo arias, some of which ('Cujus animam' and 'Inflammatus', but without the dramatic choral interventions) became popular solos in their own right. Rossini's *Petite messe solennelle* for soloists, choir, two pianos and harmonium (1863; version with orchestral accompaniment, 1867) can be regarded as a logical extension of the musical language of the *Stabat mater*. Like the old *missa solemnis*, the Gloria is divided into six 'numbers', each with a long instrumental introduction. The last section, 'Cum Sancto Spiritu', is marked 'Allegro a cappella' in deference to its antiquarian character.

Rossini's contribution to sacred music was overshadowed by the Requiem of Giuseppe Verdi (1813–1901). The work originated in a project organized by Verdi to prepare a collective Requiem by leading Italian composers

as a tribute to the deceased Rossini. Nothing came of the plan, but Verdi finally incorporated his 'Libera me' in a complete *Messa da Requiem* (1874) in memory of the author Giuseppe Manzoni. The Requiem received church performances, but Verdi considered it a concert work, which he conducted on tour. After the completion of *Otello*, Verdi turned his attention once again to sacred music and between 1889 and 1897 wrote four works of contrasting character and scope: *Ave Maria*, using a peculiar 'scala enigmatica' (which he had discovered in a musical journal) as a strict cantus firmus in a style resembling that of Palestrina, a composer for whom Verdi had the greatest admiration; *Laudi alla Vergine Maria*, an *a cappella* setting for female voices of a text from the final canto of Dante's *Paradiso*; *Te Deum*, a larger-scale piece (written after he had completed *Falstaff*), in which the varying moods of the ancient text are closely followed, the grandeur of its acclamations yielding to a suppliant conclusion as a lone soprano sings 'in te, Domine, speravi'; and *Stabat mater*, a restrained and sensitive setting of a strongly emotional text. All four works were published together in 1898 as *Quattro pezzi sacri*.

5. Reform.

(i) The Cecilian movement. The earliest stimulus leading eventually to what would be known as the 'Cecilian movement' came from Munich, where Caspar Ett (1788–1867), director of the court church music, promoted the music of Palestrina and Lassus. In his own modest compositions he strove to bridge the gap between these historical models and contemporary musical styles. Ett inspired his many pupils with the reform doctrines and encouraged Johann Michael Sailer, author of *Von dem Bunde der Religion mit der Kunst* (1808), to initiate reforms in the diocese of Regensburg after his installation as bishop.

Carl Proske (1794–1861), an indefatigable collector of Renaissance music (more than 1200 prints and manuscripts comprising 36,000 works), had turned from medicine to embrace a priestly vocation. He undertook extensive research trips to Italy and cultivated the friendship of the papal *maestro di cappella* Giuseppe Baini (1775–1844), who shared his enthusiasm for the old masters (Baini was the author of a two-volume biography of Palestrina). In 1853 Proske began to publish in the series Musica Divina selections from the repertory he had collected (4 vols., 1853–64; continued by Schrems and Haberl with a further 4 vols.). Proske's endeavour was paralleled by Franz Commer's Musica Sacra (1839–87) and R.J. van Maldeghem's Trésor Musicale (29 vols., 1865–93/*R*). These publishing activities made available to choirs of limited resources hundreds of practical editions of works mainly by Italian composers of the 16th and early 17th centuries.

German reform activities culminated in 1868 with the founding of the Allgemeiner Deutscher Cäcilienverein by Franz Xaver Witt (1834–88). The society received papal approval two years later, although the nebulous curial letter that confirmed its work does not suggest that the far-reaching aims of the German Cecilians were well understood by Rome. Armed with approbation from the highest levels of church authority, Witt disseminated the principles of the Cecilian movement in the journal *Musica sacra*. Cecilian associations throughout Catholic Germany, by their intensive organizational efforts, journalistic activities, music editions and congresses, promoted the revival of Gregorian chant and Renaissance *a cappella* polyphony, the creation of original compositions inspired by the Renaissance repertory, the cultivation of congregational hymnody and dignified organ music. The Cecilians never quite addressed the issue of quality; thus their programme of reform tended to stress the absence of objectionable features rather than the presence of aesthetically outstanding ones.

An important vehicle for the dissemination of reform principles was the Kirchenmusikschule founded by F.X. Haberl at Regensburg in 1874. Like the curricula of the Ecole Niedermeyer and the Schola Cantorum in Paris, its three principal subjects were Gregorian chant, classical polyphony and organ music. Regensburg served as a practical model for the founding of similar institutions in other countries. Ironically, Regensburg was also the home of the notoriously corrupt Ratisbon editions of Gregorian chant prepared by Haberl (see §V, 5(ii) below).

Awareness that the music in Catholic churches stood in need of reform was not restricted to Germany. Questions of quality and appropriateness were addressed in a memoir on the condition of church music in Rome prepared by Gaspare Spontini (1774–1851) at the behest of Pope Gregory XVI (pontificate 1831–46). Spontini denounced musicians who performed music from operas to which liturgical texts had been supplied, and the organists who regaled their congregations with potpourris of popular operatic tunes fared no better. He recommended that the punishments imposed by Alexander VII as long ago as 1665 be meted out to the offenders: fines, removal from office, and even corporal punishment. Spontini presented Gregory XVI with a series of far-reaching and enlightened recommendations to improve the state of church music in Rome. Theatrical music must be banned immediately and replaced not by the banal or trivial but by music that is 'beautiful, consoling, noble, grandiose and full of religious feeling'. He recommended the music of Italian masters of the 16th and 17th centuries and the creation of a 'select library of classic and able composers of our own days'. Music would be sold at modest prices to ensure that every church, over the course of a few years, could build up its own library of music from all periods and countries according to its needs. Unfortunately, nothing ever came of Spontini's prudent programme of reform.

An important moment in the reform of church music in Italy was the founding of an Associazione Italiana di Santa Cecilia and the initiation of the journal *Musica sacra* in 1877 by Ambrogio Amelli (1848–1933), who also edited the 18 volumes of the Repertori di Musica Sacra per Canto e Organo. As in Germany, strict adherence to 'Cecilian' principles produced works that were free of profane influence but could be unremittingly dull. Among the composers committed to the creation of a more churchly style for Italian liturgical music, though not necessarily Cecilians, were Luigi Bottazzo (1845–1924), Oreste Ravanello (1871–1938), Licinio Refice (1883–1945) and Lorenzo Perosi (1872–1956). The latter was an admired composer of oratorios and masses, a skilled contrapuntist, musical adviser to Pius X and for nearly six decades director of the choir of the Cappella Sistina. Rafaello Casimiri (1880–1943), choirmaster at the Lateran basilica in Rome, carried on an active career as scholar, editor (of the complete works of Palestrina), organizer and composer.

The Cecilian reform spread to Switzerland and to those parts of North America with important populations of German immigrants. In 1873 an American branch of the Cecilian Society was founded at Milwaukee (Wisconsin) by John Baptist Singenberger (1848–1924), who had studied at Regensburg. He promoted the Cecilian ideals tirelessly through the journal *Caecilia*, which he founded in 1874. His own compositions in the 'reform' style continued to be sung in the USA during the first half of the 20th century (see §VI, 2 below).

An anonymous English author, writing in 1823, remarked that Gregorian chant 'has been gradually disappearing during the last forty or fifty years, and is now almost wholly discontinued in England' (*Quarterly Musical Magazine and Review*, v, 1823, p.204). Nevertheless, plainchant had not been entirely forgotten. More than ten years earlier, in fact, Vincent Novello had issued in London *A Collection of Sacred Music as Performed at the Royal Portuguese Chapel*, consisting of chant melodies in four-part harmonizations – the first in a series of publications containing similar arrangements (for examples see Zon). Various continental sources provided the material for other 19th-century British collections of chant, harmonized or with organ accompaniment. Interest on the Anglican side was not insignificant. John Stainer, a musician and composer with scholarly attainments to his credit, published chant harmonizations that mixed modal sensitivity with frankly modern progressions. By the end of the century the restored version of the melodies from Solesmes began to make headway in England among both Catholics and 'high-church' Anglicans. An eminent British liturgical scholar, W.H. Frere (1863–1938), published facsimile editions of the gradual and antiphoner of the best-preserved English medieval tradition, the rite of Sarum.

Although original music emanating from the Cecilian reform scarcely rose above a workmanlike level, the effects of the movement itself on the history of Catholic church music were far reaching. Higher standards of training for church musicians were encouraged, editions of Renaissance polyphony were made available to parish choirs, and a sense of reverence for the sacred was instilled in those who performed liturgical music.

(ii) The restoration of Gregorian chant. The steady stream of chant instruction manuals from the Renaissance onwards attests the vitality of the Church's oldest musical tradition. Alexandre Choron (1771–1834), an important figure in the recovery of Renaissance polyphony, stimulated French interest in genuine Gregorian chant (as distinct from the 17th-century *plain-chant musical*). The first abbot of St Pierre de Solesmes, Prosper Guéranger (1805–75), advocated discarding all the Gallican diocesan liturgies with their chant traditions and replacing them with the Roman rite and its chant. The publication of the *Dictionnaire liturgique, historique et théorique de plain-chant et de musique d'église* (Paris, 1853/*R*) by Joseph d'Ortigue (1802–66) marked the revival of interest in the Catholic musical tradition in France. A number of periodicals kept alive a discussion that was simultaneously antiquarian and practical but without serious concern for the authentic medieval tradition of the melodies.

A pioneering effort to awaken interest in the medieval chant manuscripts was carried out by Louis Lambilotte (1797–1855) with the publication of a diplomatic edition of the manuscript *CH-SGs* 359 as *Antiphonaire de Saint Grégoire* (1851). The 10th-century source did not deserve this title, but Lambilotte believed that he was looking at a gradual sent by Pope Hadrian I (pontificate 772–95) to Charlemagne. Despite this historical error, the publication foreshadowed the direction that the recovery of the medieval melodies would take.

Many particular uses inherited from the past remained vigorous in France. A commission established in 1846 to reform Parisian church music was reminded by Théodore Nisard (1812–88) in a public letter (*Du plain-chant parisien*, 1846) that only a revival of chant on a unified basis would have pastoral value: 'a manner of singing [chant] cannot be popular unless it is the same everywhere'. Nevertheless, chant editions with different versions of the melodies (Digne, 1850; Dijon, 1858; Rennes, 1853; Reims-Cambrai, 1858) gained the allegiance of groups of French dioceses. The Rheims-Cambrai gradual relied on the evidence of medieval manuscripts (mainly the 11th-century tonary-gradual *F-MOf* H159 preserved at Montpellier), although not all the neume shapes (liquescence, quilisma etc.) were adequately reproduced. A congress was held in 1860 to consider the restoration and performing practice of Gregorian chant in the context of general discussions about church music in France. Those promoting liturgical unity with Rome perceived that agreement on a single version of the 'original' melodies, supposedly the work of Pope Gregory I, would be a strong weapon in the ultramontane rapprochement with Rome.

Some German church musicians and church authorities campaigned for a definitive edition of the chants, possibly based on one of the French editions. Others saw in the 17th-century Medicean gradual, then regarded as a 'Roman' version of the chant, the basis for such an edition. Loreto Jacovacci, rector of the Roman College of the Propaganda, communicated in 1867 with the bishops of the world who had been summoned to Rome for the council called by Pius IX. Jacovacci encouraged them to endorse the publication of a 'new and corrected edition of all the books of chant' on the basis of the Medicean edition. Despite stiff opposition from those who had been studying the medieval form of the melodies and without waiting for a discussion at the First Vatican Council, the publisher Frederick Pustet of Regensburg (Ratisbon) succeeded in obtaining a papal privilege to print a new edition of the hitherto obscure Medicean gradual.

This edition was prepared by F.X. Haberl (1840–1910), and Pustet moved with great energy to secure a privilege that would give him exclusive rights to publish the book for 30 years. He schemed successfully to have the Sacred Congregation of Rites declare the Ratisbon edition the 'authentic' version of the Church's chant and to recommend its adoption to the bishops. Pius IX made Pustet a papal knight and strengthened his monopoly still further by allowing him to print a signed letter of appreciation from the pope in all editions of the gradual. Many chant scholars, including the Benedictine Anselm Schubiger (1815–88), denounced the deficiencies of the Ratisbon edition, but the Congregation of Rites continued obstinately to defend the 30-year privilege awarded to Pustet. The Congregation accepted the specious arguments of the publisher concerning its authority, and in the forlorn hope of quashing further discussion it used those arguments to condemn anyone opposed to the Ratisbon edition. Pustet also published an *Antiphonale*

based on editions printed at Venice in 1585 and Antwerp in 1611.

Meanwhile, at the abbey of Solesmes, palaeographical studies of the chant manuscripts were proceeding. Dom Joseph Pothier (1835–1923) supervised the preparation of a new gradual (1868) and published a comprehensive study, *Les mélodies grégoriennes d'après la tradition*, in 1880 (2/1890/*R*). The facsimile edition of *CH-SGs* 339 inaugurated in 1889 the monumental series Paléographie Musicale (*see* SOLESMES, §4), conceived by Dom André Mocquereau (1849–1930). The days of the (admittedly very profitable) Pustet monopoly were numbered. Solesmes had already prepared editions of various parts of the Gregorian repertory, including its own compilation of the most used chants of the liturgical year, the *Liber usualis missae et officii* (1896, and many subsequent editions until the Second Vatican Council). Even the choir of the Cappella Sistina adopted this monastic, 'unofficial' critical edition of the Gregorian melodies. Pope Leo XIII finally commended the work of Solesmes and withdrew the Pustet monopoly (1899). (*See also* PLAINCHANT, §11.)

VI. Music outside the European orbit

1. Introduction. 2. Africa and Asia. 3. The Americas: (i) Central and South America (ii) North America.

1. INTRODUCTION. When Catholic or Protestant missionaries endeavoured to convert indigenous peoples to Christianity, it was assumed that European-style church music was part of the evangelization process. European missionaries learnt the languages of the countries to which they were sent, but they rarely immersed themselves in the local musical culture – almost invariably oral – to the extent that they could adapt it to the Catholic liturgy. While texts could be translated with a reasonable degree of approximation, the imposition of diatonic, equal-tempered music on cultures with musical systems based on, for instance, pentatonicism, or the introduction of harmonized music in exclusively monophonic traditions presented challenges. Among Amerindian tribes, for example, missionaries encountered rather uncomplicated musical practices, yet African music could reach a bewildering rhythmic complexity while remaining relatively undeveloped melodically. In Africa dance and rhythmic movement were inseparable from music – a perspective distinctly foreign to the Roman liturgy.

2. AFRICA AND ASIA. Music was an important evangelizing tool in the missionary activity of the Jesuits in China, Japan, south-east Asia and India. Francis Xavier, in the 16th century, taught simple catechetical songs to children and had equal success in teaching adults to memorize Catholic belief with the aid of music and rhyme. A solemn Mass with music accompanied by an organ and other instruments was celebrated in the Portuguese colony of Goa as early as 1567. Students who attended the Collegio Puerorum in the colony received training in music and were capable of performing polychoral compositions. Wind instruments were favoured, partly because these could be mastered more quickly than string instruments and partly because some of the instrumentalists came from the ranks of military musicians. Other members of these orchestras were either talented local residents or individuals with ties to the colonial administration.

The process of conversion in the Pacific area was accomplished most thoroughly in the Philippines, where even today more than 80% of the population belongs to the Catholic Church. A Franciscan music teacher and composer, Geronimo Aguilar, is named as early as 1586. In the 17th century the first orchestras were established in the Philippines to enhance the solemnity of divine worship. At about this time are recorded the names of the first important native musicians, graduates of the training institutes founded by Spanish authorities. The concept of the European choir school was transferred to the Philippines in the second half of the 18th century with the founding of the Colegio de Niños Tiples at the cathedral of Manila, and orchestral masses flourished in the leading churches of the capital. In the 19th century the Cecilian movement put down roots in the Philippines, leading to the foundation of a Sociedad Musical Filipino de Santa Cecilia in 1880. Reform tendencies had some impact after the liberation of the Philippines from Japanese occupation at the end of World War II, and native composers began to produce liturgical compositions using languages indigenous to the Philippines.

In Africa not just the traditional religions of the continent but all the rituals of human existence – birth, puberty, death, planting, harvest, war, daily domestic activity – are permeated with music that is inseparable from the ritual itself. In the absence of notation a wide range of flexibility is left to musicians – a problem within a Western liturgical context and its traditional desire for fixity. In addition, the suspicions of early missionaries that many African rituals were linked with pagan superstition engendered an attitude that what could not readily be understood should be kept at a distance. This insensitivity to indigenous culture did not seem problematical at the time: many Africans regarded the exposure to European ways as a welcome move towards a more cosmopolitan existence.

3. THE AMERICAS.

(i) Central and South America. According to the reports of missionaries, music proved to be an extraordinarily effective tool in the conversion of the inhabitants of Central and South America. Children, who attended the schools that were an essential part of the evangelizing effort, quickly learnt chants and hymns. Both Spanish and native languages were used. In 1583 Bernardo de Sahagún published *Psalmodia christiana*, a collection of hymn texts in the Aztecan Nahuatl language intended to be sung to indigenous melodies no longer extant. In the New World, most of which fell to Spain by the Treaty of Tordesillas (1594), musical and liturgical practice followed the rite of Seville. Missionaries also encouraged the construction of musical instruments; a few, such as Fray Garcia de San Francisco, a missionary in what is now the state of Texas, were organ builders.

The works of the great European masters, especially the Spaniards (Victoria, Guerrero, Morales), were soon heard in the New World. As early as the mid-1520s, Peter of Ghent (Pedro de Gante, *c*1480–1572), a Franciscan missionary and relative of Emperor Charles V, founded a school at Texacuco in which the teaching of academic subjects was supplemented by instruction in music. He wrote back to Spain in glowing terms about the skill of the singers he had trained. Some native choirs were capable of rendering the complex music of Spanish and Franco-Flemish masters. Most of the manuscripts and printed editions from which they sang chant and polyphony have disappeared, but as recently as 1963 nine volumes of polyphony prepared for pueblos in Guatemala

came to light. These volumes also contained sacred villancicos by local composers. It has been estimated that six or seven volumes would be needed for a complete edition of surviving neo-hispanic music composed before 1650. Vernacular hymns (*alabados*) modelled after the Spanish *romanza* were popular, as were *autos sacramentales*, religious plays with music that owed much to the Latin oratorio. Polyphony was not printed in the Spanish colonies, but liturgical books containing music were, the earliest at Mexico City in 1556.

The first important Spanish composer to take up a career in the New World was Hernando Franco (1532–85). A native of Segovia, he came to the western hemisphere in 1554 and worked in Guatemala before being appointed *maestro de capilla* at the cathedral in Mexico City, where he spent the last ten years of his life. A quantity of his works, all in the style of contemporary Iberian polyphony, survives in an elegantly prepared manuscript known as the Franco Codex. Two pieces set to texts in Hahuatl are attributed to him. Sacred music tended to be more conservative in the colonies than in the homeland. Composers such as Juan Gutiérrez de Padilla (*c*1590–1664) and Francisco López Capillas (*c*1615–73) held tenaciously to the *stile antico*, so much so that the latter has been called 'the Ockeghem of Mexico'. Another important musician of this generation was Gaspar Fernandes (*c*1570–1629), organist of Puebla Cathedral from 1606 until his death. The polyphonic hymns of Antonio de Salazar (*c*1650–1715), *maestro de capilla* at Mexico City, have been admired. Gutierre Fernández Hidalgo (*c*1547–*c*1623), like many of the peripatetic European composers of the Renaissance, worked as a cathedral musician in Colombia, Ecuador, Bolivia and Peru.

Towards the end of the 16th century the number of organs in the Spanish and Portuguese colonies multiplied. More popular than these expensive and difficult to maintain instruments, however, were the church 'orchestras' to which contemporary documents often refer. So many Mexican converts to Christianity became church musicians (singers and instrumentalists) that church authorities sought to limit their number.

In the 18th and early 19th centuries, Spanish taste continued to dominate Catholic church music in Latin America. This meant the importation and local composition of works in an overtly secular style, often with orchestral accompaniment, if such could be provided. Local composers emulated contemporary European styles, which were mainly of Italian origin. Manuel Zumaya (*c*1678–1755) was not only the first native-born *maestro de capilla* of the cathedral in Mexico City but also the composer of what has been called the first opera produced in the New World, *La Partenope* (1711).

(ii) North America. The earliest Catholic missionaries to the North American continent were Spanish (active in the south-western states of the USA and in California) and French (active in parts of Canada and Louisiana). Doctrines were communicated through hymnody that made use of both native and European tunes, not infrequently with texts in one of the Amerindian dialects. The most ambitious musical programmes were developed in the California missions, where the Franciscans organized choirs and orchestras according to the resources available at the 21 missions they staffed. Some of the friars, including the founder of the California mission, Fra Junipero Serra (1713–84), had studied music in Spain and were capable of training native musicians and directing ensembles as well as arranging and composing music for their use. The Franciscans and their native choirs performed Gregorian chant and rudimentary polyphonic music. Participation of instruments in both of these repertories seems to have been taken for granted. Some of the instruments were shipped from Spain, but others must have been fashioned by the performers themselves. The native Californians learned music quickly, and visitors were invariably impressed with the results. Nearly four dozen manuscript sources of music survived the secularization of the California missions by the Mexican government in 1833.

Native inhabitants of what is now Canada admired the music they heard performed by the first explorers, led by Jacques Cartier, in 1534–5. Amerindians proved susceptible to the attraction of European music, in the performance of which they became quickly proficient. About 1641, Jean de Brêbeuf wrote a Christmas carol in the Huron dialect, *Jesous Ahatonhia*, to the tune of 'Une jeune pucelle'; it remains widely known in North America. Extensive information about music in Quebec can be gleaned form the series of reports known as the *Jesuit Relations*. Both male and female members of religious communities taught music, and viols were used to accompany church music in the 17th century. The first organ in Montreal was not installed until about 1700. It is difficult to trace the history of Catholic church music in the unsettled times of the 18th century. The dichotomy between French-speaking, predominantly Catholic Quebec and the rest of Canada, predominantly Anglican, produced divergent musical practices that still persist.

The first collection of music to supply the needs of American Catholics in the former English colonies of North America was John Aitken's *A Compilation of the Litanies and Vesper Hymns and Anthems as they are Sung in the Catholic Church* (Philadelphia, 1787). The title gives a hint of the eclectic nature of the contents: a heterogeneous and apparently disorganized collection of music in Latin and English derived from Catholic and Anglican sources. Aitken, not a Catholic, included many English anthems, but the music for the Catholic liturgy is peculiarly incomplete. In the *Holy Mass of the Blessed Trinity* plainchant accompanied by a bass line is juxtaposed with stylistically incongruous organ interludes.

Another important collection of Catholic church music of the post-colonial period was due to the initiative of Benjamin Carr, a church musician who had emigrated to the new United States in 1793, settling in Philadelphia, where he established a publishing house and engaged in numerous musical activities. Although a Protestant, he served St Augustine's Catholic church as organist from 1801 until his death in 1831. From the repertory he assembled to discharge this office, he published in 1805 *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motets*, a collection dedicated to John Carroll, first Catholic bishop of the United States. Carr apologized for the limited nature of the collection but advised purchasers that works of Samuel Webbe, published in London, could be acquired to supplement the repertory.

Some idea of the character of the music encountered in Catholic churches of the period may be gained from Carr's encouragement of the purchase of anthems from Britain and his recommendation of Handel's *Messiah* – 'a library in itself, that would furnish appropriate pieces for

almost every particular day throughout the year, for any Christian church of whatever denomination'. One of Carr's own compositions, a *Mass in Three Parts*, has been called 'the first important Mass setting written in the United States' (DeVenney).

VII. The 20th century: up to the Second Vatican Council

1. The *motu proprio* of Pope Pius X. 2. Continued reform. 3. Liturgical and other sacred music. 4. Organ music and its composers.

1. The 'motu proprio' of Pope Pius X. The efforts of 19th-century reform movements were confirmed by Pope Pius X (pontificate 1903–14). As a seminarian and priest, Giuseppe Sarto had busied himself with practical music-making and had familiarized himself with the work of the monks of Solesmes. As bishop of Mantua he saw to the musical education of his seminarians and the reform of church music in his diocese, an endeavour he continued as patriarch of Venice and finally as pope. Pius wasted little time in promulgating a *motu proprio* (i.e. a document issued on his own initiative) on the subject of sacred music. This document, *Tra le sollecitudini* (1903), was based in large measure on the principles he had developed over the previous two decades.

The pope emphasized the role of music as an 'integral part' of the liturgy intended to rouse the devotion of the faithful. He assigned highest place to Gregorian chant, then to Renaissance polyphony ('especially that of the Roman school'), and finally to modern compositions, provided that 'nothing profane be allowed, nothing that is reminiscent of secular pieces, nothing based as to its form on the style of secular composition'. (From an earlier version of this passage it is clear that the pope had in mind forms associated with opera: aria, cavatina, cabaletta and recitative.) Pius reiterated the prohibition against singing in any language other than Latin at a solemn Mass, banned the participation of women in church choirs and forbade the use of the piano and 'all noisy and irreverent instruments' (i.e. percussion). The *motu proprio* condemned masses 'made up of separate pieces, each of which forms a complete musical composition', and laid down specific guidelines for the singing of psalms (chant, *falsobordone* and more elaborate figured music were all acceptable) at Vespers. Finally, the pope encouraged seminary training in Gregorian chant for all clerics and the establishment of choir schools in larger churches.

Pius X settled once and for all the sometimes rancorous debate over the form in which the Gregorian melodies should be sung. He decided that the new editions should be based on scientific principles, although, according to Peter Wagner (1919, p.50), he did not favour a 'radikal archäologische Restauration'. Solesmes was in the best position to present such a restoration, but the other members of the Vatican commission, which included Peter Wagner, made their own proposals. Solesmes withdrew from the project in 1905. Pius X appointed Dom Joseph Pothier, abbot of St Wandrille (formerly of Solesmes), to head the commission charged with developing the new chant books. The Mass chants were based on the second edition (1895) of Pothier's *Liber gradualis*, and Pothier himself composed chants for new feasts. A *Kyriale* (1905), *Graduale* (1908) and *Antiphonarium pro diurnis horis* (1912), all edited by Pothier, were eventually published in the Vatican edition. Solesmes produced parallel editions furnished with the editorial 'rhythmic signs' related to the (now essentially discredited) rhythmic theories of Dom André Mocquereau.

Pius X approved and took a personal interest in the Scuola Superiore di Musica Sacra, established on Cecilian principles in Rome in 1911 by the Associazione Italiana di Santa Cecilia. The status of this institution was later raised by Pius XI to that of a Pontificio Istituto di Musica Sacra, thus permitting the award of degrees up to the doctorate. A series of illustrious scholars served as presidents: the Benedictine abbots Paolo Ferretti (1921–38) and Gregory Suñol (1938–46), succeeded by the renowned scholar of Catalan and Spanish music Higini Anglès (1947–69).

2. Continued reform. In the immediate aftermath of Pius X's initiative and with the support of his successors, massive efforts were made to make Gregorian chant, particularly the chants of the Ordinary, familiar to congregations throughout the Catholic world. To involve the laity more actively in the central act of the Church's worship, the Mass, was one of the main aims of the 'liturgical movement' that developed in the first half of the 20th century. Benedictine abbeys (Solesmes in France, Mont César and Maredsous in Belgium, Beuron and Maria Laach in Germany, and St John's, Collegeville, Minnesota, USA) stood in the forefront of both theory and practical implementation. Pius Parsch, an Augustinian canon, made Klosterneuburg (Austria) an international centre of liturgical renewal.

One of the wishes expressed by Pius X – that choir schools for boys be founded both in urban and rural areas – fell on receptive ears in Europe and North America. Following the European model, the North American schools were sometimes official diocesan institutions attached to cathedrals. Such was the case with St Michael's Choir School founded in 1926 by John E. Ronan in Toronto. Elsewhere, parishes undertook the responsibility for their foundation, drawing choristers from outside the parish boundaries. The Boston Archdiocesan Choir School, founded in 1963 by Theodore Marier at St Paul's Church in neighbouring Cambridge, Massachusetts, was such an institution. Both men were composers and advocates for music worthy of the liturgy, and both propagated the performance of Gregorian chant according to the Solesmes principles. Ronan had studied with André Mocquereau at Solesmes, while Marier promoted the Ward Method, a set of pedagogical principles that used Gregorian chant as the basis for music education.

Educated laity were encouraged to carry their bilingual missals with them to church every Sunday and on feast days, but the majority of Catholics were still quite detached from the Latin liturgy carried on at the altar by the priest-celebrant and his assistants. Congregations either retreated into private devotions, joined in the communal recitation of the rosary, or sang hymns that might have no connection with the liturgy whatsoever. German Catholics had the *Singmesse* and could draw on the rich traditions of Catholic and Evangelical hymnody, a portion of it pre-Reformation. England had its own traditions (see §VI, 3 below), but in the USA the favoured repertory consisted generally of sentimental ballads ('Mother at your feet is kneeling', 'On this day, O beautiful mother', 'O Lord, I am not worthy', 'Little white guest' – a reference to the Communion host), whose musical language was not dissimilar to the popular ballads

so dear to the hearts of Irish immigrants, who brought few liturgical traditions of their own from their homeland.

The Cecilian movement exerted its influence also in America. John Singenberger drew up a 270-page *Guide to Catholic Church Music* (St Francis, WI, 1905, suppl., 1911), listing settings of the Ordinary and Proper of the Mass, motets and organ music that he considered to be in conformity with Cecilian principles. Another group, dedicated to the same ideals, the Society of St Gregory of America, was founded in 1914 under the leadership of Nicola A. Montani (1880–1948). It published both a 'white list' of approved music and a 'black list' of works deemed unacceptable. Montani edited *The St Gregory Hymnal and Catholic Choir Book* (Philadelphia, 1920, rev. and enlarged 2/1940), an estimable compilation that provided a comprehensive repertory of English hymns, Gregorian chant, and Latin liturgical music drawn from many sources. Montani arranged much of the material in the book and contributed many compositions of his own. The dominance of the *St Gregory Hymnal* was challenged only in 1953 with the appearance of The *Pius X Hymnal*, a publication of the Pius X School of Liturgical Music (Manhattanville, NY). In 1964 the Cecilians and the Society of St Gregory came together as the Church Music Association of America. The largest organization of Catholic church musicians in the USA since the late 20th century is the National Association of Pastoral Musicians, although many Catholic organists in North America also belong to the interdenominational American Guild of Organists or Royal Canadian College of Organists.

3. Liturgical and other sacred music. Pius X encouraged the composition of new liturgical music that respected the Church's traditions and excluded everything redolent of the secular. The musical language of the 20th century was changing so rapidly and embarking on so many separate paths that adaptation to the requirements of the Catholic liturgy proved difficult. Moreover, the musical techniques of many composers would have presented exceptional technical challenges that few choirs could have surmounted. All but an infinitely small number of congregations would have rebelled against some of the 'abstruse' musical languages (e.g. dodecaphony) with which they would have been confronted.

In the early part of the 20th century 'new' works in the catalogues of Catholic publishers perpetuated a conservative harmonic idiom derived from Mendelssohn and Rheinberger. Recognizing the growing insistence on the participation of the laity in worship, composers began producing simple 'people's masses', either unison settings with organ accompaniment or settings that integrated the congregation's role with more ambitious music for choir, organ and other instruments. In the 1950s a number of Catholic composers who cultivated contemporary idioms rose to prominence in the USA, among them Alexander Peloquin, Sister Theophane Hytrek and Russell Woollen. Whenever organ accompaniment of Gregorian chant was deemed necessary, the heavy-handed methods of the past, whereby almost every pitch was separately harmonized in a manner that forced the melodies into a tonal framework, were abandoned in favour of the judicious placing of harmonic changes, the use of suspensions and appoggiaturas, and the avoidance of leading notes and dominant effects.

Amid the competing musical styles of the 1920s and 30s, the amalgam of techniques known as 'neo-classicism' proved to be one of the most flexible and desirable for the composition of sacred music. Catholic and Lutheran composers in Germany cultivated a pervadingly polyphonic, pan-diatonic harmonic language that incorporated considerable dissonance. Their music tended to be anti-lyrical and unsentimental, depending for its effect on the fluent contrapuntal combination of melodic lines in a rhythmically regular framework.

Several leading 20th-century composers wrote sacred works which, while often regarded as intended for concert performance, deserve mention in any survey of 20th-century Catholic church music. The Czech composer Leoš Janáček (1854–1928) in his *Glagolitic Mass* (1926) set the five items of the Ordinary translated into Old Church Slavonic. The *Missa brevis* of Zoltán Kodály (1882–1967) treats the text in a powerfully communicative way consistent with the spirit of the liturgy; originally an organ mass, it was later adapted by the composer for choir and organ (1944) and subsequently for chorus and orchestra. Karol Szymanowski (1882–1937) produced settings of several liturgical texts: *Stabat mater* op.53 (1925–6), *Veni Creator* op.57 (1930) and the *Litany to the Virgin Mary* op.59 (1930–33). Another Polish composer, Krzysztof Penderecki (*b* 1933), created what is perhaps the most significant corpus of Latin church music in the second half of the 20th century. Among his most important works using contemporary techniques with dramatic effect are the *St Luke Passion* (1963–5), *Dies irae* (1967), a *Magnificat* (1974) and a *Te Deum* (1979).

Igor Stravinsky (1882–1971) wrote only one work specifically for the Catholic liturgy, the Mass for voices, wind and brass instruments (1944–8), which has been admired as a model of liturgical propriety in a 20th-century idiom. His settings of the *Pater noster* and *Ave Maria*, originally composed for the Russian Orthodox liturgy (1926 and 1934 respectively), were subsequently (1949) supplied with Latin texts. Francis Poulenc (1899–1963), after his return in mid-life to the Roman Catholic faith, produced a number of important choral works, including the small-scale *Litanies à la vierge noire* (1936) for female voices and organ, a Mass for unaccompanied choir (1937), two cycles of unaccompanied motets (1938–9, 1951–2), and the larger-scale *Stabat mater* (1950), *Gloria* (1959) and *Sept répons des ténèbres* (1961).

One aspect of the revival of Catholic liturgical life in England in the 19th century focussed on the Latin church music of the 16th century. The choir of Westminster Cathedral, directed by R.R. Terry (1865–1938), attracted wide attention for its performance of this repertory. Terry was the editor of the *Westminster Hymnal* (London, 1912), the authorized Catholic hymnal widely used in Great Britain until the Second Vatican Council. English composers enriched the Anglican liturgy, but few wrote for the Catholic Church. Apart from a few Latin motets, Edward Elgar, a Catholic, composed nothing for the Roman liturgy, although his oratorio *The Dream of Gerontius*, 1900, with its text by J.H. Newman, inhabits a deeply Catholic spiritual world. Ralph Vaughan Williams (1872–1958), editor of the (Anglican) *English Hymnal* (1906), composed a Latin Mass in G minor (1920–21). Edmund Rubbra (1901–86), a convert to Catholicism in 1948, was an important writer of masses and motets. Most of the sacred music of Benjamin Britten (1913–76) was conceived either for use in the Anglican service or for concert performance; he did, however, write

a Latin *Missa brevis* in D op.63 (1959), for boys' voices and organ.

4. Organ music and its composers. In writing for the organ, Lutheran composers such as Hugo Distler and Ernst Pepping (*Grosses Orgelbuch*, 1939) enriched the repertory of chorale settings, while Catholic composers such as Joseph Ahrens (*Das heilige Jahr*, 1948–50) and Georg Trexler (*Gregorianisches Orgelwerk*, 1958–61) naturally gravitated towards plainchant; both types of work depended on the transparent tonal qualities of organs built according to the principles of the Orgelbewegung. One of the most prominent composers of the period, J.N. David (1895–1977), wrote for both confessions. The music of Hermann Schroeder (1904–98), founded on a fluent technique reminiscent of Hindemith, combines unflagging rhythmic vigour, contrapuntal flair and an inclination to exploit organum-like effects; among his works based on Gregorian themes are *Die Marianischen Antiphonen* (1954), an *Orgel-Ordinarium* (1964) and a *Te Deum* for organ (1973) to commemorate the rededication of the cathedral at Trier. Anton Heiller (1923–79) composed a number of liturgical works amalgamating a broad range of influences from chant to 12-note techniques. The Belgian organist, composer and teacher Flor Peeters (1903–86) also left an impressive legacy of choral works, including several masses and numerous motets, as well as organ pieces influenced by Gregorian melodies, Flemish folktunes and Renaissance polyphony.

In France Charles Tournemire (1870–1939), Franck's successor as organist at Ste Clotilde in Paris, carried forward in a liturgical vein the art of his celebrated *maître*. Tournemire's masterpiece is the vast series of impressionistic 'suites' for organ, *L'orgue mystique* (1927–32), paraphrasing Gregorian themes; they are designed to be played as organ masses for all the Sundays and important feasts of the liturgical year. The leading French organ virtuoso, Marcel Dupré (1886–1971), wrote two large-scale organ works on religious themes: the *Symphonie-Passion* op.23 (1924) and 14 meditations on *Le chemin de la croix* op.29 (1931). His few organ works for liturgical use include the 15 pieces of the *Vêpres du commun des fêtes de la Sainte Vierge* op.18 (1919–20), of which 11 versets (to the psalms and *Magnificat*) cleverly paraphrase the Gregorian melodies; the hymn versets quote more directly the hymn *Ave maris stella*. Maurice Duruflé (1902–82), a student of Tournemire and the organist and composer Louis Vierne (1870–1937), produced a comparatively small but significant number of organ pieces, but he is equally known for his choral works, particularly the Requiem op.9 (1947) in the tradition of Fauré, which paraphrases and elaborates the chant melodies of the Mass for the Dead. His *Quatre motets* op.10 (1960) and the *Messe 'cum jubilo'* op.11 (1966) are largely based on Gregorian themes.

Olivier Messiaen (1908–92) mingled devotion to the liturgy with personal mysticism and imposed his religious experiences even on works destined for the concert hall. Apart from an intensely moving eucharistic motet, *O sacrum convivium*, Messiaen neglected sacred vocal music in favour of music for the organ. From his earliest compositions for organ, *Le banquet céleste* (1928) and *Apparition de l'église éternelle* (1932), the presence of a unique creative personality was evident, an impression confirmed by the imaginative suite *L'Ascension* (1934, originally for orchestra), the cycle of meditations *La nativité du Seigneur* (1935) and the later organ mass, *Messe de la Pentecôte* (1950). Messiaen prefaced his works with biblical quotations signifying the source of his inspiration and the spirit that should guide the performer's interpretation. Although he improvised on Gregorian themes, he did not make use of them in his published organ music. Jean Langlais (1907–91), though blind, pursued an active international career as a concert organist and improviser. He composed a *Messe solennelle* for choir and organ (1951), but most of his liturgical music was written for organ. He frequently used chant themes, as in the *Trois paraphrases grégoriennes* (1933–4), the *Rhapsodie grégorienne* (1945) on eucharistic hymns and the *Suite médiévale* (1947) in the form of an organ mass.

VIII. The 20th century: from the Second Vatican Council

1. Conciliar reform. 2. Post-Conciliar liturgical music.

1. Conciliar reform. The Second Vatican Council, summoned by Pope John XXIII, met between the years 1962 and 1965. The Constitution on the Liturgy adopted by the Council took up the subject of liturgical music (chap.6), and in September 1964 an *Instructio* was issued to clarify questions raised by the conciliar decree. One of the strongest themes of both documents was the requirement that the laity be granted opportunity for 'actuosa participatio' in the liturgy. Although the term meant different things to different people, it was by no means a new idea. The same goal had been envisaged by Pius X, promoted by the 'liturgical movement' and strongly encouraged by Pius XII in his encyclicals *Mediator Dei* (1947) and *Musicae sacrae disciplina* (1955). Throughout the first half of the 20th century, in hundreds of dioceses, children and adults learnt to sing the chant Ordinaries, and church choirs were established in cathedrals and parishes to perform the Church's heritage of polyphonic music.

The moderate tone of the statements about liturgical music in the official documents of Vatican II did not adumbrate the upheaval that took place subsequently in many countries. Even though the Council fathers spoke respectfully of the Latin rite handed down for centuries and held in affection by many Catholics, it was eliminated virtually overnight and replaced by a revised eucharistic rite in the vernacular. (Pius XII's warning about 'those who wish to go back to ancient rites and customs, repudiating new standards which have been introduced under the guidance of Divine providence' was quickly forgotten in the rush to modify the traditional liturgy.) Late antiquity, rather than the Middle Ages, was now regarded as the 'springtime of the liturgy' and hence worthy of emulation.

Although the Vatican Council encouraged the promotion of church choirs, many reformers argued that they deprived the congregation ('assembly') of its right to participate actively, as 'actuosa participatio' was literally interpreted. (Others argued that it was possible to participate 'actively' through listening.) Despite the fact that some chants of the Ordinary of the Mass were known by millions of Catholics, they were discarded because they were in Latin rather than the vernacular. The repertory of devotional, sentimental hymnody sung in Catholic churches before the Council was, moreover,

small and ill-suited to genuine liturgical needs. Given these conditions, a new musical repertory had to be produced virtually overnight, but traditionally trained church musicians and composers were either unprepared for the changes or felt discouraged about applying their talents to meet the new requirements.

2. Post-Conciliar liturgical music. Possibly the first mass to be published in English was Gerald Phillips's *Mass in the Vernacular* (1963), but this type of setting was to have few successors. Into the vacuum moved a genre of church music that had been growing in popularity among young Catholics. Although generally identified as 'folk music', neither its melodic style nor harmonic language bore any relationship to the historical tradition of British or American folksong or folk hymnody. The 'folk' epithet derived from the term used by Geoffrey Beaumont for his *20th Century Folk Mass* (1956), a work that emerged from the activities of the British Church Light Music group of the 1950s. Beaumont intended the term 'folk music' to mean whatever people happened to be singing as their favourite popular music at any given time. He argued that this should be accepted by the Church for its own use.

In the English-speaking world during the 1960s groups of Catholics gravitated towards informal masses with much guitar strumming to songs such as *Michael, Row the Boat Ashore* and *Kumbaya, my Lord, Kumbaya.* A song repertory that catered for this taste was published in *Glory and Praise* (1979), one of the most popular American Catholic songbooks, which excluded virtually all music (except Christmas carols) composed before the 1960s. A similar repertory was represented in the first edition of *Gather* (1988), but the second edition (1994) went beyond the original 'folk' hymnody to include music for the liturgy, a few traditional hymns, and hymns from other cultures. In Great Britain, *Celebration Hymnal* (1976–81), containing a mixture of traditional hymns (drawn from different denominations) and modern worship songs, found widespread use in Catholic parishes (a revised and expanded edition was published in 1990). Catholics in the USA have no national hymnal comparable to that of other denominations, but *Worship*, a comprehensive and eclectic collection of mostly traditional hymnody, with a large selection of service music, responsorial psalms for use at Mass and music for the Liturgy of the Hours, is probably the most widely used. First published in 1971 (3/1986), its contents and layout would be familiar to many mainline Protestants, who would not, however, always find the same texts associated with well-known tunes. It contains masses for choir and congregation, one of the liturgical forms that bridged the gap between pre- and post-Vatican II liturgy. The publisher of *Worship* and *Gather* (GIA, Chicago) has also issued *Lead Me, Guide Me*, a hymnal for black American Catholics.
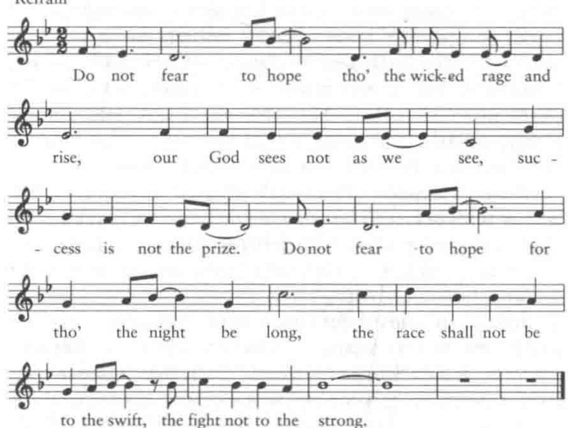
Many hymns in pop style were conceived as vocal solos and present difficulties to groups of untrained singers. Large melodic leaps, long-held notes and rests in the melodic line, chromaticism, complex rhythms and the deliberate accentuation of unaccented text syllables are frequently encountered in this idiom. Successive stanzas can have different numbers of syllables per line, thus requiring adaptation of the melody for each verse. The rhythmic impulse provided by simple, broken-chord piano accompaniment or guitar strumming helps to overcome the rhythmic problems. (See ex.8.)

Some composers write their own words in a perhaps intentionally unpretentious, prosaic language, which may or may not include end rhyme. Many of the most popular song texts emphasize personal salvation and dialogue with God over the corporate expression common to liturgical worship. The number that begin with 'I' is striking. One critic (Thomas Day) has pointed to a category of what he calls 'voice of God' hymns, in which the congregation assumes in some sense the role of God: *I have loved you with an everlasting love*, *When you seek me*. Refrain forms are extremely popular, reflecting the prominent role of the song leader (cantor) in the modern Catholic liturgy. Unlike most of the traditional hymnody of the Western Church, many of the newest songs composed for Catholic use assume the presence of a leader who sings the verses to which the congregation responds. More ambitious works for cantor, congregation and choir adopt the same configuration.

In addition to traditional hymnody, works in different styles for the Ordinary of the Mass, and songs in a popular idiom, two distinctively French styles – Gelineau psalmody and music from Taizé – have been widely accepted. Even before the liturgical reforms introduced by the Second Vatican Council, Joseph Gelineau (*b* 1920), a biblical and liturgical scholar, had devised a style of psalmody admired for the flexibility it allowed in the chanting of the biblical text. Gelineau composed modern 'psalm tones', in which sustained, quasi-modal chords support the chanter, who sings from one to four syllables (depending on the distance between accents) to each harmony. When used liturgically for the responsorial psalm between the scripture readings at Mass, the psalm is associated with a short choral antiphon. For the ecumenical community at Taizé in France, composer Jacques Berthier (1923–94) created a style founded on the old technique of ostinato harmonies: a brief succession of chords provides the foundation over which new melodies and optional instrumental obbligatos are imposed. This allows a congregation or choir (once the simple chordal foundation has been mastered) to collaborate with a more highly trained soloist.

Two developments in the field of scholarship may have an impact on a 'neo-Cecilian movement', should one arise during the 21st century. Thanks in part to the stimulus provided by 19th-century Cecilians, the corpus

Ex.8 Rory Cooney: 'Do not fear to hope' *Gather* (Chicago, 2/1994), no.420



of Renaissance liturgical polyphony has been published in modern scholarly performing editions. Much more is now known about the performing practice of Renaissance polyphony, as exemplified by the constant flow of recordings. Gregorian chant studies have reached a new plateau, building on the researches begun at Solesmes in the 19th century. Although the 'Solesmes method' of performance devised by André Mocquereau has been abandoned as unhistorical, the many recordings of chant that followed his principles will continue to exert an influence. For choirs willing to make an effort to recover the rhythmic tradition preserved in manuscripts from Laon and the abbey of St Gallen, the possibilities of new and vital revelations have been suggested by a number of late 20th-century recordings. Of invaluable assistance is the *Graduale triplex* (1979), inspired by the earlier *Graduel neumé* of Eugène Cardine, which presents the neumes of the manuscripts *F-LA* 239 and *CH-SGs* 359 (and other manuscripts of the St Gallen family) above and below the square notation of the *Graduale romanum* (1974), published by the monks of Solesmes for the post-Vatican II revision of the liturgical calendar. The Gregorian *Missal for Sundays* (1990), also containing chants for the feasts of the Lord and and for a few feasts of saints, includes translations of the chants and prayers together with scripture references.

The rapid changes in liturgy and music have inevitably led to polarization. Questions of musical quality and aesthetic judgment continue to be debated, even though in the USA, for example, the National Council of Catholic Bishops rejected such considerations: 'musical judgment really says nothing about whether and how this music is to be used in this celebration' (*Music in Catholic Worship*, 2/1983). According to this view, 'pastoral judgment' rather than an assessment of musical quality is the decisive factor in determining the appropriateness of music for the liturgy. In his encyclical *Dies Domini* (1998) Pope John Paul II took a different view, defending the principle that excellence was to be demanded of text and music, both of which should be 'worthy of that ecclesiastical tradition that, with respect to sacred music, lays claim to a patrimony of inestimable value'.

In the late 20th century the creation of music for worship that was genuinely Catholic yet open to indigenous musical cultures throughout the world was frequently a focus of concern. At the time Pius XII wrote the encyclical *Musicae sacrae disciplina* (1955), a greater sensitivity to the inherent worth of indigenous musical traditions began to prevail. The pope encouraged missionaries to make full use of these traditions to create a liturgical music that genuinely reflected the musical richness of local cultures. But exactly how this 'acculturation' of the liturgy was to be practically implemented has proven to be a thorny question.

In Japan, Korea, Vietnam and parts of China members of the upper classes had been educated along European lines, and they quite readily adopted Western musical tastes as a symbol of upward social mobility. Indeed, many Catholic, Protestant and Pentecostal worshippers still remain comfortable with a Western musical idiom in vogue more than a century ago. In Japan various attempts were made to reach back to a 1000-year-old court music tradition (gagaku), to adapt and contrafact secular songs of the remote past, and to recover ancient temple music for Christian use. Such endeavours require sensitive judgment as to whether or not an older musical tradition has lost its former associations and has ceased to be a living practice. (The same problem had to be faced in the West in the 16th century when secular songs were contrafacted as chorales: the derivation of the Passion chorale *O Haupt voll Blut und Wunden* from a love song by Hassler being the most famous example.) Catholic priests in the American Southwest have incorporated some Amerindian rituals into the liturgy, and a hymnal has been compiled in the Crow language.

The use of exotic musical idioms in settings of the mass was seen in the Argentinean *Misa criolla* (1965), a 'folk mass' by Ariel Ramirez, the African-inspired *Missa Luba* in Latin and Swahili, which became exceptionally popular after the release of a notable recording in the 1960s, and the *Misa flamenca*, with music written and adapted by R. Fernandez de Latorre and later recorded by leading flamenco artists. In Central and South America today the musical ensemble that provides accompaniment for music at Mass may consist of one or more guitars or guitar-like instruments combined with indigenous percussion (maracas, claves, guiro, drums etc.). Young people are often the performers, and they easily transfer to the liturgical environment the popular idioms with which they are familiar. While the oldest traditions of folk music have not been drawn upon, the resulting style is often modal with frequent use of ostinatos. Urban practice does not necessarily differ from that encountered in the villages, but wealthier parishes might elect to follow a more European style of church music. The congregation sings largely from memory, but in some countries substantial printed booklets containing the fixed and variable portions of the liturgical year, responsorial psalms and brief refrains are available. Old mission traditions continue in the brass bands that participate in religious festivities. The vast gap that separates rich and poor in Latin America accounts for the many organs that have been abandoned to a state of disrepair. Even new churches do not necessarily make provision for the instrument, since synthesizers and electronic keyboards are readily available, inexpensive substitutes.

A few decades have passed since the Vatican Council's Constitution on the Sacred Liturgy, yet many parishes, particularly in Europe and the USA, continue to experience a low level of musical participation by the congregation at Sunday liturgies (at weddings and funerals it is virtually nonexistent). This can be explained as the heritage of a culture of non-participation that developed over generations; and it is a problem that even the most energetic organists and directors of music find difficulty in overcoming. Some congregations have become strongly divided over the music they are asked to sing (or hear, if some members choose just to listen to the amplified voice of the cantor). Large Catholic parishes, split by the conflicting musical and liturgical 'tastes' of their membership (often a matter of age or ethnic origin) schedule multiple liturgies to cater to their needs. It is indeed ironic that the very elements that some Catholics find irritating and alienating are seen to be associated with the Church's ultimate unifying act – the liturgy.

Nevertheless, church musicians such as Colin Mawby, a composer and choral conductor working in England (master of music at Westminster Cathedral, 1961–76) and Ireland, and various composers at some time associated with the St Thomas More Group in London,

among them Christopher Walker, Paul Inwood, Bernadette Farrell and Stephen Dean, have produced a significant output of new music that has found wide acceptance in Catholic and non-Catholic congregations in Britain, Ireland, the USA and Australia. The St Thomas More composers in particular have explored new forms of liturgical participation while working within the sphere of English, Scottish and Celtic traditional music. *Laudate*, a hymnal containing many mass settings, including the best of the plainchant and modern traditions as well as some new compositions, and a similar variety of hymns, was published in 1999; it provides liturgical material of quality for the Church at the start of the new millennium.

As the 21st century advances the music of the Catholic Church will certainly not stand still, but leadership remains a critical factor. Many Catholic churches are large enough to be able to offer attractive salaries to church musicians possessing the comprehensive range of skills needed to meet the musical needs of parishes and cathedrals. Unfortunately, the opportunities coincide with a period during which there has been a steep decline in the numbers of young people choosing church music as a career.

For further discussion of certain topics mentioned in this article *see* CANTATA; HYMN; LITURGY AND LITURGICAL BOOKS; MASS; MOTET; NEO-GALLICAN CHANT; ORGAN MASS; PLAINCHANT; PLAIN-CHANT MUSICAL; PSALM; and REQUIEM MASS; *see also* entries on individual composers named in the text.

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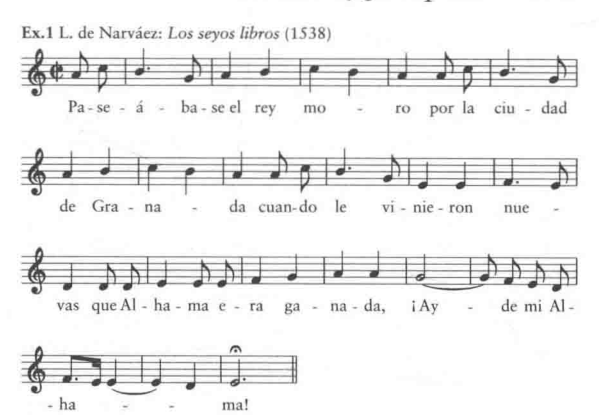
Romance (Fr. and Sp.; It. *romanza*; Ger. *Romanze*). From the 15th century, *romance* in Spain and *romanza* in Italy

have nearly always signified a ballad; the narrative *romance* was, next to the villancico, the most popular song type in Spanish-speaking countries. In France and Germany the term came to indicate an extravagant, sentimental or 'romantic' tale in either prose or strophic verse. Since the 18th century vocal and instrumental settings entitled 'romance' have continued to express these 'romantic' and lyrical qualities (in this sense, the appropriate Spanish word is 'romanza').

1. Spain. 2. Latin America. 3. The vocal romance in other countries: (i) France (ii) Germany (iii) Other countries. 4. The instrumental romance.

1. Spain. As in other countries, Spanish *romances* (ballads), though probably story-songs at root, often dwell on a single situation taken from a story, the effect being rather more often a heightening of the dramatic tension than of lyricism. There is controversy about their origins. Menéndez Pidal has argued persuasively that *romances* are unique in European balladry in that they began as fragments of longer epic poems, and, though developing variants by transmission through oral tradition, have been preserved longer and more authentically than have ballads in other countries. Some objections to this theory (see Entwistle, Sage) are these: there is no evidence that Spanish epics preceded the *romances* they are presumed to have engendered, nor that epic ballads came earlier than other types of ballad; the earliest surviving texts are related not to any uniquely Spanish epic but rather to Carolingian, Arthurian and other cycles well known in European balladry generally, as well as to Spanish history (notably about border incidents involving the Moors or about King Peter the Cruel); and the earliest surviving tunes do not suggest an affinity with the postulated chant or recitation of epics. There is, however, general agreement that *romances* may be seen as folk-songs, not in the sense that they were originally created by or for common people, but rather that they were adopted and continually adapted by common people.

There is strong evidence that, in the 14th century or even the 13th, *romances* were sung by professional musicians (perhaps *jongleurs*) for the entertainment of courtly, aristocratic and possibly urban customers. By the middle of the 15th century, though still in demand at court, they seem to have been taken up by amateur singers in other walks of life. By the middle of the 16th century, old ballads had become sufficiently plebeianized for cultured poets and musicians, while often imitating them in new ballads of a more artful kind, sometimes to speak disparagingly of them. On the whole, though, ballads clearly met with more favour in Iberian cultured circles of the 15th and 16th centuries than they did in other countries. Thanks to this patronage, ballads with their music were set down in manuscripts in Spain a century earlier than in most other countries. The poetic form of these early *romances* was based on an octosyllabic quatrain with assonance (vowel-rhyme) in alternate lines, though some of the more cultured *romances* from the later 15th century have full rhyme. Menéndez Pidal maintained that the earliest form was the couplet of 16 or even eight syllables; however, none of the earliest extant ballad tunes has a two-phrase musical structure. With some exceptions, such as some versions for voice and vihuela of the famous ballad on the taking of Alhama which interpolate a recurring lament '¡Ay de mi Alhama!' (ex.1), Spanish ballads up to 1550 or so never had a



Ex.1 L. de Narváez: *Los seyos libros* (1538)

refrain; by the 17th century they often had one, a change brought about not so much by the re-creative process of oral tradition or poetic fashion but rather by musicians in their search for expressiveness (see Montesinos).

The Cancionero Musical de Palacio (*E-Mp* 1335; ed. in MME, v, x, xiv, 1947–51, 1965; *see* Cancionero), compiled between 1505 and 1520, contains over 40 *romances* set for three or four parts. If one can assume that historical ballads were composed in the year of the event they describe, the earliest, *Alburquerque, Alburquerque*, dates from 1430 (ex.2). Others that can be dated in this way are *Pascua d'espíritu santo* (1435) and *Sobre Baça estaba el Rey* (1489). Most of the ballads in this cancionero and others of about 1500 show every sign of being arrangements by court composers (including Juan del Encina, Juan de Anchieta and Francisco de la Torre among others both named and anonymous) of pre-existing tunes for performance by musicians in the court's employ. Over 50 of these *romance* tunes have survived in arrangements made during the period from about 1450 to 1550. Francisco de Salinas (*De musica libri septem*, 1577) implied that a single ballad tune served a variety of texts, a contention that conflicts strangely with the musical evidence, for, though there is certainly a remarkable homogeneity about these 50 tunes, every melody – Salinas's examples apart – is distinct in its own right. The homogeneity of these tunes (almost certainly the superius in most cases) derives from several factors: they are all remarkably restrained, moving normally by step and jumping rarely by more than a 3rd; they all consist of four balanced phrases (*ABCD*), exactly matching the octosyllabic quatrain; they hardly ever indulge in any repeated or imitative passages or refrains; each phrase ends with a
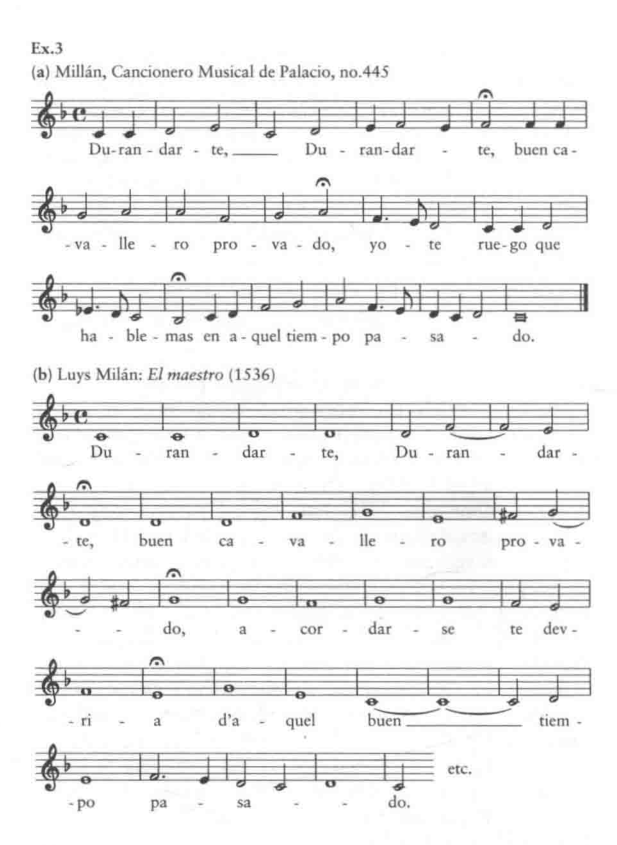
Ex.2 Anon., Cancionero Musical de Palacio, no.106

Al - bur - quer-que, Al - bur - quer - que,
me - re - çí - a ser on - ra - do; en ti es -
- tán los dos in - fan - tes, fi - jos del rey
Don Fer - nan - - - - do.

cadence often marked by a fermata; duple metres are used exclusively whereas other Spanish songs of the period indicate a variety of metres; most syllables are sung to one note, yet there is an equally characteristic fondness for expanded phrases, especially at cadences, of up to 12 notes per syllable. The striking similarity between these melodies and modern chorales (*Stevenson SM*, p.206) or hymns lends support to the theory that there were common roots between Iberian popular song and church music in medieval times. Almost as striking is the similarity to early English songs of popular type, such as *Three Ravens* in Ravenscroft's *Melismata* (1611) or *Western Wind* and *Cull to me* in their duple-time forms of the 15th or 16th centuries (see J. Ritson: *Ancient Songs and Ballads*, London, 1829). This resemblance suggests that the lost music for English ballads of the 15th and 16th centuries may have shared at least some of the above characteristics with their Iberian counterparts, especially since there are obvious parallels, in the growing addiction to triple time and refrains, between the balladry of both countries in the 17th century.

The evidence about performance of the early Spanish *romances* indicates that there was no set way of presenting them, but that up to about 1550 they were most often sung in court as three- or four-part homophonic choruses. In most cases one part only is underlaid in the manuscripts, and this has led some students to conclude that such pieces would be performed by a solo voice singing the underlaid part to an instrumental accompaniment. Certainly at times in the 15th century ballads were sung to lute accompaniment apparently played by the singer himself (Menéndez Pidal, 1953, pp.19, 72); it seems reasonable to conclude that the pre-existing tunes were performed also as unaccompanied solos. The qualities most often praised in ballad-singing in this period were sweetness and intense emotion; there is barely a hint of any rough 'folklike' singing.

After 1520 the only known sources for old ballad tunes are the vihuela books from Milán's *El maestro* (Valencia, 1536) to Esteban Daza's *El Parnaso* (Valladolid, 1576), where they are adapted for solo voice and vihuela accompaniment, and two madrigals by Juan Vásquez in his *Recopilación de sonetos y villancicos* (Seville, 1560; ed. in MME, iv, 1946, nos.28, 44). The indisputable similarities between the melodies of particular ballads in these settings and those of the Cancionero Musical de Palacio and other collections of about 1500 (ex.3) may be attributed to common traditional sources or to the desire of 16th-century composers to re-create tunes taken directly from courtly songbooks collected as much as a century earlier. Milán advised singer and instrumentalist alternately to embellish ('glosar') some of these ballads and later vihuelists also recommended judicious ornamentation; this should be seen, perhaps, not as an innovation but as another stage in the traditional re-creation of the cadential flourishes found in the ballads of the Cancionero Musical de Palacio (ex.3*b*). Possibly the insertion of instrumental interludes at the ends of phrases and between strophes also reflects this re-creative process, though the vihuelists were clearly more concerned with providing opportunities for the exercise of vihuela technique than with preserving authentic traditions. *Romance* tunes of the older type appeared less and less frequently as the century progressed. They may be detected occasionally in the works of 16th-century composers such as Morales



(*Missa 'Desilde al cavallero'*) and Gombert (*Dezilde al cavallero*, a madrigal based on the same tune, as is *Por vida de mis ojos* by Juan Vásquez and Cabezón's organ variations *Diferencias sobre 'El caballero'*). During the latter half of the century the old tunes seem to have been subjected to such a degree of re-elaboration by oral transmission or cultured refinement, or both, that they are barely recognizable as derivatives of the older type. In the Cancionero Musical de Medinaceli (*E-Mmc* 13230), for example, these apparently new types have music in a variety of duple and triple rhythms and forms (*ABCDD*, *ABCDCC*, *ABCDEFG* etc.). By 1600 published ballads suggest that either the old type of tune had been altered practically out of recognition, or it had been replaced by a categorically 'new' type.

A consistent characteristic of the 'new' *romance* was the addition of a refrain. The ballads in a collection from the early part of the century, *Romances y letras a tres vozes* (*E-Mn* 1370–72; ed. in MME, xviii, 1956), appear with refrains (called 'estribillo', 'buelta' or 'letra'). Musically these are given prominence over the quatrains, which are often set in a new quasi-recitative style with repeated phrases and agitated rhythms. The refrains are more melodic, use more imitation, are often in a different metre and are up to ten times as long as the strophes, even when the refrain texts are short. The refrain was often printed after each strophe, but it seems to have been sung increasingly at the beginning. By 1630, then, in the Cancionero Musical de la Sablonara (ed. J. Etzion, London, 1996) for example, the *romance* had become, from a musical point of view, virtually indistinguishable from the villancico. Later in the century different verses were frequently provided with different music, and the refrains were set for eight to 12 parts in contrast to the

three or four parts of the strophes. They were accompanied by organ, harp and continuo.

In poetry, however, the *romance* form outshone the refrain song during the 17th century and beyond. Manuscript collections (see Wilson) occasionally contain ballad texts with guitar cyphers (at first numbers, later an 'alphabet') over the words, indicating chords to be strummed to a known tune. Such evidence shows that ballads were sung to guitar accompaniment in at least some households. Most 17th-century composers (e.g. Juan Blas de Castro, Juan de Palomares, Juan del Vado, Carlos Patiño, Manuel Machado, J.-B. Comes, Juan Hidalgo) set the new *romances* with their refrains to music for performance both in aristocratic circles and in the public theatre. Indeed, some of these cultured *romances* became very popular, especially when incorporated into musical interludes (*bailes*) in the theatre.

Thousands of sacred so-called *romances* for three to six voices and accompaniment are extant; they were sometimes interpolated into Matins and sung at the end of a Nocturn in place of the responsory.

There is little evidence to suggest that any kind of *romance* enjoyed a comparable vogue as a song in the 18th century. Works called *romances*, but properly more like villancicos, took on the appearance of cantatas, normally consisting of an instrumental introduction, recitatives, arias and choruses. In the first half of the century the accompaniment was predominantly the organ, basso continuo and two violins; later oboe, horn and other instruments were added. Composers of these cantata-like *romances*, mostly representatives of the Valencian school, include José Pradas Gallen, Pedro Rabassa, Pascual Fuentes and Francisco Morera. Estébanez Calderón, writing in 1847, named 'un romance o corrida' as one of the (presumably traditional) gypsy songs he had heard and seen performed; *romances* sung in 20th-century flamenco style, however, seem to bear no musical relationship to the old type of tune of the Cancionero Musical de Palacio. 20th-century Iberian ballads often have texts that go back as far as the 15th century, though their tunes, with the intervals, rhythms, triplets and cadences characteristic of other 20th-century folksong in the peninsula, are far removed (*see* SPAIN, §II, 3). There are many variants and versions of these 20th-century tunes, which can be grouped into families with interrelationships rather as they can in English balladry. The verse form is still predominantly the octosyllabic quatrain, though the *romancillo* with shorter lines (six syllables or even seven and five) is more in evidence. They are probably as often performed by choirs as by solo voice with guitar accompaniment. *Romances de ciegos* (sung and/or accompanied by a blind man or woman) sometimes retain something of the balanced shape and restraint of the old ballad.

In recent years many ballads have been collected from communities of Sephardi Jews, a people banished from Spain in 1492. The texts are, again, interesting derivatives of 15th- or 16th-century *romances*, yet the tunes are so far removed from the early melodies and so akin to modern Iberian folksong that they point once more to the conclusion that musical traditions are more volatile than literary traditions.
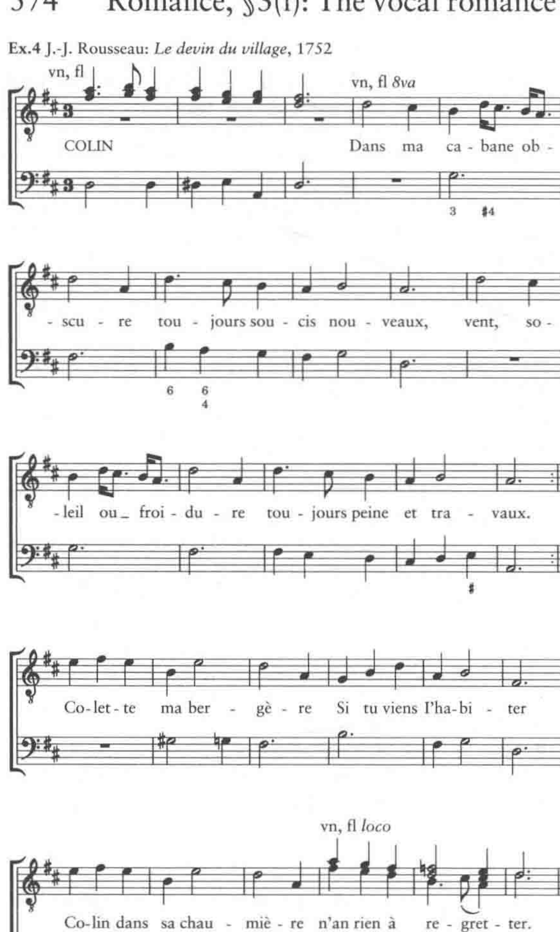
2. LATIN AMERICA. The *romance* was taken to the New World by the first explorers and colonists, and retained its roots in the Spanish form. Many *romances* such as *Delgadina*, *Estaba Catalina* and *Muérete de Elena* survive, and were performed by travelling fiddlers or *payodores* who accompanied themselves on the *guitarrón* (large guitar). Versions of traditional ballads are still sung by the Spanish population in the south-west USA, as are the *décima* (a type of *romance* that uses the octosyllabic verse in ten-line stanzas) and the canción. Variants have been collected in Mexico, Colombia (see Beutler), Venezuela, Argentina, Chile (see Danneman) and Uruguay. Like the old Spanish *romances*, Latin American *romances* often celebrate important events, both sacred and secular, although the religious *romance* prevails today, albeit in a fragmentary manner. The Mexican type shows both a literary and a musical affinity with the Spanish, especially the Andalusian with which it shares the name 'corrido'. Although there are many metrical variants of the Mexican *corrido*, the octosyllabic quatrain is the most common, often with an added refrain (*estribillo*). The major modes are more in evidence than in Spanish ballads, but the melodic structure retains the same resemblance to older liturgical models. In both the Mexican and Andalusian types ternary rhythms are prevalent. The *corrido* is accompanied usually by the guitar, often the harp and, in Jalisco, an instrumental ensemble (*mariachi*) that includes violins. Late 20th-century studies show that the Spanish *romance* tradition is reflected not only in the song repertory of direct descendants of the Spanish population, but also in that of black rural communities that have appropriated the *romance* and incorporated it into their festive traditions (see Friedmann, 1996).

See also CANCIONERO.

3. THE VOCAL ROMANCE IN OTHER COUNTRIES.

(i) France. The French used the term 'romance' in the first half of the 18th century to denote a strophic poem recounting an ancient story of love and gallantry. Essential to the genre were the qualities of naturalness, simplicity and naivety. The earliest definition (*Nouveau dictionnaire de l'Académie françoise*, 1718) suggests a link to the Spanish *romance*: 'Mot tiré de l'Espagnol, et qui signifie une sorte de Poésie en petit vers, contenant quelque ancienne histoire'. In the 1750s the works of the poet F.A. Paradis de Moncrif established the defining features of the genre; his most famous *romance*, *Les constantes amours d'Alix et d'Alexis*, accompanied by a simple, modal 'air languedocien', was cited as a model for the genre by J.-J. Rousseau (*Encyclopédie*, 1765). Rousseau (*Dictionnaire de Musique*, 1768) presented the first primarily musical definition of the term, suggesting that the melody should reflect the qualities of the poem: 'point d'ornemens, rien de maniéré, une mélodie douce, naturelle, champêtre'. One of the most important examples of the new genre is Rousseau's 'Dans ma cabane obscure' from *Le devin du village* of 1752 (ex.4). The strophic form, recurring three-bar phrases, thin texture and narrow range reflect the naive, natural state of the young peasant. Rousseau creates a sentimental mood through expressive devices such as the sudden expansion of the melodic range in the second half and the fuller texture and chromatic harmonic shifts near the final cadence. Mondonville's *Titon et l'Aurore*, composed in the same year, includes a *gavotte en musette* that alternates between major and minor, a common practice in the later *romance*.

The *romance* grew enormously in popularity during the next three decades. The genre's strophic form, unadorned melody, subordinate accompaniment and



Ex.4 J.-J. Rousseau: *Le devin du village*, 1752

simple expression were ideally suited to exploit the vein of sentimentalism in *opéra comique*. *Romances* were composed by the leading *opéra comique* composers of the time, including F.-A. Philidor (*Le sorcier*, 1764), Monsigny (*Le roi et le fermier*, 1762) and Grétry (*L'amitié à l'épreuve*, 1770).

The *romance* also continued to appear in collections for drawing-room performance. In the first printed set, *Recueil de romances historiques, tendres et burlesques tant anciennes que modernes avec les airs notés* (1767), Charles de Lusse distinguished between three types: *romances historiques*, *romances tendres* and *romances burlesques*. Other notable collections include *Romances d'Arnaud Berquin mises en music par de Blois et Gramagnac* (1776) and *Consolations des misères de ma vie ou Recueil d'airs, romances et duos de J.-J. Rousseau* (1781). These works are distinguished from opera *romances* by their limited accompaniment (unaccompanied or basso continuo only) and by the frequent use of eight or more stanzas (Rousseau's *Pour quoi vompre* has 29). J.-P.-G. Martini's *Plaisir d'amour* (1783/4) is often cited as a landmark in the development of the *romance*: it has a realized accompaniment, and the normal strophic form is replaced by a rondo pattern, which became increasingly popular in the 19th century. By the end of the 1780s the sentimental *romance* was very fashionable, especially at the court of Marie Antoinette, who is credited with the composition of the *romance Ah s'il est dans mon village*.

With the advent of the Revolution the *romance* changed rapidly. The charm and sentimentality of Rousseau's conception were replaced by patriotism (Gossec's *Ode sur l'enfance*), reflection of current events (François Devienne's *Romance patriotique sur la mort du jeune Bara*), tragedy (*Marie Stuart*, by Martini) and terror (*La mort de Werther*, by L.-E. Jadin). A new and freer lyricism developed, and the accompaniment, generally indicated for 'piano, harp or guitar', became more elaborate. By the turn of the century there was a continuous flow of these songs, affirming their immense popularity. Leading composers of the genre include Gossec, Méhul, Rodolphe Kreutzer, C.-H. Plantade, P.J. Garat and Boieldieu. One indication of the extent of *romance* production is the appearance of ten volumes of *romances* entitled *Collection de morceaux de chant, extraits des meilleurs acteurs avec accompagnement de guitare* published in Paris in the early 19th century. Although the *romance* was well received by the general public, many contemporary critics held the genre in complete contempt. The *romance* continued to appear in *opéra comique*, especially in the works of Méhul (*Joseph*, 1807, contains two excellent examples), Cherubini, Boieldieu and Auber. As the century progressed operatic settings became more elaborate, often including choruses and exploiting orchestral colour. The extensive ornamentation in Rossini's 'Sombre forêt' from *Guillaume Tell* (1829) exemplifies an attempt to dramatize the *romance*.

After 1830 the *romance* as a song type began to give way to the more dramatic *mélodie*. Several attempts to dramatize the *romance* (such as *Le songe de Tartini* which contains a virtuoso violin part) were unable to revitalize the genre. The most successful composers during this period were Antoine-Joseph Romagnési, Pauline Duchambge, Auguste Panseron, Loïsa Puget and Francesco Masini. In 1846 Romagnési suggested the following classifications for the *romance*: *romances sentimentales*, *mélodies reveuses et graves*, *chants héroique et fortement rhythmés*, *romances passionnées et dramatiques* and *chasonettes*. The broadening application of the term during the Second Empire (1851–70) meant its dissolution as an independent genre, and the term 'romance' soon became interchangeable with 'chanson' and 'mélodie'. Of the composers who continued to produce these works in quantity, Lamartine and Monpou were the most outstanding. Other leading 19th-century composers who used the term include Berlioz, Gounod, Bizet, Saint-Saëns, Lalo, Duparc and Fauré. Since 1870 the term has been applied to a variety of works with no common form or expression, but characteristic traits (such as references to the troubadours, old Spanish or pre-revolutionary French settings, amorous adventures, simplicity and lyricism) survive.

(ii) Germany. French influence on the German Romanze in the 18th century was considerable; the earliest German examples imitated the strophic form, simple melodies, phrase structure and harmonies of the Parisian models. Elements of folksong were also assimilated, the Romanze giving a distinctive German character. The term 'Romanze' was introduced in 1756 with the publication of three poems by J.W.L. Gleim. The earliest published collections of poems, *Romanzen mit Melodien, und einem Schreiben an den Verfasser derselben* (Friedrich Lowen, 1762) and *Romanzen mit Melodien* (Daniel Schiebeler,

1767) were both set to music by J.A. Hiller. Other 18th-century Romanze composers include Johann André, G.W. Gruber, F.W. Weis, C.G. Neefe and E.J.B. Lang. The folk quality of the Romanze was ideal for expressing simple sentiments, and it soon became a standard feature in Singspiel, as in Hiller's popular 'Als ich auf meiner Bleiche' in *Die Jagd* (1770), which attained an extraordinary level of popularity. After 1770 most German comic operas contained between one and three Romanzen, although they were less common in Viennese comic opera. Romanze texts often suggested ancient or exotic places. Mozart exploited this element in Pedrillo's Romanze in *Die Entführung aus dem Serail* with its modal features and pizzicato accompaniment, suggesting a Spanish guitar.

Many of the leading German poets, such as Herder, Goethe, Schiller and Tieck, provided Romanze texts, and settings of their works often appeared in collections, such as *Göthe's Lieder, Oden, Balladen und Romanzen* by J.F. Reichardt (1809) and *Lieder, Balladen und Romanzen von Göthe* by Peter Grönland (1817). The terms 'Romanze' and 'Ballade' were frequently interchanged, and even contemporary theorists had difficulty in differentiating them. One proposed distinction was a matter of emphasis: the Ballade maintained an epic character, as the story was the essential feature; the Romanze, though less dramatic and lyric than the lied, placed more emphasis on musical elements, especially the vocal line. The Ballade also had the character of a gloomy, northern European work, while the Romanze had that of a warm love poem from southern Europe. Settings of *romances* with French texts and Romanzen with both French and German texts were published sporadically throughout the 19th century. Among the works bearing these designations are Beethoven's *Que le temps me dure* (text by Rousseau), Schubert's *Sah' ein Knab* and *Das Wasser rauscht*, and Wagner's *Mignonne, allons voir* and *Adieux de Marie Stuart*. Many 19th-century stage works contain two or three Romanzen. A common feature is the alternation of major and minor sections, as exemplified in Schubert's 'Die Vollmond strahlt' from *Rosamunde* (1823). Gruesome texts ('Ein Vampyr nimmt wohl die Gestalt von jedem Menschen auf' in Lindpainter's *Die Vampyr*, 1828) and effective use of orchestral colour ('Nero, dem Kettenbund' in Weber's *Der Freischütz*, 1821) also became prevalent characteristics of the operatic Romanze. Like the French *romance*, the term 'Romanze' lost any specific formal meaning in the 19th century: strophic, rondo, *ABA* and through-composed patterns were all common.

(iii) Other countries. The term appears frequently in Italy and Russia. In Italian tragic operas of the early 19th century, 'romance' was a common title for short arias in a slow tempo. Examples can be found in the works of Bellini (*I puritani*, 1835), Donizetti (*L'elisir d'amore*, 1832) and Verdi (*Il trovatore*, 1853). Expanded *romances* appeared in later works by Verdi, Ponchielli and Puccini before the genre vanished with the advent of the continuous musical flow of *verismo*. At St Petersburg, where Parisian manners were much admired, the *romance* was cultivated in the 18th century both in French comic operas and as a song type. In the 19th century settings of poems by Pushkin were common, and composers in the genre included Glinka. Because of the loose application of the term it is difficult to specify how many works were composed, but in general, lyricism and folk qualities were important elements. Many later Russian composers, including Tchaikovsky, Rachmaninoff and Shostakovich, continued to use this title. English composers, preferring 'ode' and 'ballad', rarely employed the term.

4. The instrumental romance. The simplicity, lyricism and form of the vocal *romance* were easily adapted to instrumental composition. In the 18th century the term was most frequently applied to slow movements with a rondo, *ABA* or variation structure. Gossec's Symphony in E♭ op.5 no.2, written for Paris in 1761 or 1762, contains the first known appearance of such a movement in a symphonic work; Dittersdorf is credited with introducing it to Vienna in his Symphony in E♭ op.7 no.1 (1773). The variation structure, as exemplified in Haydn's Symphony no.85 in B♭, 'La reine', was most popular in French symphonies and in the *quatuor concertant*. In Germany, instrumental Romanzen in *ABA* and rondo forms were common and appeared in a variety of genres: Hoffmeister's String Quartet op.14 no.2, Mozart's Serenade K525 (*Eine kleine Nachtmusik*) and, in the 19th century, Schumann's Symphony in D minor.

The first solo instrumental *romance* was composed by the violinist Pierre Gaviniès in about 1760, and the term became a common title for the slow movements in his sonatas and concertos. The genre flourished in the violin and cello schools centring on Paris well into the 19th century, with numerous examples composed by violinists including Viotti, Rode and Kreutzer. Beethoven employed this form in three single-movement works, *Romanze cantabile* for piano, flute, bassoon and orchestra and two Romanzen for solo violin and orchestra, opp.40 and 50. The latter works, both in rondo forms, are models of the balance between lyricism and virtuosic display that can be found in later works, such as the slow movement of Wieniawski's Violin Concerto no.2. Both European and American violinists continued to cultivate the genre up to the end of the century.

The earliest Romanzen for piano solo are the simple tunes in D.G. Türk's *Handstücke für angehende Klavierspieler* (1792–5) and Reichardt's *Kleine Klavier- und Singstücke* (1783). More elaborate settings appeared in southern Germany during the late 18th century, using *ABA* or rondo structures. Variations on a Romanze theme, such as Hummel's *Thèmes variés* and Clara Wieck's *Romance variée*, appeared occasionally in the 18th and 19th centuries. Mozart used the term for the slow movement of his Piano Concerto in D minor K466; its rondo-like structure is highlighted by the return of the simple, unadorned tune after a contrasting section of stormy virtuosity. Other concertos with movements of a similar construction include one of Haydn's for two *lire organizzate* (the movement later reappears in the 'Military' Symphony, no.100), several of Mozart's horn concertos and Chopin's Piano Concerto in E minor. The most frequent application of the term in the 19th century was to small character-pieces with no common formal pattern, for example Schumann's *Drei Romanzen* op.28. In such works the Romanze bears connotations of love or antiquity and is predominantly lyrical. It is this last feature that has remained constant in the wide variety of instrumental Romanzen.

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JACK SAGE/SUSANA FRIEDMANN (1), SUSANA FRIEDMANN (2), ROGER HICKMAN (3–4)

Romancero (Sp.). A collection of Spanish ballads; *see* CANCIONERO and ROMANCE, §1. *See also* JEWISH MUSIC, §IV, 2(ii).

Romance sans paroles (Fr.). *See* SONG WITHOUT WORDS.

Romancillo. A type of Spanish ROMANCE.

Roman de Fauvel. *See* FAUVEL, ROMAN DE.

Romanelli, Luigi (*b* Rome, 21 July 1751; *d* Milan, 1 March 1839). Italian librettist. He was brought up in Rome and as a young man published verse in the Arcadian tradition.

Having had to leave Rome towards the end of the 18th century, he embarked on a period of travel. He settled in Milan, where he became librettist at La Scala, a position he retained for nearly 30 years. During this time he produced nearly 60 librettos; except for a short period (1816–19) during which he wrote five librettos for other theatres and cities, all his works were written for La Scala. Unique among contemporary librettists, he published a collected edition containing most of his texts, eight volumes in all (1832–3). In these he added lengthy prefaces, dealing with his treatment of themes in *melodramma* and the problems he encountered. He served for many years as professor of declamation at the conservatory in Milan.

Many of Romanelli's earlier librettos are comedies and, except for *La pietra del paragone* (1812, Rossini), they tend to be heavy-handed. He responded to the demand for *semiseria* operas in the early 1820s, and in this awkward genre he was rather more successful (e.g. *Elisa e Claudio*, 1821, Mercadante). In his serious work he was typical of the post-Metastasian school in modelling his approach on his illustrious predecessor while lacking that essential clarity and elegance of style. *Fedra* (1820, Mayr) and *La vestale* (1823, Pacini) were among his most successful serious texts. A traditionalist, he inveighed against the use of Romantic plots, particularly those from abroad, but when he himself essayed librettos on such sources, as in his last libretto, *Saladino e Clotilde* (1828, Vaccai), the results were less than satisfactory. His texts are longwinded and cannot always have been gratifying to set; it is interesting that he complained vigorously about the way composers treated his verses.

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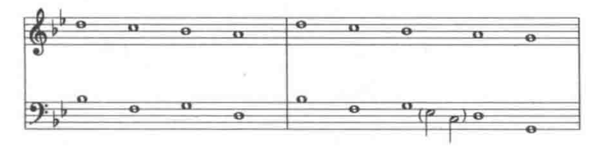
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JOHN BLACK

Romanesca. A melodic-harmonic formula used in the 16th and 17th centuries as an aria for singing poetry and as a subject for instrumental variations. Ex.1 shows the

Ex.1 Hypothetical reconstruction of the romanesca formula



structural notes of the romanesca pattern: a descending descant formula supported by a standard chordal progression whose bass moves by 4ths. This scheme is to be viewed as a flexible framework, rather than as a fixed tune; it provided, though often disguised by elaborate ornamentation, the melodic and harmonic foundations for countless compositions labelled 'romanesca'.

The origin of the romanesca is uncertain. Although the name would seem to suggest a connection with Rome, the earliest extant musical examples are found in non-Italian sources. The term appears for the first time in 1546, in Alonso Mudarra's *Tres libros de musica en cifra para vihuela* (*Romanesca, o Guárdame las vacas*) as well as in Pierre Phalèse's *Carminum pro testudine liber IV*. A set of variations on *Guárdame las vacas*, with no mention of 'romanesca', had appeared earlier in Narváez's *Los seys libro del Delphin* (1538). In 16th-century Spanish collections of instrumental music, the romanesca remained associated with the text *Guárdame las vacas*, the first line of a popular *villancico*, at times indicated simply as *Las vacas* (e.g. Valderrábano, *Libro . . . intitulado Silva de sirenas*, 1547; Pisador, *Libro de musica de vihuela*, 1552; Venegas de Henestrosa, *Libro de cifra nueva*, 1557; Antonio de Cabezón, *Obras de música*, 1578). In Italy, instrumental settings and variations on the romanesca began to appear in the second half of the 16th century, in Antonio di Becchi's *Libro primo d' intabolatura de leuto* (1568), in Antonio Valente's *Intavolatura de cimbalo* (1576) and in various manuscripts, including pieces by Vincenzo Galilei and Cosimo Bottegari (see Palisca, 1969, and Apfel, 1976 and 1977). The relationship between Spanish and Italian traditions has never been adequately explained. For Francisco de Salinas, the melody that the Spanish called *Las vacas* and the melody that the Romans used to sing stanzas commonly called 'romaneschae' differed in metre only (*De Musica libri septem*, 348). The two descant tunes cited by Salinas are identical except for their rhythm; it is likely that the variants are due to the practice of accommodating the romanesca formula to different texts (*Bella citella de la magiorana* in Salinas's example).

Although our knowledge of the 16th-century romanesca depends almost exclusively on surviving examples of instrumental music, in Italy the romanesca seems to have been primarily an aria for singing poetry, especially stanzas in *ottava rima* (the metre favoured for epic poetry), to the accompaniment of the lute or a bowed instrument. Scholars have debated for many years whether the *aria di romanesca* was an ostinato bass or a descant tune. The scant testimonies of the theorists appear to support the descant-tune hypothesis. Like Salinas, Galilei treated the romanesca as a melody by mentioning it among other popular airs, the soprano of which 'principally provides the air, even when six or eight others are singing in harmony' (*Dubbi intorno a quanto io ho detto dell'uso dell'enharmonio*, *I-Fn* Gal.3, trans. Palisca, 1960).

The chord progression of the romanesca is virtually identical to that of the *passamezzo antico* (*see* PASSAMEZZO), with the exception of the opening chord (usually III in the romanesca and i in the *passamezzo antico*). This has generated some confusion about the nature of such formulae, confusion also fostered by the fact that there has been a tendency in modern scholarship to equate these formulae with their bass progressions. In all probability the romanesca, like many other stock tunes and dances of the Renaissance, was defined not by a simple chord sequence but by a complex of elements including metric patterns, reference pitches, characteristic melodic and rhythmic gestures and stylistic conventions tied to performance practice. Although deceptively similar in their bass lines, the romanesca and the passamezzo must have differed in other respects, equally vital to the identification of the genre. A clue may be found in Galilei's *Primo libro della prattica del contrapunto* (1588–91), where the excited sound of the romanesca is compared with the quiet one of the passamezzo. The bass traditionally associated with the romanesca probably represents the standard accompaniment that the tune acquired over the years. It is not to be confused with the aria itself, however. Unfortunately, because of the improvisatory
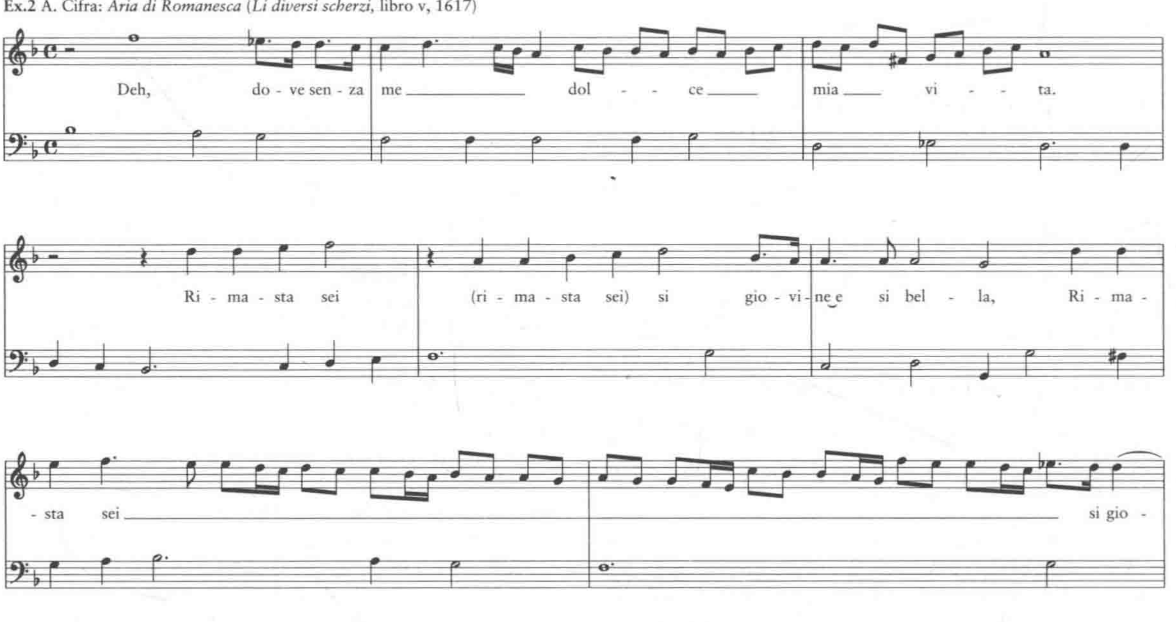
nature of the solo singing over discant formulae, no written examples of this vocal practice are extant.
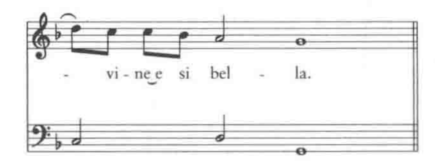
At the beginning of the 17th century the unwritten romanesca tradition entered a new phase. Most of the composers cultivating the new monodic style began publishing solo songs and duets on the romanesca formula, continuing to set stanzas in *ottava rima* (*AB AB AB CC*). Ex.2 shows the first two lines of a romanesca by Antonio Cifra. Each of the four couplets forming the *ottava rima* coincides with a statement of the romanesca formula. Thus the music unfolds as a series of strophic variations, each of which is entrusted with the declamation of two lines. The articulation of the text is further emphasized by the repetition of the second line of each couplet.

Unlike 16th-century instrumental examples, which are characterized by a clear ternary rhythm, 17th-century romanescas are usually noted in duple time. They tend to exhibit some rhythmic ambiguity, however: the phrase structure at times suggests different metrical groupings and the diminutions are often irregular in rhythm (Silbiger). Romanescas for one or two voices appear in most Italian songbooks of the first half of the 17th century, including pieces by Giulio Caccini (1601/2, 1614), D'India (1609), Cifra (1613, 1615, 1617, 1618), Pietro Pace (1617), Francesca Caccini (1618), Puliaschi (1618), Filippo Vitali (1618, 1622), Monteverdi (1619), Stefano Landi (1620), Rontani (1622), Banchieri (1626), Severi (1626), Frescobaldi (1630) and P.F. Valentini (1657). Sporadic examples for three and four voices may be found in Cifra (1613), Pietro Pace (1615 and 1616) and Giovanni Valentini (1621). Many of these pieces are titled *aria di romanesca* even though in some cases the vocal part does not seem to follow the romanesca tune. The tendency to isolate and use only the bass line in ostinato fashion may be observed in Sigismondo D'India, who explicitly names one of his songs 'Musica sopra il basso della romanesca' (*Le musiche da cantar solo*, 1609). Sets of variations for keyboard were composed by Ercole Pasquini (*I-RAc* 545), Mayone (1609), Frescobaldi (1615–37), Michelangelo Rossi (1657), Bernardo Storace (1664) and Gregorio Strozzi (1687); for guitar by Domenico Pellegrini (1650); for ensemble by Biagio Marini (1620), Salomone Rossi (1622, 1623) and Buonamente (1626); and for chitarrone by Kapsberger (1604). Anonymous lute and keyboard sets also survive in several Italian manuscripts (see Apfel, 1976 and 1977, and Silbiger).

Many dances of the 16th and early 17th centuries (in particular gaillards, pavanas and passamezzos, beginning with a gaillard in Attaingnant's *Dixhuit basses dances*, 1530) are structured according to a scheme similar to that of the romanesca. The same scheme occasionally appears also under different titles such as la FAVORITA, FANTINELLA, *La gasparina*, *Ballo del fiore*, *La canella*, *La comadrina*, *La desperata*, *L'herba fresca*, *El poverin*, *Il todeschin* (or *La todeschina*), *Tre damme alla francesa*, *La monella* and *El traditor*, and, in England as *Greenleeves*, *Hewyn anf earth*, *Queen Marie's Dompe* (or simply *Dompe*; *see* DUMP). These may not have been associated with the romanesca, although scholars today tend to connect them. The chordal progression that forms the bass of ex.1 is widely used in the music of the Renaissance and cannot be considered exclusive to the romanesca formula.

Ex.2 A. Cifra: *Aria di Romanesca* (*Li diversi scherzi*, libro v, 1617)





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GIUSEPPE GERBINO

Romani, (Giuseppe) Felice (*b* Genoa, 31 Jan 1788; *d* Moneglia, 28 Jan 1865). Italian librettist. Born into a bourgeois family, he received an excellent legal and literary education in Pisa and Genoa. When it became clear that he would not be appointed to a post at the University of Genoa, he seems to have travelled to France, Spain, Greece and Germany before settling in Milan, probably between 1812 and 1813. His first efforts as a librettist in partnership with J.S. Mayr (in Genoa and Naples, 1813) met with success, and from then on Romani became established as a competent writer of the second rank in the expanding publishing market in Milan during the Restoration. Although he had hardly any contacts with major men of letters, he gained a reputation among musicians and the general public primarily as a librettist, but also as a writer for the classical faction and for various periodicals – until he engaged in fierce polemics with Grossi and Manzoni (1826–7). Between 1823 and 1825 he also had some share in opera management.

During the years 1827–30 Romani's librettos were performed mainly in theatres outside Milan, thanks in part to the widespread and successful productions of operas composed on his texts by Bellini – notably *Il pirata* and *La straniera*. It was in Milan, however, that his collaborations with Donizetti and Bellini in the carnival season of 1830–31 at the Teatro Carcano (*Anna Bolena* and *La sonnambula*) launched the busiest stage of his career. Although he had binding contracts with the impresarios of the principal Milan theatres (first Crivelli, then Gottardi and Visconti di Modrone) in the years 1831–4, Romani accepted a great many of the requests he received from major theatres elsewhere in Italy, setting himself absurd work schedules, on average five or six new librettos a year, which often led to delays, missed deadlines, and quarrels with impresarios and musicians.

Although his earnings as a librettist increased proportionally at that time, the post he accepted late in 1834 at the Savoy court in Turin increased his earnings by 50% and was much more secure: he became chief editor and writer for the ministerial paper *Gazzetta ufficiale piemontese*. This soon prevented him from continuing in his career as a librettist, although he must have thought otherwise when in 1835 he took on commitments which he was then unable to fulfil. After marrying in January 1842 the young Milanese Emilia Branca (later his biographer, often a reliable one in spite of her tendency towards hagiography), he lost his post at the *Gazzetta* in 1849, due to a journalistic mishap on a political level; he later obtained with difficulty a partial reinstatement and the lifelong pension stipulated in his 1834 contract. In the meantime (1850–55) he had revived or written the librettos for three new operas. Increasingly esteemed as the major librettist of his time, he died in 1865 without, however, realizing the project he had many times entertained of a complete edition of his opera librettos.

Among the 34 musicians for whom Romani wrote his 90 known librettos were all the contemporary composers of standing in Italy, including Rossini, Donizetti, Bellini, Meyerbeer, Mayr, Mercadante, Pacini and Vaccai. This was partly due to the fact that opera composers had to succeed in the theatres of Milan, where Romani mainly worked, but it was due mainly to the quality of his libretto structures (clear plots, effective placing of situations, mastery of dramatic tension) and his versification (pithy language, variety of expression, metrical rhythms conducive to musical setting). They outshone the librettos of such contemporaries as Romanelli, Tottola or Rossi and were soon recognized and sought after by impresarios and musicians (as evidenced in records from 1819–23). This would also explain why more than half of his librettos were adapted for new operas, although seldom by Romani himself. For example, there were 11 settings of *Francesca da Rimini*, nine of *Caterina di Guisa*, and eight of *Colombo*.

As was the custom, Romani generally used existing sources as subjects for his librettos – plays, stories from ballets, novels etc. – drawing, almost always, on the French repertory. His texts therefore reflect the successive theatrical and literary fashions current during this period: apart from the tradition of *opera buffa* (gradually declining but still in vogue on Italian stages of the time), Romani used models from 17th- or 18th-century *tragédie* (Corneille, Voltaire), classicized versions of Calderón de la Barca and Shakespeare (*Mennone e Zemira*, 1817; *Rodrigo di Valenza*, 1817, from *King Lear*; *Amleto*, 1822), *mélodrames* from Parisian boulevard theatres (particularly for *semiseria* operas: *Margherita d'Anjou*, 1820, from Pixérécourt; *Amina, ovvero L'innocenza perseguitata*, 1824, from Ducange), and historical and sensational works by Romantic authors (Hugo, Byron, Bis, D'Arlincourt). However, his classically based literary ideas never changed. The modifications required by operatic conventions of the early 19th century – the pre-eminence of the major characters and strong solo or ensemble situations – married well with Romani's narrative and dramatic conceptions. These always centred on the need to imitate 'beautiful nature' and illustrate 'human dignity' in works based on great characters, situations and passions, underpinned by well-thought out and elevated 'main action'. It was no coincidence that Romani

praised the historical novels of Scott while denigrating Manzoni's *I promessi sposi* on account of its lower-class leading characters and loose structure.

Romani vainly and confidently advertised himself as a high-class poet (in short, as a new Metastasio), but his work papers show just how competent he was as a librettist, ready to comply with the changing requirements which any new production involved. As he usually drew up his contracts directly with the impresarios (for single librettos or for longer assignments, but hardly ever as a *factotum* poet in residence), for him as for other librettists of the time the structure and characteristics of the group of singers hired, rather than the wishes of the composer, influenced both the choice of plot and the verse-setting itself. At many points in Romani's career we see him shaping the libretto to enhance the movement, gestures and costumes of the singers, and consequently the overall effect of the opera.

Given these customs, the creative relationship between Romani and his musicians was often more distant than is usually thought. In the great majority of cases he provided an accomplished libretto for the composer, usually delivering the text one scene or act at a time. Even major composers such as Donizetti, Mercadante or Vaccai at first did little more than agree the subject with Romani; often engaged elsewhere until a few weeks before the première, they then worked around structural features laid down by the poet. These features would eventually become a live musico-dramatic whole, but even the most brilliant composers (with the exception of Rossini, not to mention more minor ones), were unable to deviate far from the structure.

The close collaboration that Meyerbeer and Bellini chose to have with Romani in the writing of his librettos therefore seems to have been a significant exception. There are indications in Romani's letters from 1821–2 regarding *L'esule di Granata* which suggest that Meyerbeer exerted firm control over the plot of scenes and their internal structure; there are similar indications in letters of the same period between Meyerbeer and Rossi. Documents show that librettos written for Bellini were often the result of shared ideas, even of joint efforts: a comparison of the first edition and autograph excerpts from the libretto of *Norma* (*I-Sac*) shows that both musician and librettist agreed on a number of adjustments to the plot, some structural decisions about the text (some in Bellini's own hand, for example in the first duet between Norma and Adalgisa), and various subsequent alterations to the metre and poetic quality of certain verses.

A large part of the success, both immediate and posthumous, of Romani and Bellini depended on this intensive creative cooperation. It is significant that they quarrelled publicly when their collaboration sank to a more everyday level (over *Beatrice di Tenda*, 1833, because of overwork on the part of Romani), but also that they were reconciled two years later, recognizing their strong artistic links. Destiny dictated that after Bellini's death, the journalist Romani was to live to see some of the librettos written during the last six or seven years of his career consolidating as part of an emerging repertory of durable operas, librettos which gradually became, because of their quality and the music of Bellini and Donizetti, exemplars of a glorious era in the history of Italian opera.

WRITINGS

mel – *melodramma*
melc – *melodramma comico*
melg – *melodramma giocoso*
mels – *melodramma serio*
melss – *melodramma semiserio*
melt – *melodramma tragico*
tl – *tragedia lirica*

La rosa bianca e la rosa rossa (dramma per musica), Mayr, 1813 (Generali, 1818; Genovés y Lapetra, 1831, as Enrique y Clotilde); *Medea in Corinto* (melt), Mayr, 1813 (P. Selli, 1839; Mercadante, 1851); *Aureliano in Palmira* (dramma serio per musica), Rossini, 1813; *Atar* (mels), Mayr, 1814 (Coccia, 1820; A.L. Miró, 1836); *Il turco in Italia* (dramma buffo per musica), Rossini, 1814; *Le due duchesse* (dramma semiserio per musica), Mayr, 1814 (F. Celli, 1824); *L'ira d'Achille* (dramma serio per musica), G. Nicolini, 1814; *La testa di bronzo* (mel eroi-comico), Soliva, 1816 (Mercadante, 1827; G. Fontemaggi, 1835; V. Mela, 1855)

Maometto (melt), Winter, 1817 (F. Stabile, 1836, as Palmira); *Mennone e Zemira* (dramma per musica), Mayr, 1817; *Rodrigo di Valenza* (mels), Generali, 1817 (F. Orlandi, 1820; F. Chimeri, 1845, as Elmonda di Valenza); *La gioventù di Cesare* (mel eroicomico), Pavesi, 1817; *Le zingare delle Asturie* (melss), Soliva, 1817; *Adele di Lusignano* (melss), Carafa, 1817 (Carnicer, 1819); *I due Valdomiri* (mels), Winter, 1817; *Gianni di Parigi* (melc), Morlacchi, 1818 (G. Speranza, 1836; Donizetti, 1839); *Il finto Stanislao* (melg), Gyrowetz, 1818 (Verdi, 1840, as Un giorno di regno)

Il barone di Dolsheim (mel), Pacini, 1818 (F. Schoberlechner, 1827); *Danao* (tl), Mayr, 1818 (Persiani, 1827, as Danao re d'Argo); *Gl'Illinesi* (mels), F. Basili, 1819 (F. Sampieri, 1823; L. Viviani, 1826, as L'eroe francese; F. Strepponi, 1829; P.A. Coppola, 1835; F. Gomez, 1845, as Irza); *Clemenza d'Entragues* (azione eroica per musica), V. Trento, 1819; *Il falegname di Livonia* (mel), Pacini, 1819; *Il califo e la schiava* (mel), Basili, 1819 (G. Quarquarini, 1842); *Bianca e Falliero* (mel), Rossini, 1819; *Vallace* (mels), Pacini, 1820

La sacerdotessa d'Irminsul (mel eroico), Pacini, 1820; *I due Figaro* (mel), Carafa, 1820 (G. Panizza, carn. 1824; D. Broglialdi, 1825; Mercadante, 1835; Speranza, 1839); *Margherita d'Anjou* (melss), Meyerbeer, 1820; *Donna Aurora* (melc), Morlacchi, 1821; *La voce misteriosa* (melss), G. Mosca, 1821 (C. Mellara, 1823); *Atalia* (dramma sacro per musica), Mayr, 1822; *L'esule di Granata* (mels), Meyerbeer, 1822 (G. Tadolini, 1827, as Almanzor); *Adele ed Emerico* (melss), Mercadante, 1822; *Chiara e Serafina* (melss), Donizetti, 1822 (Mazzucato, 1840, as I corsari)

Amleto (melt), Mercadante, 1822; *Chi fa così, fa bene* (melg), F. Strepponi, 1823; *Abufar* (mel), Carafa, 1823 (M. García, 1827, as El Abufar); *Francesca da Rimini* (mel), Strepponi, 1823 (L. Carlini, 1825; Mercadante, 1828; M. Quilici, 1829; G. Staffa, 1831; G. Fournier, 1832; G. Tamburini, 1835; E. Borgatta, 1837; F. Canneti, 1843; Sassaroli, 1846; G. Franchini, 1857, as Francisca de Rimini); *Egilda di Provenza* (mel), Pavesi, 1823 (J. da Costa, 1827); *Amina* (melss), Rastrelli, 1824 (D'Antoni, carn. 1825; with A.L. Tottola, C. Valentini, 1825)

Elena e Malvina (melss), Soliva, 1824 (A. Carnicer, 1829; F. Schira, 1832; G. Mazza, 1834; E. Vignozzi, 1835); *Il sonnambulo* (melss), Carafa, 1824 (L. Ricci, 1830; Valentini, 1834; Port., Miró, 1835; S. Agnelli, 1842, as Il fantasma; Persiani, 1843, as Il fantasma); *Gli avventurieri* (melg), G. Cordella, 1825 (L.F. Rossi, 1835; Valentini, 1836; Buzzolla, 1842; Cagnoni, 1850, as Amori e trappole); *Giulietta e Romeo* (tragedia per musica), Vaccai, 1825 (E. Torriani, 1828; Bellini, 1830, as I Capuleti e i Montecchi); *Il montanaro* (melc), Mercadante, 1827 (P. Campiuti, 1832, as L'incognito; G.B. Cagnola, 1854, as Il podestà di Gorgonzola)

La selva d'Hermanstadt (mel), F. Frasi, 1827; *Il pirata* (mel), Bellini, 1827; *Gastone di Foix* (mels), Persiani, 1827 (F. Mirecki, 1844, as Cornelio Bentivoglio); *Il divorzio persiano* (mel), Generali, 1828 (Strepponi, 1831, as L'ullà di Bassora; G. Gerli, 1834, as Il pitocco); *I saraceni in Sicilia* (mels), Morlacchi, 1828 (D. Nicelli, 1829, as Il proscritto di Messina; Persiani, 1829, as Eufemio di Messina; Carnicer, 1832, as Eufemio di Messina; A. Curmy, 1843, as Il proscritto di Messina; A. Agostini, 1858, as Il rinnegato)

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ALESSANDRO ROCCATAGLIATI

Romani, Stefano (*b* Pisa, 2 Feb 1778; *d* after 1850). Italian composer. He studied composition at the Turchini Conservatory, Naples, with Tritto and Sala. In Carnival 1800 his opera *Il fanatico per la musica*, a one-act *dramma giocoso*, was performed at Florence, and later he composed two others, *I tre gobbi* (Pisa, *c*1810) and *L'isola incantata* (Livorno, 1815). From 1812 until his retirement on 31 May 1850 he was *maestro di cappella* at the church of the Cavalieri di S Stefano, Pisa, where some of his sacred music is preserved, including eight masses, a requiem (1824) for four voices and orchestra, seven responsories, three Lamentations, hymns, versets, graduals and motets. Two masses in concerted style for voices and instruments, one dated 1819–23, are divided into numerous sections to facilitate performance in alternation.

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FRANCO BAGGIANI

Romania [Roumania, Rumania] (Rom. România). Country in south-east Europe. Modern Romania corresponds roughly to the Roman province of Dacia (106–271 CE), and its people are of Latin stock. After the withdrawal of the Romans the area was successively overrun by Goths, Huns, Bulgars, Slavs and, in the 15th and 16th centuries, Turks. Romania was formed in 1859 by the unification of Wallachia and Moldavia, to which Transylvania, formerly part of the Austro-Hungarian Empire, was added in 1918. It became a people's republic in 1947 and a socialist republic in 1965. An uprising in 1989 led to the establishment of a non-communist administration.

I. Art music. II. Orthodox church music. III. Traditional music.

I. Art music

1. Before 1800. 2. Nationalism. 3. Since 1945.

1. BEFORE 1800. There were Greek colonies in Pontus in ancient times, and the whole of present-day Romania was part of Trajan's empire. The area then gained its religious institutions and practices from the Byzantines, and music flourished at the monastery schools of Putna, Neamţ, Suceava, Bucureşti (Bucharest), Tîrgovişte and Curtea de Argeş. Among important musicians were, in the 15th and 16th centuries, the *protopsaltēs* Evstatie of Putna (author of a songbook at Putna dated 1511), Ioasaf and Dometian Vlahul, in the 17th and 18th centuries, Filothei Sin Agăi Jipei (whose *Psaltiche romunească*, with texts in Romanian, dates from 1713), Şerban and Radu Braşoveanul, and in the 19th century Macarie Ieromonahul, Anton Pann, Dimitrie Suceveanu and Ion Popescu-Pasărea.

The influx of Western European music began in the 14th century, with the arrival of organs in Catholic churches in Transylvania and the Banat. The Transylvanian Valentin (or Bálint) Bakfark (1507–76) was a lutenist of international repute and activity. Towards the end of the 16th century Italian music began to be favoured at the court of Karlsberg (Alba Julia), and there were centres of Western music too at Kronstadt (Braşov) and Hermannstadt (Sibiu). Musicians who worked there included Hieronimus, Georg Ostermayer, Gabriel Reilich (?1630–77), Daniel Croner (1656–1740) and Petrus Schimert (1742–85), the last a Bach pupil who was conductor and organist at Hermannstadt. An important early collection of Protestant music is *Odea cum harmonis* (Kronstadt, 1548); the Catholic tradition too continued.

Johann Sartorius (1712–87) and his father, also Johann, were responsible for numerous lieder and cantatas, and instrumental academies began to perform around this time.

Meanwhile the southern and eastern bulk of Romania was under Ottoman rule, and musical life was affected accordingly. Dimitrie Cantemir (1673–1729) was a virtuoso on the tambura, composer of *maqāmāt* and theorist of Ottoman music.

2. NATIONALISM. In the early 19th century, after the withdrawal of the Turks, Romanian composers began to look west, and to create piano pieces based on folk melodies. The musicians concerned included Philipp Caudella, François Rouzischi, Ion A. Wachmann and Carol Miculi, while Alexandru Flechtenmacher wrote works for the theatre. Then in the second half of the century, the Romanian national school entered full strength, buttressed by new institutions and specialist magazines. The Teatrul Italian opened in Bucharest in 1843, and conservatories were founded in Cluj (1825), Iaşi and Bucharest (both 1864). In 1868 Eduard Wachmann established a symphony orchestra in Bucharest, the Societatea Filarmonică, and in 1885 George Stephănescu created the Opera Română, also in the capital. (A similar venture started in Cluj in 1920.)

The composers of this period, all born in the 1840s and 1850s, followed a common practice of using folktunes in works of western European style and genre. Stage works included Alexandru Zissu's opera *Magdalena* (1861), Ciprian Porumbescu's operetta *Crai nou* ('The New Moon', 1882) and Eduard Caudella's opera *Petru Rareş* (1889). Stephănescu's Symphony in A (1869) has the distinction of being the first Romanian symphony. Among choral works are Iacob Mureşianu's oratorio *Mănăstirea Argeşului* ('The Argeş Monastery', 1884) and compositions by Gheorghe Dima and Gavriil Musicescu. Constantin Dimitrescu wrote seven string quartets.

Thus the ground was laid for the work of George Enescu (1881–1955), who followed his predecessors in such early pieces as his *Poema română* (1898) and two *Rapsodia română* (1901) but went on to expand his stylistic range enormously, while continuing to draw on Romanian folk music (for example in his Third Violin Sonata of 1926 and Oedipe). His example, and his direct stimulus, contributed enormously to the 20th-century development of Romanian musical life.

During this time Romanian musicians began to exert themselves in many directions. Conductors included George Georgescu, Jonel Perlea and Constantin Silvestri; there were the pianists Dinu Lipatti, Clara Haskil and Valentin Gheorghiu; among singers were Hariclea Darclée (the first Tosca), Traian Grozăvescu and Viorica Ursuleac (the creator of several Strauss roles); and there was a renaissance of Romanian musicology, especially in the study of folksong and old sacred music, spearheaded by Constantin Brăiloiu, T.T. Burada, I.D. Petrescu, George Breazul and M.G. Posluşnicu (and also Bartók in the field of ethnomusicology). In 1913 the Enescu Prize for composition was founded, followed in 1920 by the Society of Romanian Composers, and the appointment of Alfonso Castaldi as composition professor at the Bucharest Conservatory encouraged such younger composers as Ion Nonna Otescu, Alfred Alessandrescu, Filip Lasăr and Marcel Mihalovici.

With Enescu an international figure, the period between the wars was dominated within Romania by a group of composers, all of them drawing on folk music. Sabin Drăgoi was responsible for the psychological music drama *Năpasta* ('The Calamity', 1928) and Marţian Negrea for the opera *Marin Pescarul* ('Marin the Fisherman', 1932), as well as symphonic suites that are descriptive and modal in character. In his ballets *La piaţa* ('The Marketplace') and *Intoarcerea din Adâncuri* ('Returning from the Depths') Mihail Jora brought to life subtle and vibrant characters with a touch of the grotesque and dramatic. Dimitrie Cuclin and Mihail Andricu composed numerous symphonies of traditional form, with a sensitive handling of folk particularities. Lipatti, more famous as a pianist, was also a member of this composing school, his works including the suite *Şătrarii* ('The Gypsies'). Theodor Rogalski's music abounds in caricature, while Paul Constantinescu's oratorios are marked by Byzantine melody. Also important are such other works of Constantinescu as his Simfonia in D flat and musically forward-looking opera *O noapte furtunoasă* ('A Stormy Night').

3. SINCE 1945. After World War II the network of institutions grew considerably. All the major urban centres came to have orchestras and opera companies; the audience grew in numbers and sophistication, and growth was prompted at the conservatories in Bucharest and Cluj-Napoca. The Society of Romanian Composers was transformed in 1949 into the Union of Composers and Musicologists, under new leadership and with a new aesthetic programme. Socialist realism was enforced, and many foremost musicians – including Enescu, Perlea, Lipatti and Silvestri – preferred exile. The composers who remained were constrained (Cuclin), marginalized (Jora) or called to account under humiliating circumstances (Andricu). But despite the oppression, new composers joined the ranks, among them Ion Dumitrescu, Sigismund Toduţă, Zeno Vancea, Gheorghe Dumitrescu, Alfred Mendelsohn and Tudor Ciortea.

In the 1960s a younger generation arrived, with a more modernist viewpoint, and some were able to study at Darmstadt. This new wave included Anatol Vieru, Pascal Bentoiu, Teodor Grigoriu, Stefan Niculescu, Tiberiu Olah, Cornel Tăranu, Aurel Stroe, Wilhelm Berger, Adrian Raţiu, Dan Constantinescu, Dumitru Capoianu and Myriam Marbe. Others, such as Liviu Glodeanu, Mihai Moldovan, Dan Corneliu Georgescu, Nicolae Brînduş and Ede Terény, continued to base their work on folk music. Later composers, coming to maturity under conditions of greater political and aesthetic freedom, include Octavian Nemescu, Costin Miereanu, Adrian Iorgulescu, Călin Ioachimescu, Doina Rotaru, Dan Dediu, Liviu Dănceanu and Adrian Pop.

Musicology has also flourished since 1945, in the work of Romeo Ghircoiaşiu, George Bălan, Viorel Cosma, Vasile Tomescu, Gheorghe Firca, Tiberiu Alexandru, Emilia Comişel, Gheorghe Ciobanu and Barbu Bucur Sebastian among others. Prominent performers have included the conductors Sergiu Celibidache, Sergiu Comissiona and Christian Badea, the pianist Radu Lupu, and the singers Ileana Cotrubas and Viorica Cortez. Roman Vlad and Marius Constant are among composers of Romanian origin to have made their careers abroad.

With the coming of capitalist democracy in 1989, Romanian music entered into a new epoch. Composition

was not much altered, since ideological bonds had long been relaxed, but institutions had to adapt to new ways, sometimes with difficulties. Nevertheless, there was optimism, as signalled by the foundation of the New Music Week in Bucharest each May.

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II. Orthodox church music

1. Historical background. 2. Chant tradition.

1. Historical background. The Romanian's Dacian ancestors began to convert to Christianity during the first centuries CE through contact with Greek missionaries and after the Roman conquest and occupation. However, it was not until the 14th century that the organization of the Romanian Church (like the state) was complete; its model was the Bulgarian Church, whose own organization reflected that of the Byzantine Empire. Among Orthodox Christians, the Romanians are the only Latin people, but until the end of the 17th century the language of the Romanian Church was Slavonic (Slavonic and Greek alone were regarded as sacred languages); there is no evidence of the use of Romanian in the liturgy before the 17th century, and the language was not officially permitted until 1863.

In the 14th century Romania was divided into three principalities: Transylvania, Wallachia and Moldavia (they were not unified into a single state until 1918). Although Orthodoxy was the state religion of Wallachia and Moldavia, it was merely tolerated in Transylvania, which had been conquered by Hungary. Nevertheless, supported by the Wallachian and, particularly, the Moldavian princes and metropolitans, Transylvanian Orthodoxy survived both Roman Catholic and Reformed proselytizing and came to symbolize national unity. Very little of Romania's ecclesiastical heritage has survived, however, owing to the appropriation and destruction of monasteries during periods of repression, and a ruling that churches be built entirely of wood. No Romanian Transylvanian musical manuscript from before the 18th century exists.

After the second half of the 16th century, the great impact made by the Reformation on the Saxon population also influenced the Romanians (in particular in Transylvania), stimulating the work that had already begun of translating Slavonic liturgical books, including the oktōēchos (without musical notation), and issuing them in print. Although contact with Wallachia and Moldavia was maintained, the practice of Byzantine chant in Transylvania generally followed oral tradition, which no doubt accounts for the folk influences evident in the music. In Wallachia and Moldavia, Greek and Slav ecclesiastical dignitaries often occupied important positions in the Romanian Church hierarchy, thus allowing direct contact with Constantinople and Mount Athos, the most significant centres of Byzantine chant. Relations became closer after the fall of the Bulgarian and Byzantine Empires, in 1396 and 1453 respectively.

2. Chant tradition.

(i) Monophonic repertory. The Romanian Church adopted the Byzantine rite, whose musical repertory, notation and general development it followed closely. The

texts of notated musical manuscripts were in Greek and Slavonic, although it is not clear why priority was accorded to one or other of these languages (the practice probably varied from one principality or period to another). In all extant manuscripts up to the 18th century, the *Psaltikē technē* (music theory) appears in Greek, no doubt more for the sake of pedagogical precision than linguistic exclusivity. After the 1550s Slavonic fell into disuse in government administration, religious literature and historiography alike. This may explain why the first Wallachian liturgical compositions, which date from about 1400, had Slavonic texts, whereas the 16th-century musical manuscripts from the monastic school of Putna in Moldavia show a noticeable preponderance of Greek texts over Slavonic. The introduction of Romanian into the liturgical chants is attested from the second half of the 17th century. Paul of Aleppo, archdeacon to Patriarch Makarios of Antioch, travelled in Moldavia and Wallachia from 1653 to 1658 and remarked on the bilingualism of the antiphonal chants in metropolitan Romanian churches – Greek on the right lectern, Romanian on the left. The evidence of the chants themselves suggests that the path to linguistic emancipation was by no means straightforward.

The earliest Romanian chants are 20 short *troparia* (called *pripela*) for Orthros (the morning Office) written in about 1400 by Filotei the Monk, former chancellor to the Wallachian voivode Mircea the Old (1386–1418). They were widely distributed both in the Romanian territories and in the Orthodox Slav countries, for Filotei had written the texts in Slavonic and their melodies in accordance with Byzantine tradition. The texts alone have survived, in 24 manuscripts of the 15th to 17th centuries; the melodies were transmitted orally. However, the most remarkable musical phenomenon of the feudal period was the Putna monastic school, which flourished in the 16th century (*see* PUTNA). The manuscripts and original compositions produced in this centre are clear evidence of the high quality of its chants and scriptorium. The names of several copyist-*psaltēs* and three composers are known, including that of Evstatie, *domestikos* and *protopsaltēs*, author of a considerable number of liturgical compositions (*see* EVSTATIE OF PUTNA).

Over the following centuries, an increasing number of manuscripts of sacred music testify to the closeness of Romania's relations with centres of the former Byzantine Empire. *Polychronia* (acclamations) were dedicated to Romanian princes and metropolitans, and the names of copyists and, above all, composers are documented. Among 17th-century composers Giobascos (Iovascu) the Vlach (*fl* *c*1660–*c*1700) was a pupil of Germanos of New Patras and is mentioned later as *protopsaltēs* at the Wallachian court. His compositions were obviously popular, since they continued to be copied up to the beginning of the 19th century.

The most significant figure of the 18th century was Filothei Sin Agăi Jipei, hieromonk at the Wallachian court. He was responsible for the first adaptation into Romanian of the chants for the entire liturgical year. His *Psaltichie rumânească* ('Romanian *psaltikē*') of 1713 gives the melodic versions in use in the Greek Church together with the theory of music in Romanian; some of the author's own compositions are also included. Several complete and partial copies of this work were made before 1821, in particular for the Romanians of Transylvania. Other musicians, such as Mihalake the Moldo-Vlach, through their translations and compositions, further contributed to new developments in the chant. However, the installation of the Phanariote princes by the Sublime Porte – in Moldavia in 1711 and in Wallachia in 1716 – brought an end to this 'nationalist' impulse until 1821.

Towards the middle of the 18th century, Greek and Oriental secular songs began to influence the chant. Liturgical manuscripts from this time reveal the development in style and notation that would culminate in the Chrysanthine reform that began in the early 19th century. This reform was introduced (in Greek) into Romanian territories in 1816 by Petros Ephesios in his school in Bucharest. The first printed books of chant in Chrysanthine notation were the anastasimatarion and doxastarion-triōdion of PETROS PELOPONNESIOS (Bucharest, 1820). Through the work of Macarie Ieromonahul (Makarios the Hieromonk, ?1780–1836) and Anton Pann (1796–1854), pupils of Dionysios Photinos and Petros Ephesios, the Romanian translation of the new repertory and music theory was soon to follow, resulting in the adoption of Romanian as the language of the Church throughout the three principalities. The theoretikon, anastasimatarion and heirmologion were printed in Vienna in 1823; other books appeared during the course of the 19th century, some of them in several editions. Dimitrie Suceveanu (1816–98), Gheorghe Ucenescu (1830–96), Ştefanache Popescu (1824–1911) and Ion Popescu-Pasărea (1871–1943), among others, ensured that the tradition continued. At the same time, there was throughout the 19th century intense activity by Romanian copyists (and sometimes composers), notably at Mt Athos, a centre for cultural exchange where the Chrysanthine system was firmly established.

(ii) Harmonized repertory. In the 19th century, on the other hand, a new and parallel development took place in liturgical chant (in Moldavia through the influence of Russia, and in Wallachia and Transylvania through that of the West), namely, harmonization. At first this involved the arrangement of existing melodies, but original compositions followed that were inspired by Byzantine and traditional folk tunes. Such music entered the repertory of the metropolitan choirs, but also of the choral societies and associations, which became increasingly numerous and active in towns as well as in rural areas from the 1860s onwards. Chant thus spread beyond the confines of the Church: performed at concerts along with traditional songs, it became an active part of the nationalist cultural movement. The sacred element was also to be the inspiration for more complex musical works, including chamber music, oratorios, cantatas and concertos. Among the most representative composers of this tradition were Ioan Cartu, Gavriil Musicescu, Gheorghe Dima, Eusebie Mandicevschi, Ion Vidu, Dumitru Kiriac-Georgescu and Gheorghe Cucu. They were followed in the 20th century by Dimitrie Cuclin, Ioan D. Cirescu, Sabin V. Drăgoi, Nicolae Lungu, Zeno Vancea and Paul Constantinescu, among others.

After 1865, with the introduction into music academies and theological seminaries of harmonized chant and Western notation as a replacement for traditional monophony within the educational repertory, the two systems finally underwent a process of mutual adaptation.

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III. Traditional music

1. General. 2. Dances. 3. Gypsy music.

1. General. Music found in Romanian villages at the end of the 20th century is a mixture of traditional songs (both new and old), religious music (Romanian Orthodox or Greek-Catholic), suburban music, popular musics of native and foreign origin, romantic ballads, choral music for schools and children's songs. The production of these alternates with or overlays the consumption of 'folkloric' music: the official version of the genuine article, broadcast by the media. In recent years the unfettered consumption of these diverse forms has prevailed over the production of traditional music.

Production itself is in large part entrusted to professional musicians, the *lăutari*, the majority of whom are Gypsies. They may be local or may travel from outside the village in order to perform. In everyday life, musical events occur relatively infrequently. Certain events in village life still bring traditional music to the fore. These are *nunta* (marriage), *înmormântarea* (burial), *botezul* (baptism), *colindatul* (wassailing/carol singing), certain fertility rituals related to the starting and finishing of agricultural work, invocation and prolongation of rain and the changing of the seasons. Participants in these events succumb easily to the atmosphere generated by this music, but its influence is felt only as long as the occasion lasts. These ceremonies have obligatory songs with specific significance, performed in places and at moments which are predetermined. There also exist sets of pieces from which people choose, during the more relaxed moments of the ritual, those they consider more appropriate for the situation.

During mourning and the more important Christian holidays (Easter, Christmas and the days of Sts Peter, Paul and Mary) singing was forbidden (now it is simply not recommended practice). By contrast, during many holidays, even if music and dance are not obligatory, they are still considered the most appropriate employment of the villagers' time. Playing instrumental music is reserved almost exclusively for men. Laments are the preserve of women.

Everyone may sing, but only in certain circumstances, depending on age, gender and marital status. Young boys and men sing in the village streets; the girls in the pastures, in gardens, in wedding processions and among themselves; women at their work and singing lullabies to their children; old people, less often, in the home. People remain aware of the norms of musical performance, even if it inconveniences them. It is expedient to know what is required to maintain good relations with the community and to be a villager worthy of respect.

Romanian traditional music is monodic. The only forms of polyophony used in the 18th and 19th centuries have been the drones of the *cimpoi* (bagpipe) and the double flute and that resulting accidentally from unison or antiphonic ritual singing. Villagers make use of groups

of *lăutari*. These groups are known as *tarafuri* (sing. *taraf*, a small ensemble of musicians, with or without vocalists). The *tarafuri* fit their melodies into a Western European influenced harmonic backdrop. They have enriched the relatively limited timbral range of Romanian music with instruments imported, via mostly urban channels, from the East and the West, e.g. the violin, *cobză* (lute) and *ţambal* (zither/dulcimer).

Vocal and instrumental musics are performed separately or in various combinations: e.g. voice with, or alternating with, an instrument (commonly flute or violin); a group of voices (male, female or mixed) and an instrument; and voice or voices with instruments (*taraf*). Alternation and superimposition are possible, through shared structures for both vocal and instrumental musics. It would be unwise to attempt to quantify vocal in relation to instrumental music. It is evident, however, that in the regions in which traditional music is more seriously affected by urbanization, the performance of vocal music has virtually ceased, while the instrumental forms have continued with much greater vigour. Instrumental music has even taken over some of the material previously belonging to vocal music, saving it from extinction. People still use traditional instruments, albeit less often than in the past (see §(iv) below).

The perpetuation of traditional music is greatest in the *tarafuri* and by the *lăutari*. Instrumental music appears to have greater persistence (or inertia), despite the fact that vocal music possesses the advantage of being available to all. In certain areas, however, the use of musical instrument is forbidden during significant moments of a ceremony (to do with marriage, death or agriculture): there the rural community takes on the task of resolving the everyday problems of existence through song.

(i) General characteristics. Romanian music appears to possess features of both Central European areas and the Balkans, retaining, however, its own distinct style. In each of the historical provinces of the country – Muntenia, Oltenia, Dobrudja and the Banat in the south, Moldavia (Moldova) and Bukovina in the east and north-east, the central region of Transylvania and Maramureş in the north-west – people fuse elements representative of regional culture with those of a wider, specifically Romanian, character. The common elements (among which the Balkan ones are prevalent) determine the overall stylistic framework and identity of Romanian music.

In present-day traditional music several historical strands co-exist and intermingle. The older elements are somewhat weakened and are less frequently manifest, but they have a distinct coherence and consistency. They are characterized by the use of closely stepped modes; a narrow melodic range; a limited number of motifs, phrases and movements; and a pronounced variability in the production of melodic figures. New layers of influence have pervaded almost the whole of Romanian traditional music. The music reflects the disintegration of traditional rural communities and the absorption of outside elements, resulting in an urban society which is still in a state of flux.
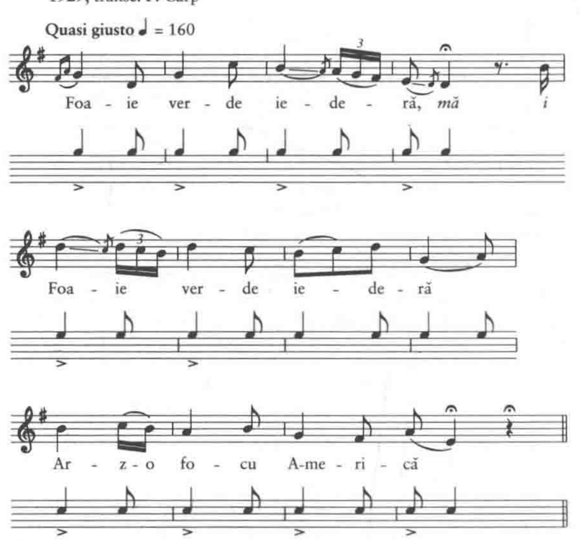
There are strong regional diversities in Romanian music. Each province, region and village exhibits its own stylistic devices, songs and even its own specific genres. This diversification must have happened relatively recently, as the oldest forms (particularly pastoral music and some that pertain to rituals) are more homogeneous. By contrast, regional differences in music of the second half of the 20th century have tended to blur in favour of a new 'unity', the result of generalizing stylistic influences, in turn based on a common origin.

Around World War I, Romanians from the southern Danube area, the Aromanians, settled in Muntenia and Dobrudja. They speak their own dialect and practise a music which is in essence Balkan, with characteristic features. For example, the Aromanian *fârşiroţi* practise a complex vocal polyphony, similar (but not identical) to that used by the peoples deriving from the same cultural area (Albanians, southern Serbs and the Greeks from Ipeiros).
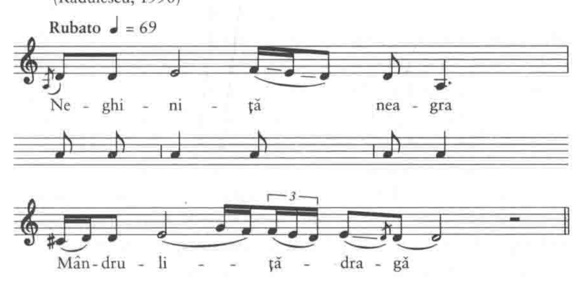
Depending on the function it performs, Romanian music divides into non-occasional and ritual music. These two categories are not clearly delimited. In the majority of situations, a piece of music performs not one function, but a group of functions (in the case of a *colind*, 'carol', its group of functions include propitiation, appeasement, exorcism, social bonding or reinforcement and entertainment). One or more of these functions has a dominant role (in this case of propitiation, appeasement and exorcism). Functions are grouped in a flexible hierarchy (the ritual functions may or may not be dominant) and are always linked to distinct musical forms, building the essential elements of each genre. A particular song, however, is apt to drift from one genre to another.

Both vocal and instrumental music share a fundamental structure which is trochaic octosyllabic. A trochee is a succession of two beats in which the former is accented, but is not necessarily lengthened (ex.1). A second phrasal system, the hexasyllabic, is produced by a succession of three trochees. In practice, however, this occurs rarely and tends to be absorbed into the octosyllabic structure (ex.2). The octosyllable (as well as the hexasyllable) may be preceded, followed or intersected by syllables of completion and/or by refrains (ex.3). The shared structure of vocal and instrumental music means that any vocal

Ex.1 Lyric song from the village of Drăgus, Făgaraş county. Coll. C. Brăiloiu, 1929, transc. P. Carp
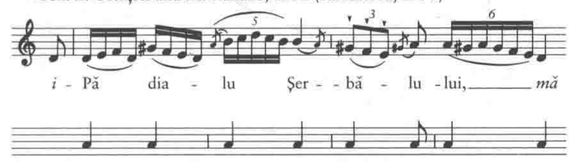


Ex.2 Lyric song from the village of Mohu, Sibiu district (Stoia, 1930) (Rădulescu, 1990)
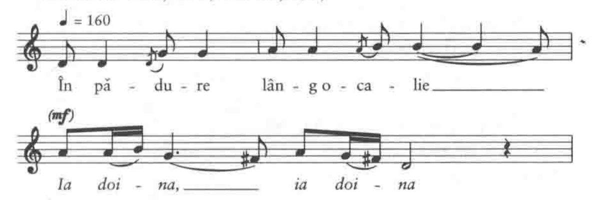


Ex.3

(a) Lyric song from the village Cerişor, Hunedoara district. Coll. E. Comişel and M. Kahane, 1952 (Rădulescu, 1990)



(b) Lyric song from the village of Sâmbăteni, Arad district. Coll. T. Alexandru, 1936 (Rădulescu, 1990)



melody can be played on an instrument and any instrumental melody can be 'vocalized' (through association with texts).

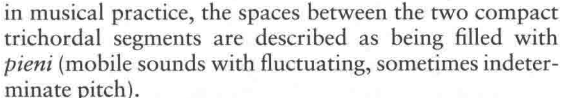
The metric system of eight beats allows text and melodies to detach from each other and recombine, apparently at the whim of the performer. However, this interchangeability is in inverse proportion to the strength of the link between the melodies and verse and the circumstances of the event; in general, ritual melodies and verse are more firmly connected to each other, while those of the occasional class are more 'detachable'.

Possibly the most active force for a musical piece to pass from one genre to another is variability. Like any music of oral tradition, Romanian folk music is not based on written music but on variations and versions of a score in the mind of the performer, a score which he or she reproduces according to an implicit grammar. Romanian variability is manifested through melody, rhythm and timbre (dynamic range and variation of intensity are little used). Generally this variability is most pronounced in the performances of older occasional pieces, often played parlando rubato, and more restricted in the case of newer occasional pieces. Variability allows the structural transformation of melodies, even as far as changing genres.

(ii) Structure. There are two modal systems dominant in Romanian music, both extremely old, possibly with differing origins: the anhemitonic pentatonic and elliptical pentatonic systems (the latter, according to Romanian researchers, came earlier) and an 'uncertain mode', with mobile third, fourth and seventh notes.

Anhemitonic pentatony was identified by Brăiloiu, who postulated that it was universally widespread (1973). He identified it in Romanian music as having a final note on *sol* (ex.4). Brăiloiu's theory attracted attention because,

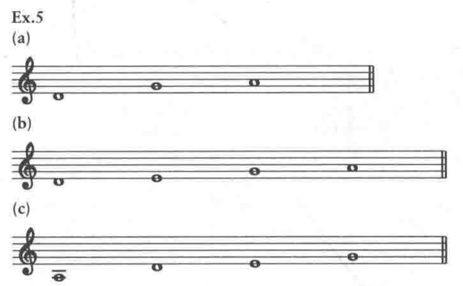
Ex.4



in musical practice, the spaces between the two compact trichordal segments are described as being filled with *pieni* (mobile sounds with fluctuating, sometimes indeterminate pitch).

There are pieces which are based on three or four steps of the anhemitonic pentatonic scale (ex.5). Some of their variants, however, can make use of the whole pentatonic scale, of the uncertain mode or even of Western major and minor scales. The genres that use the pentatonic system and its variants are: the lyric song, the lament, *colind* and other ceremonial songs.

Ex.5



The 'uncertain mode' has several mobile steps in the scale (the third, fourth and seventh, sometimes even the sixth and second). Variations of the same melody can bring to the fore a particular modal version, or, by contrast, generate modal indeterminacy (ex.6). The

Ex.6



uncertain mode lies at the foundation of the *doină*, a large group of lyric songs, many ritual songs and dance melodies. Conventionally notated with the final note as the *re*, the uncertain mode displays some contact points with the pentatonic scale. In practice, the two systems – pentatonic and modal – succeed each other or mix in one and the same genre or even the same piece of music. Both demonstrate affinities with scales and modes from the entire Balkan region and both have in recent years been forced to undergo modifications to adapt to the harmony practised by the *tarafuri*.

Romanian melodies draw on one or other of five rhythmic systems, which co-exist in a state of mutual influence. Three of them, giusto syllabic, *aksak* and the children's rhythm, were defined by Brăiloiu (1973 and 1984). The fourth, parlando rubato, apparently the most complex, has not yet been studied in depth. The last is that of Western European art music.

The giusto syllabic rhythm is founded on two rhythmical units in the proportion 2:1, usually notated as a

Ex.7



crotchet and a quaver (ex.7). The giusto syllabic rhythm predominates in carols, other vocal ritual songs and some laments (see ex.11 below). However, it can also be seen in *cântec* (song), *doină*, epic song, etc., even if there it is clouded by ornamentation and rubato.

The *aksak* rhythm (the term, from Turkish, is accredited to Brăiloiu, 1973 and 1984) is of two rhythmical units, in the ratio 3:2, usually notated as a dotted quaver and a quaver. A musical phrase (vocal or instrumental) strings together four of these elements. Theoretically, these binary *aksak* formulae could combine into numerous eight-beat patterns. However, in Romanian traditional music the bichronic *aksak* formulae are repeatable, which narrows the possibilities for their combination (ex.8). The children's rhythm is born from a metric scheme of eight units

Ex.8

♪ ♪

which covers all the metres found in children's scanning games and dances.

Parlando rubato is an under-researched rhythmic system. It is probably very widespread, like those already mentioned. In Romanian music there are a number of musical pieces whose rubato interpretation is not the result of this distinct rhythmic system but of the relaxation of other rhythmic systems (giusto, *aksak* and divisionary). Parlando rubato predominates in the *doină*, lyric song (in local instrumental or vocal variations), declamatory-prose lament, lullaby and the alphorn signal.

(iii) Vocal music. The vocal register employed by singers depends on the performing circumstances. In public singers prefer to sing in a higher register, which is considered more expressive. In more familiar, intimate surroundings people sing at a lower pitch with the implicit reduction of intensity. Preferences have emerged in certain areas for particular vocal modes and styles. For example, in Oaş (in northern Transylvania) the men, as well as the women, sing at a very high pitch, the actual song being preceded by high-pitched shrieks called *ţipurituri* ('screams'). In the outlying districts of Bucharest some *lăutari* sing with a small, controlled head voice. Others have adopted a vigorous and emphatic style, unusually expressive for Romanian music. In the south and east of Romania – Muntenia, Oltenia, Moldova and Bukovina – one can find, in a romanianized form, many of the vocal styles employed throughout the Balkans and the Middle East.

(a) Non-occasional music. The basic genres of non-occasional music are: the lyric song; *doină* (or long song); dance melody; counting and scanning (rote recitation) songs for children; the epic song; the dirge or lament; and the lullaby (which, although listed here as a non-occasional genre, is in reality on the margin between non-occasional and ritual).
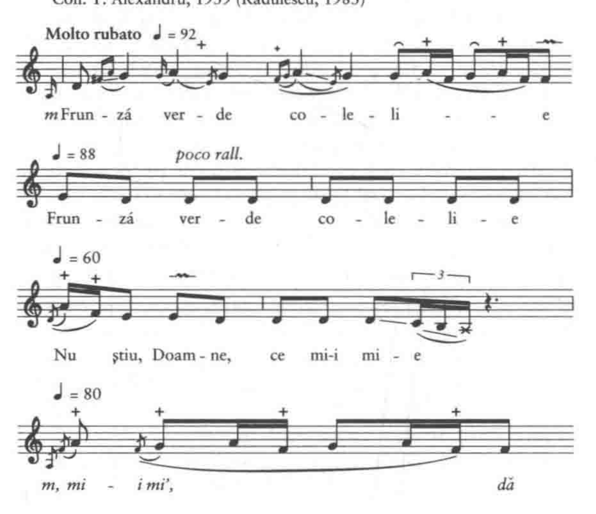
The lyric song is characterized by the number of its potential functions: the number and diversity of situations in which it may be performed; the variety of actual forms of performance (vocal, instrumental, vocal-instrumental, soloist or group); the varied ages of its musical forms; and the diversity of poetic motifs of which it makes use. Themes of the lyric song include love, *dor* (desire, pining, loss), sorrow, alienation and nature.

The musical structure is based on the flexible reiteration of strophes. The strophe contains between two to six different melodic phrase-lines, joined by a pause after the first or second phrase. Older pieces are densely ornamented and evolve freely in terms of rhythm; modern ones are simpler and their rhythms are more precisely measurable. In certain circumstances a lyric song may assume functions which are primarily ritual, at the same time being subject to structural adaptations which move it towards other genres. Its most recent manifestation is the *cântec de joc* (dance song), a heterogeneous but well-represented category which includes vocal song melodies with a dance rhythm, as well as dance melodies adapted for singing. The lyric song is heard throughout virtually the whole country. However, it is probably a relatively newly developed genre which in the last few centuries has gradually replaced the *doină*.

The *doină* is a lyric song, defined musically by its flexible structure, rubato rhythm and dense, complex ornamentation. Brăiloiu termed it the 'long song' (inspired by native terminology). The singer repeats the variable length stanza or strophe, omitting or including phrases at will. These are subject to intense variation of rhythm and melody. As a consequence, in a variation or in different variations of the same *doină*, the stanza or strophe is transformed by compression or expansion by structural, rhythmic and melodic modifications. However great these modifications may be the verse may not transgress the strict order of its components (ex.9): the introduction (an ascending arpeggio of some form); the initial section (a recitative of two adjacent notes); the melodic recitative; the final section (melodic recitative based on the tonic). The dominant themes of the *doină* are love, sorrow and the invocation of nature, even hero-outlaws are occasionally celebrated.

In the past the *doină* was found throughout Romania. Today it survives in Muntenia, Oltenia and to a lesser extent in Bukovina and the north of Transylvania (Năsăud and Maramureş). In the rest of the country its vestiges have been incorporated into the structure of some lyric songs. Most provinces of Romania preserve only one or two *doină* types of stanza. The verses of the lyric songs of a region were versions and variations of a single melody and were known to all the performers of that region.

Ex.9 *Doina* from the village of Corneşti, Gorj district. Coll. T. Alexandru, 1939 (Rădulescu, 1983)



Differences between regions are those of differences to the basic melodic structure.

The best represented *doină* extant today is the *doină de dragoste* (love song) from Muntenia and Oltenia. It is almost exclusively performed by a vocal and instrumental ensemble (*taraf*), by *lăutari* during wedding festivities. *De dragoste* develop during the course of collective improvisations, in a 'dialogue-contest' between the singers of the *taraf*, a dialogue encouraged and appreciated by the wedding party.

Children's scanning songs (counting, incantations, rules of games etc.) have simple melodic lines, often masked by their parlato execution. They come under the children's rhythmic system outlined by Brăiloiu (1973 and 1984).

Epic song (known as *cântec bătrânesc*, 'old person's song', or *baladă*, 'ballad') is found throughout the country in two forms, the 'old' and the 'modern'. Old epic song today survives only in Muntenia and Oltenia, performed particularly by *lăutari*. It is sung at the head table during wedding celebrations, after midnight for the benefit of older dinner guests. It consists of episodes (punctuated by musical interludes), composed from variable length strophes similar to those of the *doină*. The usual elements of the strophe are the introductory, medial and final forms, the melodic recitative and the *recto tono* (or *parlato*) recitative. As recently as the 1950s to 60s the epic song was preceded by an instrumental prelude entitled the *taxim* and the song itself was interrupted by dance melodies or lyric songs. The epic song texts were usually long, their performance taking several hours. Nowadays the average duration of an epic song is 15 minutes. This reduction is due to the omission of the *taxim*, the dance melodies and lyric songs and the elimination of some of the episodes of the tale.

The narratives divide roughly into fantastic, heroic and short-story forms. Many of the core themes of the epics are known throughout the Balkan area and even further afield. An epic song which is considered exclusively Romanian is *Mioriţa* (the confession-testimony of a shepherd who awaits his own murder, accepts his death and envisages the preparation of his burial in the form of a cosmic, hallucinatory wedding).

The amateur versions of the classic epic song are performed vocally or instrumentally on the same occasions as the lyric songs or the *doină*. They are shorter, they have rigid structure and omit the *parlato* recitative. In a given area the relationship between the musical and poetic components of an epic song remains stable over time. The 'modern' epic song is the result of the combination of well-known epic verses with the melodies of carols (in Transylvania), the *doină* (in Muntenia) or other songs (in the rest of the country).

The *cântec de leagăn* (lullaby) is a genre which possesses its own musical structure: a strophe of two to three simple phrases, performed slowly with a free rhythm, sometimes with verse referring to the falling asleep of the child. At the cradle, however, women often also sing melodies from other genres (lyric song, *doină*, etc.) which assume the function of a lullaby.

The *bocet* (lament) is the funeral song performed by women during the first three days following the death of a member of their family. It is performed in the home, at the crossroads, in the courtyard, en route to the cemetery and during the burial. The verse celebrates the deceased, the circumstances of his or her life and death, the relatives gathered around and the journey towards 'the white world'. The lament is also performed on the occasion of visits to the cemetery and on the days designated by the Orthodox Church for the celebration of the dead (e.g. *moşii de vară*, 'the ancestors of summer', *moşii de iarnă*, 'the ancestors of winter', *prima zi de Paşte*, 'the first day of Easter').

There are two forms of lament. The *bocet* of strophic form is built up from the repetition of two or three (maximum) distinct musical phrases. Its poetic text is improvised in the octosyllabic type, on the basis of a set of pre-existing motifs. This form of lament is found in the whole of Transylvania, the Banat, Oltenia, parts of Muntenia, of Moldavia and of Bukovina. Its melodies are characterized by a sober melodic profile, limited range and giusto syllabic rhythm (ex.10). In most of Transylvania each village has its own strophic *bocet* melody.
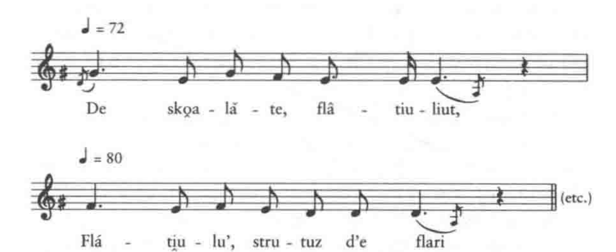
The 'melopeic' (Suliţeanu, 1976) prose or declamatory *bocet* is constructed from prose phrases, half recited, half sung, strung together into a sonorous construction which lacks predictable form. During its performance the melodies and words submit only haphazardly to the octosyllabic metre-rhythm. The declamatory *bocet* is met most frequently in Muntenia.

(b) Ritual song. The category of ritual songs is especially large. It includes those pieces whose significance make their performance obligatory. These can be songs for weddings, burials, the blessing of the new agricultural year (from the ritual *tânjaua*), blessing of the harvest (the *cununa* and *drăgaica* rituals), invocation of rain (*paparuda* and *caloianul*), the driving away of rain, etc.
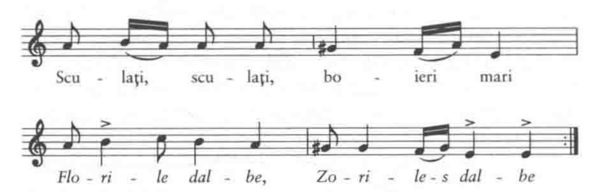
In terms of their musical structure, ritual songs also divide into 'old' and 'modern'. Old ritual songs are performed monodically, or antiphonically, in a group at precise moments of the ceremony. Their melodies are based on a limited number of scales, simple architecture and giusto syllabic rhythm. Each ritual has its own dedicated song, but generally all of them are related in structure. Of them the most formulaic is the *colind* (also called *colindă*, *corind*), a ritual song for expressing good wishes and the exorcism of evil spirits from village households, performed throughout Romania on Christmas Eve. The *colind* is sung by groups, either monodically or antiphonally. In the Maramureş (northern Transylvania), it is accompanied by violins, guitars and drums. The *colind* consists of strophes (which are repeated) which include two to four melodic phrases, sometimes extended by the addition of refrains (some of which are long and metrically complex). They adhere more or less strictly to a giusto syllabic rhythm (ex.11).

The wedding displays the greatest range of ritual songs. For example, the *cântecul miresei* (bride's song), *cântec cul ginerelui* (groom's song), *cântecul bradului* (fir tree's

Ex.10 Lament from the village of Negreşti, Oaş county. Coll. C. Brăiloiu, 1934 (Brailoiu, 1938)



Ex.11 Colind. Coll. G. Breazul (Breazul, 1938)



song), *cântecul steagului nupţial* (song of the wedding banner), *cântecul naşei* (godmother's song), *cântecul găinii* (hen's song) and *cântecul verzei* (cabbage song). These songs display great diversity. In Transylvania some of these songs are still performed by groups of women (only rarely by men). In Muntenia, Oltenia, Moldavia and Bukovina nuptial songs have been entrusted exclusively to the *lăutari* and now bear the imprint of that style.

In the modern ritual songs, obligatory verses become associated with the melodies of other genres: lyric song and dance melodies. In this category there are numerous wedding songs, songs marking the young men's entry into the army etc. An important addition to the category of ritual songs is that of ritual dance (see §2 below). Among these, the most significant are connected with weddings and with *căluş* (the ritual of renewing the agricultural year, performed in Oltenia and northern Muntenia).
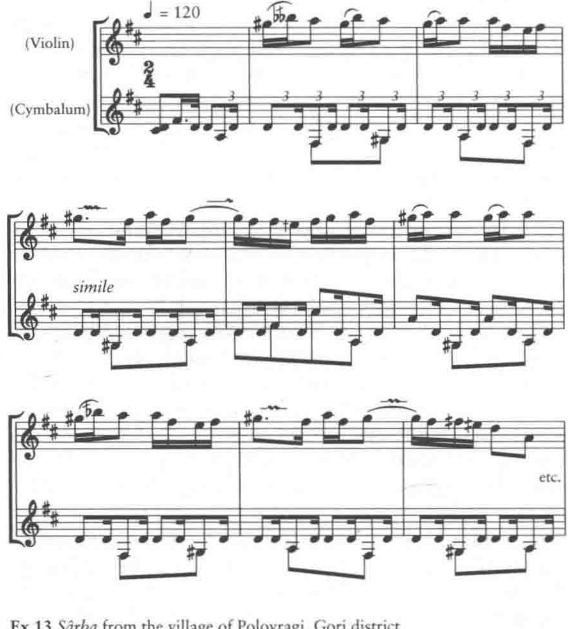
(iv) Dance melodies. *Melodia de joc* ('dance melody') is today the best represented of all genres. The village dance occurs on Sundays and on saints' days from the Orthodox and Greek-Catholic calendars, at weddings and at the closing party of most ritual events and family celebrations. Some male participants emit *strigături* (dance calls), lyric verses recited in octosyllabic metre. The verses of the callers are dance commands, remarks addressed to girls of the village or whatever they please. However, the dance melody can become independent of the choreography of the dance and assume the functions of a lyric song. As such, a melody may then be performed in almost any situation, on the flute, jew's harp, violin or other instrument.

The genre has an impressive number of distinct melodies, the majority being limited to specific regions. These forms fall into a number of metric, rhythmic and choreographic categories, among which the most important are: *hora* (ex.12); *sârba* (ex.13); *brâul*; *geamparaua* (or *geamparale*); *purtata*; *învârtita* (ex.14); and *feciorescul* (see also §2 below).
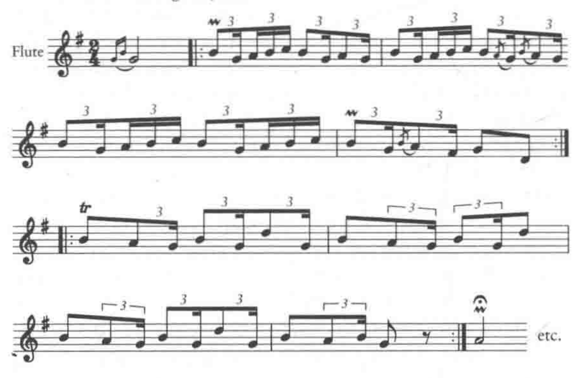
(v) Instruments. Romanians make use of many instruments in the production of traditional music. One of the principal distinctions appears to be whether an instrument is local or of non-Romanian origin. This distinction brings to light important differences in repertory and style of interpretation. In general, older musical forms are more closely associated with local (pastoral or agricultural) instruments, whereas instruments of non-Romanian origin are associated with interpretative differences and more modern styles and pieces.

(a) Instruments of local origin. The *bucium* (alphorn) is a one- to two-metre conical tube with a bell of varying size (called the *tulnic* in central Transylvania, *trâmbită* in Maramureş and Oaş and *bucium* in Moldova). The *semnal de bucium* (alphorn signal) is a rubato recitative, punctuated with notes from the 6th to the 16th harmonic.
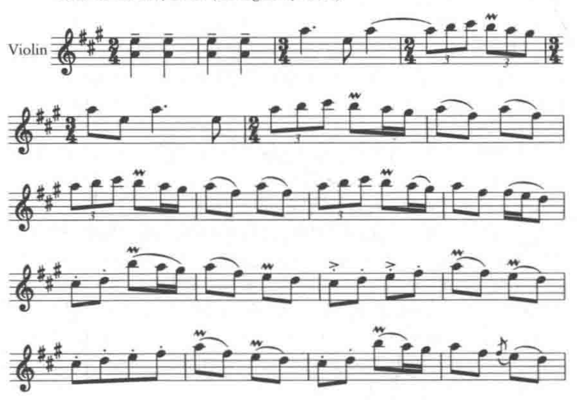
Ex.12 **Hora** from the village of Geabelea, Muscel county. Coll. G. Suliteanu, 1954



Ex.13 *Sârba* from the village of Polovragi, Gorj district. Coll. C.D. Georgescu, 1963



Ex.14 *Învârtita* from Baia Mare, Maramureş county. Coll. B. Bartók, 1913 (Georgescu, 1984)



The signal is usually produced by shepherds for the driving out of evil spirits, driving of sheep out to pasture and their return to the fold, for milking, and to aid the curdling of milk for cheese. In sheep-rearing villages the signal is also used during the funeral ceremony, on the

day of burial and the two preceding days, at the home of the deceased and on the road to the cemetery. In central Transylvania the *bucium* (there called *tulnic*) is played by women. In some areas, it has been replaced by the bugle or other brass instruments of military origin.

Cimpoi (bagpipe) can have one or two chanters and a variable number of finger-holes. The *fluier* (flute or whistle), of which there are 17 varieties, may be single or double, transverse or lateral, open both ends or with one end stopped, with five to eight finger-holes, with no finger-holes (the *tilincă*) and large, small or medium sized (see also KAVAL). Other rudimentary aerophones include the *frunză* ('leaf', pear, plum etc.), *solz de peşte* (fish scale) and *fir de iarbă* (blade of grass).

The *drâmbă* (jew's harp) is an instrument on the verge of disuse. In Maramureş at the turn of the century it was played especially by women. The *buhai* is a friction drum whose sounds are obtained by rubbing a hank of horsehair which passes through a perforated membrane. It is used during the Christmas and New Year festivities.

(b) Instruments of non-Romanian origin. Instruments of Turkish origin used by professional musicians in the south-east of the country include: the *zurnă* (replaced in the 19th century by the *taragot*, a straight, single-reed brass instrument); *dairea* (tambourine); *nai* (panpipes, in the past practically unknown in rural areas); *cobză* (ten-string lute of the 'ud family); *ţambal* (small dulcimer of the *santūr* family, with two possible stringings, 'Romanian' and 'Hungarian'); and *tobă mare* (large drum) also called the *dobă*, in place of which the *lăutari* now use the Western bass drum and/or various other medium-sized drums.

Other instruments of non-Romanian origin came from Western Europe. The *vioară* (violin), sometimes modified, is bought in urban centres or built by local craftsmen. Variations include: the violin without resonating body, which is replaced by a metal horn, used in Bihor (local name *higheghe*); a very high-pitched violin from Oaş, with a small angular bridge; the five-string violin from Maramureş-Chioar; and the violin found in southern Moldova which uses sympathetic resonating strings. A 3-string viola with a small angled bridge, and played with a short, thick bow and the cello and double bass (both called the *gordon* in Transylvania, also sometimes made by local craftsmen) are also widespread. The accordion with chromatic keyboard type is found, as are the clarinet in B♭ and E♭ (the latter are used in folk brass bands). The most recent Western instruments to have been adopted are the trumpet, flugelhorn, tuba and guitar (acoustic and electric), various drums, cymbals and electronic keyboards.

New instruments are constantly being created through the 'improvement' of extant models or their remodelling using modern materials. Examples from recent years include the *buhai*, worked by a crank instead of friction, a set of whistles arranged in a circle all blown with the same breath and a *drâmbă* (jew's harp) with several tines and a form of resonator.

(vi) Ensemble music. The Romanian vocal-instrumental music known as *taraf* originated in the courts of boyars and princes, at wayside inns and in towns, probably towards the end of the Middle Ages. In Muntenia and Moldavia *taraf* music was the preserve (although not exclusively) of Gypsy musicians. In villages they appropriated the music of the locals and began performing for village dances (*hore*), weddings and other celebrations (see §3 below). A *Taraf* is made up of two to eight instruments, among which are: the violin, clarinet, *cobză* (*kobsa*, lute), *ţambal mic* (small dulcimer, in Muntenia and Moldova), a second violin and viola (Translyvania), guitar (Oltenia and Maramureş), drum (Bihor, Banat and Moldova), double bass (most regions) and in more recent times the accordion, electric guitar of various types and the electric organ. In Muntenia, Oltenia and Moldavia one or more of the *lăutari* in the *taraf* (in any event at least the leader, called the *primaş*) is at the same time the vocal soloist of the group.

The predominant genres of the *taraf* are the *cântece* (songs), *doine*, *melodii de joc* (dance melody) and ritual wedding songs (in Muntenia, Oltenia and Moldova). However, the genres to which they have brought a new brilliance are dance music, the classic epic song and the *doină de dragoste*. As villagers have become comfortable with them and have entrusted a large part of their music to the *lăutari*, the *taraf* has become today the principal source of music in the Romanian village.

(vii) State-sponsored 'folkloric' music. With the installation of the communist regime the Romanian state encouraged the establishment of professional folk ensembles similar to those in the USSR. Through its exponents (party activists, cultural educators and conductors), the state oversaw the ideological orientation of the repertory of these ensembles. Their 'folk' style was characterized by rigidity, conformism, ethnic purity, technical perfection and bombast. Their repertory was filled with pieces which were politically 'inoffensive', optimistic and exultantly elegiac towards their country and leader. Folkloric music was widely promoted in all media (including festivals and contests with the declared objective of the exaltation of the communist state). The idea simultaneously gained credence that folkloric music was related to traditional music. After the removal of the communist regime, folkloric music did not perish, rather it was put to use in the promotion of certain nationalist causes.

(viii) Research. The study of Romanian traditional musical culture began at the turn of the 20th century, through the work of T. Brediceanu, D.G. Kiriac and, most importantly, Béla Bartók. In the 1920s and 30s Constantin Brăiloiu, of the Bucharest School of Sociology, laid the foundations of the Society of Composers' Folklore Archive. This quickly became, with his collection of 15,000 cylinders, one of the largest in the world. He subsequently emerged as the leading light of the modern school of folklore. In the West where he settled (1943–58), Brăiloiu continued to conduct systematic and monographic studies which established him at the forefront of European ethnomusicology. Some of his contemporaries and students, remaining in Romania – G. Breazul, I. Cocişiu, P. Carp, T. Alexandru and E. Comişel – number among the founders of the Institute of Ethnography and Folklore in Bucharest, which took over and extended the archives of the Society of Composers. The principal activities of the Romanian folklore school have been monographs, the classification of genres (undertaken in the series Colecţia Naţională de Folclor), organology (T. Alexandru), case studies and the attempted synthesis of regional styles. The Romanian school has distinguished itself particularly for the thoroughness and pertinence of

its fieldwork and its use of musical notation. The newer generation of researchers – M. Kahane, G. Suliţeanu, A. Giurchescu, C.D. Georgescu and S. Rădulescu – have transformed the field of music folklore into modern ethnomusicology. Important ethnomusicological studies have also been carried out in Romania by A.L. Lloyd (UK), A. Briegleb-Schuursma, M. Beissinger, R. Garfias (USA), and J. Bouët and B. Lortat-Jacob (France).

2. DANCES. Romanian dance traditions combine group formations, existent in south Romania and the Balkans with the couple dances historically associated with Central Europe, which are predominant in Transylvania. The dance repertory is almost exclusively instrumental, unlike that of the Balkans where song-dances are still common. The few women's song-dances of central and northern Transylvania are a remnant of dance forms widespread in Europe in the Middle Ages. The main round and chain dance categories are *hora*, *sârba* and *brâu*, each comprised of many types, historically and geographically differentiated. The common *hora* is performed by men and women, holding hands in a circle, which serves ritual functions at weddings, funerals and *căluş*. *Sârba* is a shoulder holding chain dance with a tripodic movement pattern (ex.1 *Sârba*). The *brâu*, originally a men's dance of the Carpathian area, is characterized by a great variety of syncopated movement patterns.

The men's group of jumping dances is an important category comprised of: the shepherds' group dances characterized by stamping steps and heel clicks; leaping dances over sticks (hat, bottle, etc.), which also exists elsewhere in Europe; the particularly energetic and difficult stick dances of the ritual *căluş*; and *fecioreşte* ('lads" dances) of central and south Transylvania, rooted in a common central-east European dance tradition, and characterized by slapping various parts of the legs in a moderate or fast tempo.

The couple dance category is comprised of: the double column *ardeleana* of north-west Transylvania; *purtata*, a circular promenade of central and east Transylvania; and the widespread *învârtita* which combines, in an improvised succession, turning sequences, pirouettes, stamping and slapping movements in syncopated or asymmetric rhythms. Solo dances are primarily represented by zoomorphic and anthropomorphic masked dances performed at New Year.

In southern Romania the village repertory is comprised of some 25 dances, which can be reduced, however, to a few types. Conversely, in Transylvania and Banat three to six dances of the local repertory can represent as many different types. During an event these dances are fused in fixed suites based on historical, social and/or compositional criteria. The relationship between dance and music is primarily of a rhythmic nature. The duple rhythm and syncopation are characteristic of Romanian traditions. The *aksak* rhythms 3 + 2 + 2 or 4 + 3 + 3 may be indigenous and occur in the *brâu* of Banat and *învârtita*. Other asymmetric rhythms such as 2 + 3 (*rustem*), 2 + 2 + 3 (*geampara*), and 1 + 1 + 1 + 2 (*şchioapa*) common in the Danube Valley, are of Balkan origin. They tend to be progressively transformed into ordinary duple and triple rhythms. The simultaneous occurrence of different rhythmic patterns of movement, of the music and of the rhythmically versified shouts, create an exciting polyrhythm. In Transylvania and northern Moldova, dancing is accompanied by shouted or chanted verses (Maramureş, Oaş, Crişana). Some are commands or incitements to dance, others, often improvised, have poetic content.

The relationship between melody and dance is less consistent. Thus a large number of different melodies may accompany one dance type, while one single melody may be played for several dance types. Dances of the Danube Valley are predominantly characterized by a non-concordant or semi-concordant relationship between the dance and the structural units of the music.

Although village dancing has gradually lost its periodicity it is still very much alive in Romania, especially at weddings and on important holidays. The dance tradition is in a constant process of transformation: repertories are reduced and mixed with modern ballroom dances, group formations tend to split in couples, subtle movements and rhythms are simplified while the tempo speeds up. Increased mass media communication and numerous festivals contribute to progressively merge the specific traits of regional styles, and to transform native performers into consumers of staged spectacles.

3. GYPSY MUSIC. The first evidence of Gypsies in Romania dates from the 14th century when Gypsies were either nomadic or serfs belonging to monasteries, nobility or princes. As serfs they were the servants of horsekeepers, blacksmiths, shoemakers, cooks, brickmakers and, later, court musicians. During the period of the 1848 revolution, Gypsies were given their freedom and received property on the outskirts of villages. As a result Gypsy settlements and districts began to appear. At approximately the same time, other members of the nomadic population were ordered to settle down in a fixed place and adopt the life style of the majority of the population. During this process of change, many Gypsies began to lose the ability to speak Romany, their own language. In the cities, from the 15th century onwards, Gypsy musicians were engaged by *meterhanele*, court orchestras, or offered their musical services to inns and small businesses. Professional guilds were formed from the 18th century and by the 19th century, musically gifted Gypsies were recruited into the first Romanian symphony orchestras. In their new environment, Gypsy musicians began to assume the role of professionals providing music by singing and playing instruments, either individually or in *taraf* bands (see §II, 1(vi) above), at weddings, christenings, village dances, other celebrations and ceremonies. A result of this professionalization was the gradual replacement of the monodic instruments specific to rural agrarian and pastoral culture by instruments of Western and Eastern origin acquired in urban centres, leading to the development of harmonic accompaniment with a tonal structure.

The music performed for Romanian, Hungarian and Jewish communities, which has been adopted to a great extent as the main repertory, has been well researched. Many scholars have suggested that Gypsies bring to this public music in which their own distinctive style is strongly evident, at other times less so, depending on the practices of the respective communities. For Romanians, Gypsy *lăutari* (fiddlers) play ritual wedding songs, lyric songs, *doina*, dance music, marches, romantic songs and light music. Gypsies are fond of epic songs, and their creativity and mastery in interpreting this genre is considered unrivalled. At the funerals of young people or musicians (whether Romanian or Gypsy), *lăutari* from Transylvania will play a special *cintari mortesti* (a slow piece with funereal verses).

Little is known about the private music that both nomadic and sedentary Gypsies make only for themselves: in particular domestic and everyday music has not been studied. However, at their own parties, Gypsies usually perform the same types of music as in public. These pieces are interpreted in a *tiganesti* (Gypsy) manner, possibly with verses sung in Romany (usually translated from Romanian) distinguished by a sensuality underlined at times by a style of grandiloquence with rhythmic incisiveness. At the same time, as Lortat-Jacob has pointed out, it is often difficult to make a clear distinction between Romanian (Hungarian, Jewish etc.) and Gypsy music (1994). *Lăutari* have what appear to be two contradictory characteristics: they happily absorb musical innovations (including instruments, melodies and styles), while at the same time conserving older traditional pieces from the older strata of the tradition.

Gypsies form a minority of the Romanian population: the 1991 census statistics reported 400,000 people acknowledging a Gypsy heritage. While the actual number of Gypsies is certainly greater, according to Romanian demographers it is far below the estimated figure of 3 million indicated in some Western reports.

While for the most part Gypsies are subjected to discrimination, the *lăutari* are an exception: considered as the *tigani de matase* ('silk Gypsies'), such status enables them to gain more acceptance, and they are treated with consideration and friendliness in proportion to their professional standing and degree of social integration.

At the beginning of the 21st century Gypsies are more widely encouraged to express their identity. In this climate, the *lăutari* have begun to learn and re-learn Romany, to compose songs with verses in Romany, and to redefine their own particular musical style. Within this process they have shown their strong eclectic and synthetic tendencies, exhibiting a preference for musical elements whose origins lie in the Balkans, the Middle East and the eastern Mediterranean region.

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Romanian letters. *See* SIGNIFICATIVE LETTERS.

Romanina, La. *See* ARCHILEI, VITTORIA.

Romano, Alessandro [Alexander]. *See* MERLO, ALESSANDRO.

Romano, Eustachio. *See* EUSTACHIO ROMANO.

Romano, Filippo. *See* RUGE, FILIPPO.

Romano, Giulio (i). *See* CACCINI family, (1).

Romano, Giulio (ii) (*fl* early 17th century). Italian composer. He has sometimes been confused with Alessandro Merlo (also known as Alessandro Romano), Romano da Siena and Giulio Caccini (also known as Giulio Romano). He is known to have composed a set of seven *Concenti spiriti* (Venice, 1612) for one to six voices, now lost. He was also probably the composer of *Fuggilotio musicale* (Venice, ?2/1613); Fétis's misattribution of this volume to Caccini was generally accepted until 1972. The *Fuggilotio*, dedicated to a Venetian nobleman by its composer, whose name is given on the title-page as 'D[on] Giulio Romano', is a collection of 18 monodies and 14 duets; the monodies (madrigals, arias and two pieces based on the romanesca), at least, are modelled on Caccini's *Le nuove musiche*.

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Romano, Il. *See* DE GRANDIS, VINCENZO (i).

Romano, Marcantonio (*b* Salerno, *c*1552; *d* Split, 1636). Italian composer and organist. He was composer and organist of Split Cathedral from 1609 to 1636. He probably went to Split with the help of the cathedral's composer and *maestro di cappella*, Tomaso Cecchini, who worked in Split under the immediate influence of the Archbishop, Marcantonio de Dominis. In the dedication of the work *Amorosi concetti il terzo libro de madrigali a una et due voci di Tomaso Cecchino Veronese* (Venice, 1616), Romano is mentioned as 'industriosissimo conciliatore dell'Arte dell'Imitazione'. Romano's madrigal for solo voice, *Mori mi dite*, was printed in the same collection. Two further works, *Donne noi siamo* and *Haggio fin qui patito*, appear in *Di Filippo Azzaiolo Bolognese Il terzo libro delle villotte* (RISM 1569[24]) and *Il primo libro della raccolta de napolitane* (1570[19]).

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MILO ASIĆ

Romano, Remigio (*fl* 1618–1626). Italian anthologist and editor. His two series of early 17th-century Italian poetry, the *Scielte di bellissime canzoni* (lost, except for reprints of 1619–20) and the *Raccolte di bellissime canzonette* (*c*1618–1625), were reprinted several times. In the more extensive *Raccolte* Romano appended guitar *alfabeto*, printed above the verse without melodies or rhythmic indications, to 43 of the over 400 poems. 17 of these tablatures correspond to solo song accompaniments in monody collections by the Venetians G.P. Berti, Carlo Milanuzzi, Alessandro Grandi (i), and Guglielmo Miniscalchi (the remainder are unattributable); the high incidence of poetic concordance with musical collections by Flamminio Corradi and Bartolomeo Barbarino underscores this compiler's reliance on Venetians in deriving his anthologies. Since Romano published some selections as much as a decade before their appearance in musical collections, his volumes indicate that solo arias flourished in Venice before Grandi's arrival in 1617, and that he himself frequented the Venetian nobles' homes in which these songs were first heard.

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ROARK MILLER

Romanos the Melodist (*b* ?Emesa [now Homs], Syria, late 5th century; *d* Constantinople, after 555). Byzantine hymnographer and composer. Perhaps of Jewish descent, he was a deacon in the Church of the Resurrection in Beirut and towards the end of the 5th century went to Constantinople, where he served at the Church of the Virgin in the city's Kyros quarter. A hymn in Romanos's honour mentions his acquaintance with the imperial court. He may have become famous during his lifetime, since an almost contemporary papyrus fragment containing part of a well-known hymn by him has been found in Egypt. It is, however, uncertain whether he was the 'presbyteros' and 'ekklēsiekdikos' mentioned in the acts of the Synod of 536. He was canonized and is commemorated by the Eastern Orthodox Church on 1 October as the patron saint of music.

Romanos's *vita* is lost, but summaries are transmitted in Byzantine synaxaria and menologia, according to which Romanos was inspired by the Virgin to write *kontakia*; this term was never used by Romanos himself, who described his hymns in more general terms such as *ainos* ('praise'), *ōdē* ('song') or *deēsis* ('prayer'). The KONTAKION is a metrical sermon that was chanted during a vigil (*pannychis*) of the cathedral rite (asmatikē akolouthia) of Constantinople. It normally consists of between 18 and 30 metrically identical stanzas (*oikoi*) and a shorter preface (*koukoulion*) in a different metre; all the strophes are bound together by a refrain, and the initial letters of the *oikoi* form an acrostic. The *kontakion* was clearly influenced by Syriac ecclesiastical poetry and indeed may have had its origins in that genre. According to the synaxarion, Romanos wrote 1000 *kontakia* and is the greatest representative of the genre; only 85 attributed to him have survived, however, of which about 60 (those with his name as part of the acrostic) are considered genuine. The *kontakia* of Romanos treat theological matters, often in a theoretical or polemical way, but they are nevertheless vivid and passionate, owing to his comparatively simple and direct language and his use of dialogue embellished by rhetorical devices such as parallelism, oxymoron and word play. It is possible that he wrote the famous Akathistos Hymn, but its authorship has also been ascribed to Sergios, Germanos and even Photios.

The full texts of Romanos's hymns first appear, without musical notation, in manuscripts of the 11th century, after which the number of *oikoi* copied diminishes rapidly to the point where only the *koukoulion* and a single *oikos* remain. With the exception of the Akathistos, the melismatic settings of the Slavonic kondakars and Byzantine psaltika are all abridged in this manner. Originally, the poems would have been recited in full during the services and, since the texts are very long, the musical settings were probably syllabic. This theory is partly based on the assumption that Romanos's metrical system is stable and conforms to the principles of homotonia (identical stress pattern in corresponding verses) and isosyllabia (identical number of syllables in corresponding verses). However, the texts that have come down to us do not always fit into the required rhythmical pattern, and for this reason supporters of the theory, such as J.B. Pitra, Karl Krumbacher, and Maas and Trypanis, have been forced to make a number of textual alterations. Advocates of the alternative view maintain that it is the number of principal stresses in the verse that remains constant; the position of the stress and the number of unstressed syllables can vary. In this case the music (which may have been simply cantillation) could have been adapted to varying metrical patterns, and it is unnecessary for a modern editor to 'correct' the text for the sake of the rhythm. This position was maintained implicitly by Tomadakes and to some degree also by Zuntz.

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Romanov. Russian family of rulers and patrons of music. As patrons of the arts they exercised a decisive influence from about 1730 to 1800, effectively laying the foundations for the development of Russian secular music. Until the 18th century, Russian music had remained isolated from the evolutionary processes that had occurred in

Western music: sacred music had developed (and to a large extent continued to develop) only within the strict confines of the Orthodox tradition, while secular music, other than folksong, was almost non-existent. During the reign of Tsar Aleksey (1645–76), attempts to stage theatrical entertainments with incidental music had come to little, but with the more Westward-looking policies of Peter the Great (1682–1725) music played a more prominent, if purely utilitarian, role. Peter was no lover of the arts, but he revelled in ceremonial: the spectacular celebrations of his military victories were supplemented by vocal *kantï*, and from 1711 each of his regiments maintained a wind band, trained initially by musicians imported from Germany. The court musicians were responsible for fanfares at state occasions, music for banquets and, above all, dance music for the tsar's newly established *assemblées* – gatherings (deliberately copied from France) which were intended to acquaint the boyars with the principles of etiquette, but, more often, were mere excuses for wild debauchery. Peter also formed at St Petersburg the choir that in 1763 was named the Pridvornaya Pevcheskaya Kapella (Court Chapel Choir) and that exists to this day as the St Petersburg Glinka Academy Choir.

Not until the reign of the Empress Anna (1730–40) did music in Russia take a more professional turn. Before her accession she had lived at Mitau (now Jelgava, Latvia) and was therefore more fully aware of cultural developments abroad. She invited to St Petersburg a number of foreign opera companies, the most important of which was the Italian troupe headed by Francesco Araia, whom Anna appointed *maestro di cappella* in 1735. He remained at St Petersburg until 1759, thriving on the court's taste for Italian opera and also composing (in 1755) the first opera to a Russian text, Sumarokov's *Tsefal i Prokris*; and he paved the way for a vast number of other foreign musicians who worked at the Russian court and educated the native Russian composers who began to appear towards the end of the century. After Anna's death and the subsequent deposition of the infant Tsar Ivan VI, the crown passed to Elizabeth (1741–62), a daughter of Peter the Great and one of the most artistically enterprising of Russia's 18th-century rulers. Italian music in particular played an important part at the sumptuous court functions, and it was through Elizabeth's influence that new theatres were opened in St Petersburg and Moscow.

Catherine II (1762–96), widow of the murdered Tsar Peter III, contributed most to the early development of Russian art, though she herself was no connoisseur: she bought paintings indiscriminately from England, France and Germany (forming, incidentally, a priceless collection which is still at the Winter Palace, St Petersburg), and she furnished her palaces with the finest tapestries, silks, furniture and porcelain. She knew little about music and commented to her confidant, Baron Grimm, 'I want to listen to and love music; but I have to confess that it is a noise, and that's all'. Nevertheless, she employed a large number of musicians, who not only performed duties at court but also played for the operas which were rapidly increasing in popularity: in addition to the Kamennïy Teatr (Stone Theatre, founded in 1783) she established her own theatre in the Hermitage (the cultural centre that she built on to the Winter Palace), and the direction of the several different opera companies in the capital (French, German, Italian, Russian) became the responsibility of the government. Catherine also wrote competent librettos (some in collaboration with A.V. Khrapovitsky): her *Fevey* was set by Pashkevich (1786), *Novgorodskiy bogatïr' Boyeslayevich* ('Boyeslayevich Champion of Novgorod') by Fomin (1786), *Khrabrïy i smelïy vityaz' Akhrideich* ('The Brave and Bold Knight Akhrideich') by Vančura (1787), *Gorebogatïr' Kosometovich* ('The Sorrowful Hero Kosometovich') by Martín y Soler (1789), her 'historical spectacle' *Nachal'noye upravleniye Olega* ('The Early Reign of Oleg') by Canobbio, Pashkevich and Sarti (1790) and *Fedul s det'mi* ('Fedul and his Children') by Pashkevich and Martín y Soler (1791). Catherine's influence on her countrymen was far-reaching, and with the spread of musical activity and patronage among other leading members of the aristocracy and with the increase of public concert-giving during the 19th century the crucial importance of the Romanov family declined. Although artistic institutions continued to enjoy imperial patronage until the Revolution of 1917, the family's valuable pioneering work of the 18th century remained their major contribution to Russian music.

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Romanowicz, Alina. *See* NOWAK-ROMANOWICZ, ALINA.

Romanticism. A movement or, more commonly, period of cultural history. When understood as a period, Romanticism is usually identified with either the first half or the whole of the 19th century. The term is used with reference primarily to the arts, but it can also embrace philosophy, socio-political history and, more widely, the 'spirit' of the era.

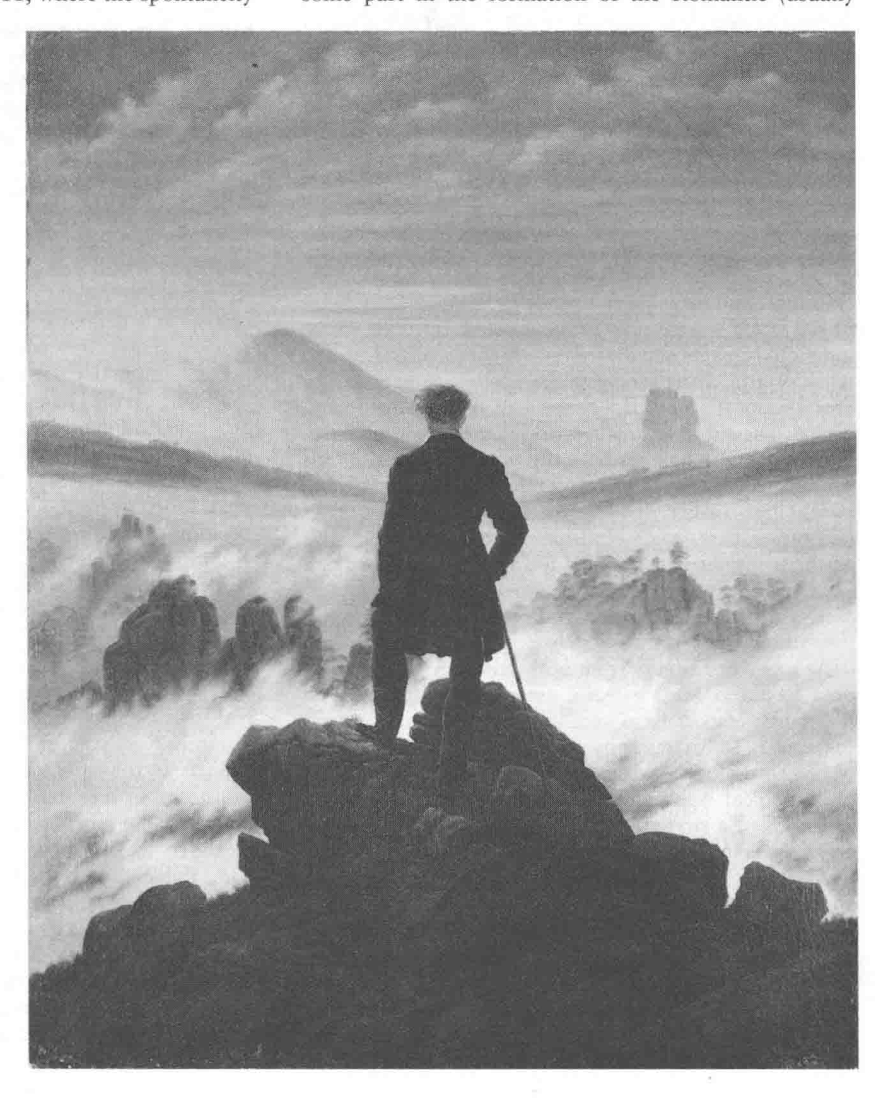
1. History of usage. 2. Meaning. 3. Styles.

1. HISTORY OF USAGE. In literature Romanticism is commonly taken to cover roughly the first half of the 19th century, though the philosophical origins of the movement lie well back in the previous century. Literary Romanticism took its definitive form in the late 18th century in polemical and creative writings by the Schlegel brothers and their circle in Germany, and in the early 19th century by Wordsworth and Coleridge in England, and by Lamartine and Hugo in France. It is usually accepted that Romantic features continued to exert an influence after the middle of the century, but as a period term 'Romanticism' gives way at that point to 'Realism' and 'Symbolism', movements associated initially with French writers. Historians of the visual arts have conventionally adopted a broadly similar chronology, identifying early Romantics such as Géricault and Delacroix in France, Turner in England and Caspar David Friedrich in Germany, and again arguing for a dispersal of the original Romantic impetus following the middle of the century (1863 is a key date, with the death of Delacroix and the *Salon des refusés*). In music, however, the Romantic movement has often been located somewhat later, beginning in the post-Beethoven era (*c*1830) and continuing into the early 20th

century, though terms such as 'Late-Romantic' and 'Neo-Romantic' are applied by some historians to the later stages of this period.

Well before its appropriation by late 18th-century writers to define a movement in art, the adjective 'romantic' already had a decisive meaning. It took its name from the ancient *lingua romana* of France, and from derived Romance literatures, especially 'romances' in both verse and prose (e.g. of Arthur, of Charlemagne and of the Iberian peninsula). In the 17th century the term was adopted, initially in England, to describe the perceived tone or character of those literatures, one defined by an opposition to the real, the concrete, the predictable and the rational. By the middle of the 18th century both the specific evocation of an idealized medieval heritage and a more generalized embrace of the irrational, the fantastic and the freely imaginative were firmly established meanings of the word in England and France. The introduction of the term as a generalized literary label is usually attributed to German writers, in particular Friedrich Schlegel in his contributions to *Das Athenäum*, founded in 1798, Jean Paul in his *Vorschule der Ästhetik* of 1804, and August Schlegel in his lectures *Über dramatische Kunst und Litteratur* of 1809–11, where the spontaneity of the medieval romance is contrasted favourably with a rule-bound (French) 'Classical' tradition. It should be noted that within some philosophical systems of the 19th century, notably Hegel's, a 'Romantic period' is taken to embrace the arts of this entire era, from the Middle Ages through to the 19th century.

Musical applications followed on from literary, though there are isolated references in the late 18th century, as in Grétry's *Mémoires* of 1789. Indeed throughout the *Mémoires*, Grétry's language is already that of romantic idealism: only through sensitivity to poetry and attunement to the inner truths of the emotions will a composer come to greatness, to 'genius'. Grétry's text is of some interest, not just because it offers a distinctively French perspective on a subject later to be dominated by German thought (he favoured dramatic over instrumental music and argued for melodic rather than harmonic priority), but also because its obvious and acknowledged debt to Rousseau establishes a direct musical link with one of the major influences on the Romantic movement generally. Rousseau's belief that the artist should aspire, through spontaneity of expression, towards the dignity of 'natural man' left its mark on both Goethe and Schiller, and played some part in the formation of the Romantic (usually



'Wanderer above a Sea of Fog' by Caspar David Friedrich, c1818 (Kunsthalle, Hamburg)

tragic) hero in literature generally. One might regard Goethe's novel *Die Leiden des jungen Werthers* (1774) as the exemplary work in this respect, and it caught the imagination of composers as well as writers. Rousseau also inspired that idealization of nature and the 'folk' which was an important dimension of early Romanticism, notably in Herder. Here too there was a musical resonance in an increasing interest in folksongs in the late 18th century, with notable consequences for the development of the lied. Rousseau's specific writings on music also had a marked influence. In several entries of his *Dictionnaire de musique* (on 'genius', the 'pathetic', 'expression' and especially 'imitation'), he took a step beyond an affective towards an expressive aesthetic, celebrating the elusive, suggestive powers of music in ways that depart significantly from Classical thought.

A more sustained application of the term 'Romantic' to music awaited E.T.A. Hoffmann's extended review of Beethoven's Fifth Symphony (1810), together with his subsequent article on Beethoven's instrumental music (1813). The major significance of these essays lies in their synthesis of existing aspects of Romantic theory, the transfer of these to the musical sphere, and a prophetic inference that music should be regarded as the supreme Romantic art. The concept of creativity embraced by Hoffmann was already familiar from the Schlegel brothers and was shared by a younger generation of German writers, notably Ludwig Tieck, Wilhelm Wackenroder and Jean Paul. Above all, that concept highlighted the privilege attaching to the individual creative genius. Characteristics that had already been attributed to art in general within philosophical aesthetics of the late 18th century – its capacity to access a plane beyond the real (variously characterized as the transcendental, the inexpressible or the infinite), its power to arouse the strongest emotions, and its value as a mode of intuitive knowledge of the world – were now particularized, referring to the individual creator and the individual (original and 'great') work of art. Moreover, such characteristics were associated specifically with the potency of the creative imagination. The vision or dream-world of the Romantic artist, informed and made aesthetically whole (unified) by his genius, would give the rest of humanity a privileged insight into reality. It is worth stressing the notion of unification here, since Hoffmann supported his central aesthetic insight with detailed technical descriptions of a kind one might today describe as analytical.

In applying such ideas to Beethoven, and also in preparatory measure to Haydn and Mozart, Hoffmann drew together insights from both criticism and philosophy: he fused ideas already associated with the term 'Romantic', especially as used by younger German writers of the early 1800s to signify an opposition to the strictures of Classical models, with a tendency (common to several philosophical writings though variously regarded as a weakness or a strength) to classify music as the primary art of the emotions. This conjunction cleared the path for a powerful 19th-century idea: the pre-eminence of music, and specifically of instrumental or 'absolute' music. (It is worth adding that this idea, central to German thought and German music, played a more peripheral role in non-German cultures). Thus it was precisely music's independence of reference, its imageless, ineffable, unknowable quality, that gave it privileged access to the 'wonderful, infinite spirit-kingdom'. The idea would be given its most explicit philosophical expression within Schopenhauer's system, where music, as the only non-representational art, speaks directly of the noumenal (as opposed to the phenomenal) world. But long before the impact of Schopenhauer's seminal work was fully registered (in the second half of the 19th century), music had come to be viewed, at least within one major strand of German thought, as the very essence of Romanticism. Schumann, for instance, remarked that 'it is scarcely credible that a distinct Romantic school could be formed in music, which is itself Romantic'.

It is striking that Hoffmann described not just Beethoven, but also Mozart and to a lesser extent Haydn, as Romantic composers. In other words, he identified Romantic tendencies in the music of the late 18th century, parallelling rather than succeeding comparable tendencies in literature. This conformed to a general usage of the term from around 1800. In the same year as Hoffmann's famous review of the Fifth Symphony, for instance, Johann Reichardt described Haydn and Mozart as Romantic composers. And some years later Goethe confirmed this usage by describing an antithesis of Classical and Romantic art, characterized in terms of 'objective' and 'subjective' tendencies respectively. Significantly, his account of Romanticism ('the new fantastic essence ... the longing and restlessness, bursting all bounds and losing itself in the infinite') drew on contemporary music (Beethoven) as well as on contemporary literature (Schiller). In such early 19th-century polemics Romanticism was clearly identified as a movement concurrent with Classicism rather than a period succeeding it.

The idea that Mozart as well as Beethoven might be regarded as a Romantic remained current to around the 1840s, at which point a change in the understanding of Romanticism seems to have occurred, allowing it to emerge as a definable period term in something like the modern sense. This perspective sharpened subsequently in the measure that the Viennese 'classics' became literally that, with all the Hellenistic connotations. The formation of a classical canon – a central theme of 19th-century music history – carried with it the corollary that modern, 'Romantic' music defined itself increasingly through its separation from a Classical golden age, though the position of Beethoven remained purposefully ambivalent within this chronology. Nor is it a coincidence that the modern sense of a Romantic period crystallized around the middle of the 19th century, just when bourgeois musical life in Europe was stabilizing into institutions expressly designed to promote a validating repertory of classical music. An early suggestion that there might be a real division between Classical and Romantic periods is found in Karl August Kahlert, who (in 1848) described Mozart as 'the most truly Classical of all composers' and Beethoven as 'a Romantic composer', whose 'tremendous hold over the minds of his contemporaries' provided the means by which 'music's Romanticism made its presence felt'. Kahlert's proposal that Beethoven inaugurated a 'Romantic era' already approaches modern usage, even if his later remarks suggest that he had by no means lost sight of an earlier understanding of the term: 'The contrast between the Classical and the Romantic will none the less continue, Classical composers being more interested in the formal structure of music, Romantic composers in free, untrammelled expression'.

It was later in the 19th century, when music history was subjected to the quasi-scientific study of styles, notably in the work of Guido Adler, that a cleaner separation of Classical and Romantic periods was proposed. Adler was a key figure in the emergent discipline of *Musikwissenschaft*, and as that discipline congealed into established themes and categories the division of history into style periods was to a degree formalized. For Adler the Romantic movement crystallized (or achieved full maturity, to adopt his own organic model) in the post-Beethoven generation of Chopin, Schumann, Berlioz and Liszt. Beethoven and Schubert were viewed as 'transitional' but linked essentially to so-called Viennese Classicism. From this perspective (positioned around 1900), the composers of the New German School, together with several leading composers from late 19th-century nationalist schools, were classified not as Romantics but as 'moderns' or even in some cases as 'realists', and that view remained largely intact until the upheavals of the early years of the 20th century cast new light on their achievements. 20th-century music historians have wavered between 1790 and 1830 as starting-points of Romanticism, and have often refined the chronology by identifying late 18th-century movements such as *Sturm und Drang* and *Empfindsamkeit* – in C.P.E. Bach, Haydn and Mozart – as 'pre-Romantic'. Inevitably, too, they have reconsidered the classification of late 19th-century music. Probably the most common tendency (as, for instance, in Alfred Einstein and Donald Grout) has been to regard the radical changes in musical syntax of the early 1900s as a natural caesura, and thus to extend the Romantic period through to the first decade of the 20th century, at which point it may be understood to give way to Modernism.

There are, however, two significant variants of this model. Several historians (Paul Henry Lang, Peter Rummenhöller and Carl Dahlhaus among them) have been anxious to draw a line between the two halves of the 19th century, and have employed such terms as 'Neo-Romanticism' to describe its second half. An old guard of Romantic composers died or stopped composing around the middle of the century (Chopin, Mendelssohn, Schumann), and a new, very different generation came to maturity (Brahms, Bruckner, Franck). For both Liszt and Wagner, moreover, the mid-century signalled new creative directions, with important consequences for the wider world of music. According to this view, articulated most forcefully by Rummenhöller, the heyday of musical Romanticism lay in the 1830s and 40s. Following the mid-century there was a distinct change of tone – a new and often selfconscious working-out of the ideals of Romanticism, an earnest preoccupation with forms, systems and theories, and at times too an anti-subjectivism remote from the exuberance and spontaneity of the earlier movement.

The second variant (associated above all with Friedrich Blume) identifies a single Classic-Romantic era reaching back into the 18th century and extending well into the 20th. To some extent this view seeks to recover something of the early 19th-century sense of the term as a movement or tendency running concurrently with Classicism. It is striking, moreover, that even the patterns of more recent, pre-World War II music history (expressionism, neo-Classicism) can be absorbed comfortably within Blume's larger scheme.

2. Meaning. The term 'Romanticism', whether understood as a movement or as a period, has thus notoriously resisted synoptic definition. Its students have preferred lengthy typologies of Romantic characteristics, registering their contradictions as well as their similarities, and in several cases citing contradictoriness as itself a defining feature. Yet, as Lilian Furst has argued, such typologies are as dangerous as they may be helpful. The principal danger is that the effects will obscure, or even be mistaken for, the causes. It is perhaps best to avoid definition altogether, and to begin rather with context, so that primary causes may be at least partly revealed. Such an approach would regard Romanticism as the counterpart within imaginative culture to the rise of political liberalism (given radical expression in an age of revolution) and to the parallel investment in subjectivity within philosophical systems, notably those of Kant and his successors within German idealist thought, Fichte and Schelling. Above all, Romanticism shared with these developments in political and intellectual history the invention or re-invention of the individual as a potent enabling force. Indeed, this focus on the individual – on the self – takes us close to one of two 'essential' meanings of Romanticism. The Romantic artist, privileged by his genius, would reveal the world in expressing himself, since the world (according to the influential position established by Kant) was grounded in the self. Hence the growing importance of expression as a source of aesthetic value, overriding the claims of formal propriety and convention. Music in particular was viewed as a medium of expression above all else, and crucially its power of expression was at the same time a form of cognition, albeit one precariously poised between sensory perception and intellectual understanding, between *sensus* and *ratio*.

Undoubtedly the French Revolution and its aftermath created the conditions in which this pretension might be sustained. As music (like art in general) disengaged itself increasingly from existing social institutions, composers were inclined – if not always able – to 'make their own statement'. It is not difficult to see why Beethoven should have acquired such an exemplary status for the Romantic generation in this respect. Even if his political commitment was to a generalized, abstract and utopian notion of liberty, it was not something superimposed on his activity as a composer, but a shaping factor of that activity. As a committed or engaged artist, he promoted – and bequeathed to the later 19th century – an increasingly influential view of music as a discourse of ideas as much as an object of beauty. His directly ideological motivation easily transcended earlier attempts to express the politics of liberalism through music, and might be compared rather to the 'social Romanticism' which formed a significant strand of early 19th-century literature. For later composers, that motivation was increasingly difficult to sustain, especially in the aftermath of the 1848 revolutions. Yet even when it was either lost to formalism (Brahms, Bruckner) or diffused into autobiography and metaphysics (Berlioz, Mahler), it left its trace in the ambition and pretension of the musical work, its quest for an epic status.

This invokes a second essential meaning of Romanticism, one that generates considerable tension with the first. It might be described as an investment in the self-contained, closed work of art. There was a growing tendency to regard musical works in particular as monads,

containing their own meaning rather than exemplifying a genre, articulating a style or confirming an institution. Moreover, this 'work concept', itself a product of the growing autonomy of the aesthetic, resulted in a significant change of focus in the relation between art and the world, as mimesis (imitation) made way for what has been termed an 'ideology of organicism'. Through the creation of monadic, organically unified works, art was presumed to project an idealized image of what the world is or, more pertinently, of what it might become. And 'absolute' music, free of any obvious representational capacity, was especially well placed to bear the burden of this meaning.

Several manifestations of these two central facets of the Romantic ideology are apparent in early 19th-century music. Under pressure of a powerful individualism, there was a change in the nature and role of virtuosity, for instance. The bravura styles of such post-Classical composers as Hummel and Weber, intimately linked to the rise of the public concert, acquired new layers of meaning under the weight of Romantic individualism. The career and reception of Paganini is one obvious example of this. But an even more potent archetype of the transformation of post-Classical into Romantic virtuosity was the recomposition by Liszt of his 1826 *Etude en douze exercises*, first as the *Douze grandes études* of 1837 and then as the *Douze études d'exécution transcendante* of 1851. The second set in particular exhibited the virtuoso as Romantic hero, 'overcoming' his instrument in a powerful symbol of transcendence. The third set sustained this position, but at the same time threatened to displace it by proposing the composer (rather than the virtuoso) as hero. Moreover, Liszt's revisions at this third stage supported a set of newly introduced poetic titles, drawing suggestively on Hugo, medieval romance, the cult of nature and the dream-world of the artist.

This use of poetic titles was itself a further manifestation of Romanticism, signalling music's putative expressive powers, while at the same time securing its greater status or 'dignity'. The latter point is important. It was a key motivation underlying the marked inclination of post-Beethoven composers to look outwards to the other arts, and especially to poetry. This tendency was given its clearest expression, of course, in the development of the art song, and especially the lied. Indeed the art song might sustain a claim to be the quintessential Romantic genre, born with the early Romantics, fading with the rise of Modernism and surviving in the 20th century where the spirit of Romanticism survives. In its intimate, confessional character it epitomized the autobiographical character of Romantic art. In its narrative, descriptive aspects it reflected the programmatic, referentialist tendencies of the music of the period. In its evocation of folksong it echoed a wider 19th-century idealization of the *Volksgeist*. And above all in its response to the new lyric poetry of the early 19th century it provided a model of the Romantic impulse towards a fusion of the arts, an impulse which would be given theoretical, if not always practical, formulation in Wagner.

The category 'poetic' extended well beyond any specific literary or musical genre, however. Above all, it embraced the concrete (epic) expression of that lofty idealism to which the Romantics aspired, the attempt to elevate art to a powerful metaphysical status. And it is in this sense that it became a part of Liszt's renovative programme for an instrumental music that might itself become the highest form of poetry through its association with a poetic idea. Liszt's conflation of music and the poetic required well-known topics – real or fictional heroes from world literature and known legend – so that the programme might take on the character of an essential and familiar background, orientating communication rather in the nature of a genre title. One theme of this kind to which composers constantly returned was the Faust legend, especially as represented by Goethe. This touched a nerve close to the heart of Romanticism. For many 19th-century artists, including composers, Goethe's masterpiece seemed the perfect symbol of humanity's new-found independence, representing the human being as a visionary whose quest for knowledge of the world and of the self would admit no constraining influence, however drastic the consequences. Faust challenged the Godhead, and Romantic composers responded.

Yet poetic programmes were by no means confined to the heroes of world literature. For some composers, the licence of the programme invited music to attempt to express the beauties and terrors of nature, now sublime and ordered, now destructive and irrational; for others it was the invocation of a glorious, idealized past that appealed, as either a nostalgic retreat from, or a necessary validation of, the present; for yet others an exotic dream-world of folktale and legend, of grotesquerie and fantasy, became their alternative reality. And most common of all were nationalist themes. The attempt by so many composers to lend their support to nationalist causes is revealing both of the unprecedented ambition of music in the Romantic era, and of a widespread belief in its expressive competence. As the century unfolded, an ever clearer differentiation between national styles was actively cultivated, influencing Italy, Germany and France every bit as much as Russia and east central Europe. Nationalist projects were registered by musical institutions (national theatres, publishing projects and the like), by subject matter (national histories and myths) and by musical style (the rediscovery or manufacture of ancient stylistic roots, and of course the cult of folksong). This last is of special importance. Indeed, the role of folksong in colouring the musical styles of the century could scarcely be overestimated. And the underlying impulse was Romantic to the core – a characteristically Rousseau-esque notion (adopted and transmitted by Herder) that the 'spirit of the people', which quickly became synonymous with the 'spirit of the nation', is embodied in its folk music, as in its language.

Whatever its subject matter, the status of 'poetic' (programme) music was hotly debated in late 19th-century music criticism, and it naturally invoked the polemically related concept of absolute music. We need to be clear that absolute music was more a metaphysical than a technical concept. Far from requiring an alliance with poetry to achieve its full dignity, the absolute musical work was deemed to be uniquely privileged. Through organicism it would establish a purpose in nature, healing the division of subject and object by uniting both in the self. The unified work would thus transcend the divisions of the self, its individual moments cohering in a whole which might present a sort of utopian promise; in short, it could stand for the indivisible Absolute, beloved of idealist thought. Viewed in these terms, the rival claims of poetic and absolute music echoed conflicting early 19th-century positions concerning the meaning and

classification of music, positions articulated above all by Hegel and Schopenhauer. But the claims themselves were argued out later in the century – by critics and historians such as Karl Brendel and Hanslick, as well as by leading composers such as Liszt, Brahms and Wagner. There may be a case for according special privilege to Wagner in this debate. Dahlhaus has argued that Wagner's apparently contradictory views on the role of music in the music drama established a kind of synthesis between poetic and absolute music, a single 'twofold truth', which recognized that music may serve poetry on a compositional level while embodying it on a metaphysical level. The potency of this idea lies in its implicit proposal that Wagner might indeed be seen to embrace the apparently contradictory tendencies of a Romantic aesthetic.

3. STYLES. It is arguable that any attempt to define a Romantic period in narrow stylistic terms will founder on inherent diversities. How do we deal with neo-classical tendencies in Mendelssohn and Brahms, with realists such as Musorgsky, or even with the Italian operatic tradition, which although clearly influenced by the Romantic ideology, remained essentially separate from it? More radically, how do we accommodate that extensive repertory of ephemeral music that formed the mainstay of public taste, to say nothing of publishers' incomes, during much of the 19th century? Such difficulties suggest that we are on safer ground considering Romanticism in relation to ideas and motivations rather than styles, and that if we must invoke styles, we will do better to confine the term to a description of the larger tendencies flowing from those ideas and motivations that apply it to the period as a whole. Such tendencies were dictated above all by the investment in subjectivity and the ideology of organicism, in short by the two essential meanings outlined above. And since both these projects were born of the Enlightenment and ran into difficulties with the rise of Modernism in the 20th century, there are perhaps further grounds for considering this period (roughly from the late 18th century to the early 20th) as something like a unit. In technical terms, then, we would trace some of the effects of an expressive aesthetic, notably on harmonic practice, while recognizing the arguably opposing impulse towards organically unified works, notably in thematic working.

One strength of this chronology, essentially that of Blume, is its implicit recognition that the structural foundations of most Romantic music remain firmly embedded in late 18th-century Classical practice. Even the rhetoric of gestural contrast, so characteristic of the Romantic century and so neatly embodied in the name and character of its archetypal medium, the pianoforte, accentuated rather than displaced Classical tendencies. What really changed in the 19th century was the weighting of existing components of musical syntax rather than the components themselves. Under the expressive imperative there was a subtle but decisive shift in the balance between the diatonic and chromatic elements of a tonal structure, for instance, and this operated both at the level of the musical phrase, and, through far-reaching modulation schemes (tonicizing non-diatonic scale degrees), that of the musical work as a whole. There was no obvious dividing-line between Classical and Romantic practice in this respect. Yet by the late 19th century, notably in works by Wagner, Reger, Mahler and Schoenberg, the capacity of tonal harmony to shape and direct the musical phrase was already compromised. Likewise there was a shift in the balance between triadic and dissonant harmonies, culminating in the poignant dissonance of some Wolf songs, for example, or alternatively in the aggressive dissonance of Richard Strauss's *Salome* and *Elektra*. Here, too, there was a threat to an underlying tonal structure. As Schoenberg later remarked of the tonal crisis of 1908–9: 'The overwhelming multitude of dissonances cannot be counterbalanced any longer by occasional returns to such tonic triads as represent a key'. In short, the increasing weight of both chromatic and dissonant elements prepared the ground for those radical changes of syntax which accompanied the rise of modernism.

Thematically, we can identify two opposing tendencies in Romanticism, and again both were rooted in late 18th-century practice. The melodic-motivic balance characteristic of that practice separated out into sustained songlike melody on one hand, and an ever more closely integrated motivic process on the other. In some late 19th-century music, notably in Brahms, these two tendencies achieved a new balance or synthesis, where a powerful motivic rigour informed the melodic process. The term 'developing variation' has sometimes been used (particularly by Schoenberg) to describe this tendency in Brahms, and it tells a yet larger story, easily relatable to an ideology of organicism. Like the thematic transformation of Liszt and Wagner, it signifies the enhanced structural weight assigned to thematic working in late 19th-century music in response to a weakening tonal foundation. In this respect Webern identified a kind of ideal when he remarked of Schoenberg's First String Quartet: 'There is . . . not a single note . . . that does not have thematic basis. If there is a connection with another composer then that composer is Johannes Brahms'. This was symptomatic of a more general preoccupation with unity, with the integration of part and whole, which would find its culminating expression in the 12-note technique devised by Schoenberg in the early 1920s. That technique formalized the late 19th-century perception that music took its unity from a *Grundgestalt*, a single basic shape – in effect the basic 'idea' of the piece. Thus Wagner, writing of Beethoven: 'At every point in the score he would have to look both before and after, seeing the whole in each part and each part contributing to the whole'; and of the *Ring*: '[It] turned out to be a firmly entwined unity. There is scarcely a bar in the orchestral writing that doesn't develop out of preceding motives'. Indeed, Wagner might well be identified as a determinate pivotal stage in the progression from a Classic-Romantic to a modern syntax, the point at which 'statement' and 'development' are fused in endless melody.

There were distinctive national variants to these larger tendencies in harmonic and thematic process, and of these the achievements of Russian composers merit special mention. In Russia, modal and symmetrical chromaticisms supported a uniquely colourful, often exotic and pictorial blend of national Romanticism, distinctly at odds with Austro-German introspection. The harmonic practice of 19th-century Russian composers, together with a thematic process favouring melodic repetition and variation over motivic working, and a tendency to give unprecedented structural status to timbre, texture and rhythm, would later prove of special importance to early 20th-century modernists working outside Austria and Germany, notably Debussy, Janáček and Stravinsky.

There was here a real source of renewal, as national Romanticism was imperceptibly transmuted into realism and modernism, affording a late 19th-century alternative to, rather than an extension of, the Romantic aesthetic. To a very large extent, Russian music managed to avoid or bypass the expressionist crisis so characteristic of central European music at the turn of the century.

It is to that expressionist crisis we must turn if we are to chart the closing stages of Romanticism in music, at least in its 19th-century guise. Through the uncompromising agency of an *Expressionslogik*, a 'law of feeling', an essentially Romantic subjectivity was finally given its head, resulting in a singularly radical reorientation of musical styles and musical syntax, nothing less than a challenge to several centuries of harmonic tonality. Long established, historically sedimented forms and conventions were all but burnt out in the intensity of this impulse, and nowhere more so than in the fiercely idealistic modernist (and predominantly Jewish) circles of a deeply divided Vienna. This was truly the cusp 'between Romanticism and Modernism', to borrow the title of a thoughtful commentary by Dahlhaus. The massive tensions so characteristic of the music of Mahler and of the Second Viennese School – most obvious in Schoenberg, but discernible in different ways in Berg and Webern too – gave supreme expression to these crucial stages of a disintegrating Romantic heritage in central Europe. They were also the birth-pangs of a new musical world.

See also Classical; Expressionism; Modernism; Nationalism; Neo-classicism; and Neo-romantic.

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G. de Staël: *De l'Allemagne* (Paris, 1810)
S.T. Coleridge: *Biographia literaria* (London, 1817/*R*)
A.-M.-L. Lamartine: *Méditations poétiques* (Paris, 1820)
V. Hugo: Preface to *Cromwell* (Paris, 1828); ed. M. Souriau (Paris, 1897)
H. Heine: *Die romantische Schule* (Hamburg, 1836)
R. Wagner: *Oper und Drama* (Leipzig, 1852)
R. Wagner: *Beethoven* (Leipzig, 1872)
F. Nietzsche: *Die Geburt der Tragödie* (Leipzig, 1872)

JIM SAMSON

Romanus, Antonius. *See* ANTONIUS ROMANUS.

Romanus, Christiane Mariane von. *See* ZIEGLER, CHRISTIANE MARIANE VON.

Romanza (It.; Ger. *Romanze*). *See* ROMANCE.

Romanzini, Maria Theresa. *See* BLAND family, (1).

Romberg. German family of musicians. Bernhard Anton Romberg (*b* Münster, 6 March 1742; *d* Münster, 14 Dec 1814), a bassoonist and cellist, played in the orchestra of the Prince-Bishop of Münster from 1776 to 1803. His children were (2) Bernhard Heinrich Romberg; Anton Romberg (*b* Münster, 6 March 1771; *d* Munich, 1842), a bassoonist and cellist in the Münster orchestra from 1793 to 1802, active in Vienna 1808–19 under Prince Kinsky and Prince Lobkowitz and in the court opera; and Angelica Romberg (*b* Münster, 21 July 1775; *d* after 1803), a soprano soloist in the Münster Kapelle (1794–1803) and a pianist. His brother Gerhard Heinrich Romberg (*b* 8 Aug 1745; *d* 14 Nov 1819) was a clarinettist and violinist who also played in the orchestra of the Prince-Bishop of Münster in the last quarter of the 18th century. The descendants of (1) Andreas Jakob Romberg and (2) Bernhard Heinrich Romberg are listed below.

(1) **Andreas Jakob Romberg** (*b* Vechta, nr Münster, 27 April 1767; *d* Gotha, 10 Nov 1821). Violinist and composer, son of Gerhard Heinrich Romberg. He learnt the violin with his father and made his début in Münster at the age of seven with his cousin (2) Bernhard Heinrich Romberg. They then accompanied their fathers on concert tours, to Frankfurt (1782) and to Paris (1784 and 1785), where their performances at the Concert Spirituel were applauded. In 1790 the cousins (who sometimes made themselves out to be brothers) joined the electoral orchestra in Bonn, which was then at its peak and included the young Beethoven among its members. When the French army invaded the Rhineland in 1793 they escaped to Hamburg, where they found employment in the opera orchestra of the Ackermannsches Komödienhaus, then under the direction of the actor F.L. Schröder. They also earned a high reputation as soloists and composers, but left the city in 1795 for a two-year concert tour of Italy. A visit to Vienna in 1796 led to friendly relations with Haydn and a concert with Beethoven. They returned to Hamburg and remained there until about 1800.

After another trip to Paris in 1800, Andreas made Hamburg his permanent home; his circumspect temperament made him less enterprising than Bernhard, and he turned his intentions increasingly towards composition. In 1809 he received an honorary doctorate from the University of Kiel. The catastrophic plight of Hamburg under the French occupation put his family into financial difficulties; in the hope of obtaining a regular income he took up the post of Hofkapellmeister in Gotha in 1815, as successor to Spohr. But his health soon began to fail and he died in poverty. Romberg's reputation as a violinist faded early; Rochlitz described his playing as 'robust, rather than fiery, vigorous and grainy, rather than emotionally overwhelming'; Spohr, on the other hand, found his playing 'inexpressibly cold and dry' in Berlin about 1815, but acknowledged him as a 'cultured and thoughtful artist'. He won European recognition as a composer, modelling his technique on Haydn and Mozart and setting himself the task of writing works musically more substantial than the usual run of virtuoso pieces. The success of his setting of Schiller's *Lied von der Glocke* (op.25, published 1809) reached as far as New York; the work was still being performed after 1900, sometimes in its individual sections, and ran to a number of editions. A large number of his songs with piano accompaniment and *a cappella* choral works were popular among amateurs. He had little success as an opera composer; only five of his eight operas were performed. He had two sons: Heinrich Maria (*b* Paris, 4 April 1802; *d* Hamburg, 2 May 1859), who became the leader of the Imperial Opera in St Petersburg in 1827 and later its music director, and Ciprian Friedrich (*b* Hamburg, 28 Oct 1807; *d* Hamburg, 14 Oct 1865), the leading cellist in the orchestra of the German opera at St Petersburg from 1835 to 1845.

WORKS

OPERAS

Das blaue Ungeheuer (3, A.W. Schwick, after C. Gozzi), 1790–93, unperf.
Die Macht der Musik (3), 1791, unperf.
Die Nebelkappen (3), 1793, inc.
Der Rabe (Spl, 4, Schwick, after Gozzi), Hamburg, Gänsemarkt, 7 April 1794
Dom Mendoze, ou Le tuteur portugais (oc, 1), Paris, 15 Feb 1802, collab. B.H. Romberg
Point de bruit (oc), Paris, 1810
Die Ruinen von Paluzzi (romantic op, 3, J.F. Schink), Hamburg, 27 Dec 1811
Die Grossmut des Scipio (heroic op, E. Schlegel), Gotha, 1816

VOCAL

Sacred choral: Der Messias (F. Klopstock); Mass, B♭; TeD, op.61; Der Erbarmer, op.64 (Klopstock); Pater noster, op.24; several psalm settings
Secular: numerous choral settings of texts by Klopstock, F. von Schiller and L. Kosegarten, incl. Das Lied von der Glocke (Schiller), op.25; 18 partsongs on texts by J.W.L. Gleim, C. Westphalen and G.E. Lessing; many lieder to texts by Klopstock, J.G. Herder, J.W. von Goethe, L. Kosegarten, others

INSTRUMENTAL

Orch: 9 syms., 4 pubd; 20 vn concs., 4 pubd; 5 double concs., 2 for vn, vc, 2 for 2 vn (1 pubd), 1 for cl, vn; various other works, vn, orch, 4 pubd
Str qt: 25 str qts, 4 fantasias, 3 rondos 'alla polacca', 3 variation sets, capriccio
Other chbr: Octet, str; Cl Qnt; 6 fl qnts; 3 str qnts; Pf Qt; 3 vn sonatas; 8 duos, vn, vc, collab. B.H. Romberg; 9 duos, 2 vn; 3 sonatas, vn solo

(2) **Bernhard Heinrich Romberg** (*b* Dinklage, Oldenburg, 13 Nov 1767; *d* Hamburg, 13 Aug 1841). Cellist and composer, cousin of (1) Andreas Jakob Romberg. He learnt the cello from his father, Bernhard Anton Romberg, and until about 1799 followed a career largely identical to that of his cousin, touring in Holland and Germany and in 1785 giving six performances at the Concert Spirituel in Paris. He then played with his cousin in the electoral orchestra in Bonn, 1790–92, and from 1793 at Schröder's Ackermannsches Komödienhaus in Hamburg. While visiting Vienna with Andreas in 1796, Bernhard gave the first performance in that city of Beethoven's two

op.5 cello sonatas with the composer. The two cousins returned to Schröder's theatre in 1797, but left two years later following a contractual dispute.

Romberg then toured London, Portugal and Spain, visiting Boccherini in Madrid. In 1799 he arrived in Paris, where he was active as a cellist and composer and from 1801 to 1803 taught at the Conservatoire. In 1805 he joined the royal court orchestra in Berlin as Jean-Louis Duport's desk partner, but left after the French invasion of 1806. In constant demand as a soloist, he toured continually between 1806 and 1815, visiting Russia and London among other destinations. Romberg returned to Berlin in 1815 as second Kapellmeister, where his duties included the production of E.T.A. Hoffmann's *Undine*; he resigned after Spontini's appointment as Generalmusikdirektor (1819), and resumed his concert tours and entered a piano manufacturing business. He ceased touring in 1836, and in 1839 completed his *Méthode de violoncelle*. Among his pupils were J.J.F. Dotzauer, J.G. Arnold and Count Mateusz Wielhorski; his influence and personal interest extended to many other cellists and composers.

Romberg, who played a 1711 Stradivari, made several significant innovations to cello construction and technique: he introduced 'modern' instrument fittings and Tourte *le jeune*'s bows to Germany and eastern Europe. He adopted a leveraged bow held at the frog, and his 'broad' style of playing initiated modern or Romantic concepts of tone production. Generating widened vibrations from the C string, he consequently altered the curvature of the fingerboard, a modification that Spohr adopted for the violin. He also codified cello notation to modern usage.

Called 'the hero of all violoncellists, the king of all virtuosos' by the *Allgemeine musikalische Zeitung*, Romberg was a charismatic performer, and always played solos from memory. His own cello compositions combined techniques pioneered by earlier Mannheim cellists with those from the French violin school of Viotti. His thumb position fingerings fully exploited the stationary 'block' hand positions familiar to Anton Fils and J.B. Tricklir. By using all four fingers across all four strings, Romberg brought speed, range, dexterity and accessibility to the upper registers of the lower strings, and in his use of natural and artificial harmonics he anticipated Paganini's developments on the violin. He also explored bowing techniques suitable to the Tourte bow, and expanded the use of legato slurring and contrasting dynamics and timbres.



Bernhard Heinrich Romberg: lithograph by ?G.C. Krägen after Angelo Gentili

Romberg's instrumental works remained popular throughout the 19th century and are still used for teaching purposes. Stylistically, they reflect the influences of Mozart and Viotti, although their melodies are often derived from idiomatic figures that exploit Romberg's distinctive fingerings. In spite of abundant passage-work, his music shows structural cohesiveness, and the chamber and solo works richly explore the cello's sonority and technical resources.

WORKS

THEATRICAL

Der Schiffbruch (operetta, J.J. Pfeiffer), Bonn, 1791
Die wiedergefundene Statue (op, A.W. Schwick, after C. Gozzi), Bonn, 1790
Ulysses und Circe (op, 3, after P. Calderón de la Barca), Berlin, 1807; as Alma, Hamburg, 1823
Rittertreue (op, F.W. Trautvetter), Berlin, 1817
Daphne und Agathokles (ballet), Berlin, 1818
Incid music: Heinrich IV. (Francke); Phèdre (J. Racine)

ORCHESTRAL

5 syms., op.23 ('Trauer-Symphonie'), op.28, op.53, 1 without op. no.; Kindersymphonie, op.62; 3 ovs., op.11, op.26, op.34
10 vc concs., op.2, op.3, op.6, op.7, op.30, op.31 ('Military'), op.44 ('Swiss'), op.48 ('Brillante'), op.56 ('Grand'), op.75 ('Brillante'); 6 concertinos, vc, orch; Fl Conc., op.30; Concertino, 2 hn, orch, op.41; Double conc., vn, vc, orch
*c*50 rondos, variations, fantasias, capriccios, divertimentos, potpourris, vc, orch and vc, str orch/str qt; other concert works with solo fl, vn, pf and hp

OTHER WORKS

Chbr: 11 str qts, 3 as op.1, op.12, 3 as op.25, op.37, op.39, op.59, op.60; Pf Qt, op.22; Divertissement, pf trio, op.71; Str Trio, op.8; 3 Trios, 2 vc, va, op.38; 3 sonatas, vn/vc, pf/hp, op.5, op.6, 1 without op. no.; 9 duos, vn, vc, 3 as op.4, 3 as op.9, 3 as op.33; other duos, collab. A.J. Romberg
Vc studies, 3 bks
Variations, dance pieces, pf solo
Vocal: Laudate Jehova, motet (Russ. text); Ich weiss, das mein Erlöser lebt (P. Gerhardt); 3 passion songs; several solo songs

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E. Wulf: 'Romberg, Andreas Jakob', 'Romberg, Bernhard Heinrich', *Rheinische Musiker*, i, ed. K.G. Fellerer (Cologne, 1960) [with complete lists of works]
J. Eckhardt: *Die Violoncellschulen von J.J.F. Dotzauer, F.A. Kummer und B. Romberg* (Regensburg, 1968)
V. Walden: *An Investigation and Comparison of the French and Austro-German Schools of Violoncello Bowing Techniques: 1785–1839* (diss., U. of Auckland, 1993)

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KURT STEPHENSON/R (1), VALERIE WALDEN (2)

Romberg [Rosenberg], **Sigmund** (*b* Nagykanizsa, 29 July 1887; *d* New York, 9 Nov 1951). American composer and conductor of Hungarian birth. He was born into a cultured Jewish household: his father was an amateur pianist who spoke four languages, while his mother was a respected writer of poetry and short stories. Romberg studied at various places in the Austro-Hungarian Empire before eventually going to Vienna, where his parents' intent was for him to study civil engineering. Instead, Romberg focussed on music, working as a coach and accompanist at the Theater an der Wien, and studying composition and orchestration with operetta composer Victor Heuberger, thereby absorbing the world of Viennese operetta. In 1909, he arrived in New York City and found work as a pianist at various restaurants. He formed and conducted a small orchestra at Bustanoby's, a venue frequented by the theatre world, where he came to the attention of the Shubert brothers who, in 1914, employed him as a staff composer for their revues. He contributed to many of their revues, including the famed *The Passing Show* series, and, knowing of Romberg's background, they also contracted him to rework Viennese operettas for American audiences. His first adaptation was *The Blue Paradise* (1915), a version of Edmund Eysler's *Ein Tag im Paradies*. Among Romberg's additions to the score was the waltz *Auf Wiedersehn*, his first hit. Two other adaptations proved to be very successful in subsequent years: *Maytime* (1917; from Kollo's *Wie einst in Mai*) and *Blossom Time* (1921; from Berté's *Das Dreimäderlhaus*). Both works contained waltzes which became among Romberg's most famous compositions: *Will you remember?* from *Maytime* and *Song of Love* from *Blossom Time*.

Romberg's primary significance lies in the original operettas he created during the 1920s. His first original operetta was *The Student Prince* (1924) whose libretto and score both exude the concept of 'nevermore', portrayed musically through the waltz. Three of his most famous songs, *Deep in my heart, dear*, *Golden Days* and *Drinking Song*, are waltzes from *The Student Prince*; other important numbers from the show are *Students marching song* and *Serenade*. *The Desert Song* (1926) romanticized the then-current Riff wars and capitalized on the fame of Rudolf Valentino. (*The Sheik*). Its score uses waltzes such as the title song and *One Alone*, and marches such as *The Riff Song* and *The French Military Marching Song*. *My Maryland* (1927), set during the American Civil War, included the immensely popular march *Your land and My land*, while *The New Moon* (1928), Romberg's last operetta of the decade, included the waltz *One Kiss*, the tango *Softly, as in a morning sunrise*, and the march *Stouthearted Men*. His principal orchestrators during this period were Emil Gerstenberger and Alfred Goodman.

During the 1930s he lived in California, working in the motion picture industry; another of Romberg's most popular waltzes, *When I grow too old to dream*, comes from the film *The Night is Young* (1935). During the 1940s, he formed his own orchestra and travelled throughout the country giving programmes of what he himself termed 'middle-brow music': too low-brow for symphony conductors, too high-brow for jazz conductors. He often included his own music in these concerts. He returned to Broadway operetta later in life. While these shows, which included *Up in Central Park* (1945) and *The Girl in Pink Tights* (1954), possessed some significant single numbers, they did not achieve the same success as his works from the 1920s.

Romberg excelled at writing nostalgic waltzes and stirring marches, two forms which permeate Viennese operetta. His general approach was conservative in terms of form, melody and harmony, but it is melody, fundamentally diatonic and therefore easily remembered, which dominates a Romberg score. He was an amazingly prolific composer, writing all or most of the music for nearly 60 shows. His legacy also includes his adaptation and transformation of the essence of Viennese operetta for American audiences. Romberg, who worked with such legendary librettists as Oscar Hammerstein II and Dorothy Fields, is an important link between Viennese operetta and the mature American musical theatre.

Romberg was also an avid collector of musical scores, and his personal music library, purchased by the University of California after his death, contained over 4500 items. Archives of his manuscripts, performance materials and orchestral materials are held at the Library of Congress, the New York Public Library, the Shubert Archive and the University of California.

WORKS
(*selective list*)

STAGE

all dates are those of first New York performance, and are operettas unless otherwise stated; many early revues and musicals include interpolations by other composers; where different, authors shown as (lyricist; librettist)

The Whirl of the World (revue, H. Atteridge), 10 Jan 1914
The Passing Show of 1914 (revue, Atteridge), collab. H. Carroll, 10 June 1914
The Blue Paradise (H. Reynolds; E. Smith), collab. L. Edwards and C. Lean, after E. Eysler: Ein Tag im Paradies, 5 Aug 1915 [incl. Auf Wiedersehen]
Ruggles of Red Gap (musical play, Atteridge), 25 Dec 1915
Robinson Crusoe, Jr. (musical, Atteridge), 17 Feb 1916
The Passing Show of 1916 (revue, Atteridge), collab. O. Motzan, 22 June 1916
The Girl from Brazil (Smith and M. Woodward), 30 Aug 1916
Follow me (musical, R.B. Smith), 29 Nov 1916
Her Soldier Boy (R.J. Young), 6 Dec 1916
The Passing Show of 1917 (revue, Atteridge), collab. Motzan, 26 April 1917
Maytime (Young and C. Wood), 16 Aug 1917 [incl. Will you remember?]; film, 1937
Over the Top (revue, Atteridge and P. Bartholomae), 1 Dec 1917
Sinbad (musical, Atteridge), 14 Feb 1918
The Passing Show of 1918 (revue, Atteridge), collab. J. Schwartz, 25 July 1918
Monte Cristo, Jr. (musical, Atteridge), collab. Schwartz, 12 Feb 1919
The Passing Show of 1919 (revue, Atteridge), collab. Schwartz, 23 Oct 1919
Poor Little Ritz Girl (musical, L. Hart, G. Campbell and L. Fields), collab. R. Rodgers, 28 July 1920
Blossom Time (D. Donnelly), 29 Sept 1921 [incl. Song of Love]
Bombo (musical, Atteridge), 6 Oct 1921
The Blushing Bride (musical, Wood), 6 Feb 1922
The Rose of Stamboul (Atteridge), after L. Fall: Die Rose von Stambul, 7 March 1922
The Passing Show of 1923 (revue, Atteridge), collab. Schwartz, 14 June 1923
The Passing Show of 1924 (revue, Atteridge and A. Gerber), collab. Schwartz, 3 Sept 1924
Artists and Models of 1924 (revue, H.W. Gribble, S. Coslow and C. Grey), 15 Oct 1924
Annie Dear (musical, C. Kummer and Grey), 4 Nov 1924

The Student Prince (Donnelly), 2 Dec 1924 [incl. Deep in my heart, dear, Drinking Song, Golden Days, Serenade]; films, 1927, 1954
Louie the 14th (musical, A. Wimperis), 3 March 1925
Princess Flavia (H.B. Smith), 2 Nov 1925
The Desert Song (Harbach, Hammerstein and F. Mandel), 30 Nov 1926 [incl. The Desert Song, One Alone, The Riff Song, Romance]; films, 1929, 1942, 1953
Cherry Blossoms (H.B. Smith), 28 March 1927
My Maryland (Donnelly), 12 Sept 1927 [incl. Mother, Silver Moon, Won't you marry me?, Your Land and My Land]
My Princess (Donnelly), 6 Oct 1927
The Love Call (H.B. Smith and E. Locke), 24 Oct 1927
Rosalie (musical, I. Gershwin and Wodehouse; W.A. McGuire and G. Bolton), collab. G. Gershwin, 10 Jan 1928
The New Moon (Hammerstein, Mandel and L. Schwab), 19 Sept 1928 [incl. Lover, come back to me, Softly, as in a morning sunrise, Stouthearted Men, Wanting You]; films, 1930, 1940
Nina Rosa (Harbach and I. Caesar), 20 Sept 1930
East Wind (Mandel and Hammerstein), 27 Oct 1931
Melody (E.C. Carpenter and Caesar), 14 Feb 1933
May Wine (Mandel and Hammerstein), orchd D. Walker, 5 Dec 1935 [incl. I built a dream]
Forbidden Melody (Harbach), orchd Walker, 2 Nov 1936
Sunny River (Hammerstein), orchd Walker, 4 Dec 1941
Up in Central Park (H. and D. Fields), orchd Walker, 27 Jan 1945 [incl. Close as Pages in a Book]; film, 1948
My Romance (R. Leigh), orchd Walker, 19 Oct 1948
The Girl in Pink Tights (J. Chodorov and J. Fields; L. Robin), completed and orchd Walker, 5 March 1954

FILMS

Viennese Nights (Hammerstein), 1930 [incl. You will remember Vienna, I bring a love song]
Children of Dreams (Hammerstein), 1931 [incl. That Rare Romance]
The Night is Young (Hammerstein), 1935 [incl. When I grow too old to dream]
The Girl of the Golden West (G. Kahn), 1938 [incl. Who are we to say?]

SONGS
(*most associated with shows or films*)

Come back to the old cabaret (Paulton), in The Midnight Girl, 1914; Honeymoon Land (Atteridge), in Follow the Girl, 1918; When Hearts are Young (Wood), in The Lady in Ermine, 1922; All Year Around (Atteridge), in The Dream Girl, 1924; Mothers of the World (Grey), in Artists and Models of 1925, 1924; Twilight Rose (Atteridge), in Marjorie, 1924; Go south young man (E. Heyman) (1934); The Night you Name the Day (Heyman), in Ice Follies of 1939 (film), 1938; Beneath the Winter Snows (Kahn), in Balalaika (film), 1939; No time to argue (Kahn), in Broadway Serenade (film), 1939; Where's the girl (Kahn), in Honolulu (film), 1939; Faithfully Yours (C. Tobias) (1943)

OTHER WORKS

Inst: Pf Qnt, 1922; Cl Conc., 1935–7
Pf: Leg of Mutton (1913); Le poème (1913); Some Smoke (De la fumée), (1913); Valse parfumée (1918)
Principal publishers: Harms, G. Schirmer

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'So You've a Song to Publish', *Notes* i/4 (1944), 7–13
'Can there be Television without Music?', *Variety* (4 Jan 1950)
'How to Write a Song', *Etude* lxviii/12 (1950), 15

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WILLIAM A. EVERETT

Rombouts, Pieter. Dutch violin maker, stepson of HENDRIK JACOBSZ.

Rome. City in Italy, formerly centre of the Roman Empire and, since 1420, the undisputed physical centre of the Roman Catholic Church. Since 1870, when Italy was united, Rome has been its capital.

I. Ancient. II. The Christian era.

I. Ancient

1. Introduction. 2. Music in religion and ritual: (i) The Roman religion (ii) Music in the cults of Cybele, Dionysus and Isis. 3. Secular music: (i) Military music (ii) Folksongs and work songs (iii) Entertainment and theatre (iv) Hellenistic song (v) Mime and pantomime (vi) Other foreign influences. 4. Instruments and theory.

1. INTRODUCTION. Historians of ancient Roman music once devoted themselves almost entirely to two limited areas of investigation, late classical music theory and organology, drawing their evidence from Greek and Roman authors. Consequently, writers of general music histories did not dispute the widely held views of the 'unmusicality' of the Romans and the 'decline' and 'decadence' of music after the Hellenistic period. These views, maintained even after the discovery of musical documents from the Hellenistic and Roman periods, arise from an uncritical bias towards Hellenism and Roman culture.

Since the 1930s, through the systematic evaluation of literary and epigraphical references and archaeological sources, scholars (Machabey, Scott, Wille, Fleischhauer, Baudot, Guidobaldi etc.) have increasingly begun to appreciate the importance of music in Roman life. From the era of the Kings (*c*750–510 BCE) and in the early republic (509–265 BCE), the Romans had liturgical and other public music, military music and work songs.

Moreover, Roman music was subject to foreign influences: at an early date that of the Etruscans, later that of the Greeks, and, during the late republican and the imperial periods, that of the orient. The Romans assimilated, modified and extended the music of the nations they conquered. From the 2nd century BCE, after the subjugation of the Hellenistic kingdoms in Macedonia, Syria and Egypt, various musical genres developed under sustained Hellenistic and oriental influences.

The greatest efflorescence of Greco-Roman music occurred (so far as can be judged from literary, epigraphical and archaeological sources) during the Augustan principate (27 BCE to 14 CE) and under the imperial dynasties of the Julio-Claudians (14–68 CE), the Flavians (69–96 CE) and the Antonines (96–192 CE). Professional virtuosos, mainly of Greek origin, sang and played at festivals; outstanding Egyptian and Syrian *pantomimi* performed in public; Greek and Roman musicians and actors constituted professional guilds at Rome and in all the larger cities; dancers and musicians were imported as slaves from all parts of the Empire; musical instruments

and musical scholarship were developed; and the participation of music lovers in public events increased.

At the same time writers, philosophers and historians, including Seneca, Plutarch, Juvenal and Tacitus, attacked the demoralizing and effeminate effects of theatrical music, and the 'decline' of music in the service of luxury, on national, social, musical and moral grounds. Many actors, dancers and musicians continued, nevertheless, to enjoy public favour, despite their low legal and social position. Even after the fall of the Western Roman Empire in 476 CE they became the means by which the instruments and musical practice of antiquity were transmitted to the itinerant musicians (*joculatores*) of the Middle Ages.

2. MUSIC IN RELIGION AND RITUAL.

(i) The Roman religion. The Romans imputed an extraordinary importance to the magical functions of music in ritual. The companies (*sodalitates*) of priests known as the *Salii* were founded as early as the legendary era of the Kings and survived into imperial times, when the group consisted of 12 members of the nobility; under a leading singer (*vates*) and a leading dancer (*praesul*) they performed archaic armed dances and responsorial *carmina* (songs), in honour of Mars and Quirinus, according to a strict ritual (Livy, i.20.4). Another ancient priestly company, the Arval Brethren (*fratres Arvales*), even as late as the early 3rd century CE, still performed their traditional ritual song, the *carmen Arvale*, intended to banish malevolent influences during a procession around the sacred grove.

Tibia players (*tibicines*), probably originally from Etruria, constituted one of the oldest professional organizations at Rome (Plutarch, *Numa*, xvii) and their participation in the ritual also had a magical function; their playing was intended to render inaudible any maleficent noises during the rigidly prescribed Roman sacrificial rites (Pliny, *Naturalis historia*, xxviii.2.11), to banish evil spirits and to summon up benevolent deities. For similar reasons during the Empire, tibia players invariably accompanied funeral processions and ceremonies and sacrifices, whether made by peasants or on the highest state occasions; they were frequently represented in reliefs on altars, triumphal arches, sarcophagi (For illustration, *see* TIBIA) and on coins (Vorreiter, 1977). The *tibicines* were sometimes supported by lyre players (*fidicines*); however, the tibia (originally a bone pipe with three or four finger-holes, and later, like the Greek aulos, a double-pipe reed instrument with two pipes made from ivory, silver or boxwood) remained the national ritual instrument of the Romans (Wille).

The *tibicines* owed their esteemed position to the part they played in the sacred rite (Ovid, *Fasti*, vi.657–61); they enjoyed state privileges, and commemorated their legendary strike of 311 BCE (Livy, ix.30.5ff) every year in Rome with a guild festival, processions and a public feast in the temple of Jupiter on the Capitol. During the later days of the republic and in the early Empire the members of the municipal Roman *collegium tibicinum* were freedmen (*liberti*), whereas the trumpeters of the state religion (*tubicines sacrorum populi Romani*) held the rank of priest. From the 2nd century BCE choirs of boys and girls sang, after the Greek fashion, in processions of atonement or supplication; during the secular games of Augustus in 17 BCE these choirs sang alternate strophes of the *Carmen saeculare* composed by Horace. Similar choirs sang hymns of mourning at the funeral of Emperor Pertinax in 193 CE.

(ii) Music in the cults of Cybele, Dionysus and Isis. The musical culture of the Romans was influenced by the mystery religions of CYBELE (the *magna mater*), DIONYSUS (Bacchus) and ISIS, which originated in Phrygia, Greece and Egypt respectively.

The cult of Cybele was officially introduced at Rome as early as 204 BCE; festivals, lasting for several days and accompanied by scenic games (*ludi Megalenses*), were held annually to commemorate the dedication of her temple on the Aventine. The priests carried the cult-idol of the goddess in triumphal procession to the music of bronze cymbala, frame drums or tympana, cornua and 'Phrygian auloi' or 'Berecyntiae tibiae' (i.e. tibiae pertaining to Cybele) whose deeper-sounding left pipe had an upturned bell (fig.1; *see also* AULOS, fig.1; and TYMPANUM (i)). These instruments were also played during the orgiastic dances of the priests in the temples (Catullus, lxiii.19ff).

Livy gave an account (xxxix.8.8) of the ecstatic nature of the music in the cult of Dionysus: the loud beating (by hand) of the tympana and cymbala drowned the cries of those being violated. Despite the proscription of Dionysiac festivals by Senate decree in 186 BCE, they were repeatedly held during the last century of the republic and during the early Empire. Pompeiian wall paintings and a few sarcophagal reliefs of the 2nd and 3rd centuries clearly show the orgiastic and cathartic nature of this music in many depictions of different kinds of wind and percussion instruments (tibiae, transverse flutes, cymbala, tympana, foot-clappers, small bells etc.; see Fleischhauer, 1964, 2/1978, figs.39–45).

After the conquest of Egypt in 30 BCE, the cult of Isis also spread through the Roman Empire; this process continued during the reigns of the Flavians, the Antonines and the Severans, in the 1st, 2nd and 3rd centuries CE. The characteristic and traditional instrument of the Isis cult was the sistrum, a bright-sounding metal rattle, which was used to banish the influence of malevolent spirits (*see* ISIS, illustration); Old Egyptian vertical long flutes and angular harps were also played during processions, sacrificial ceremonies and mystery rites of the cult. As in the cults of Cybele and Dionysus, instrumentalists and hymn singers were attached to the temples.

3. SECULAR MUSIC.

(i) Military music. There was an ancient tradition of military music in Rome. Trumpeters (*tubicines*) and horn players (*cornicines*) are mentioned as early as the constitutional reforms (attributed to Servius Tullius) of the 6th century BCE. The Romans inherited their instruments from the Etruscans: the straight tuba, a bronze or iron tube with a small bell (fig.2); the long-stemmed lituus with a hook-shaped bell that was bent back (*see* TIBIA, illustration); and the cornu, which was circular with a crossbar attached diagonally (*see* CORNU, illustration). There are originals and modern reproductions of these instruments in museums in Rome, Naples, Mainz and elsewhere (see Behn, 1912).

The duties of the Roman military musicians were described in the late 4th century CE by Vegetius (*Epitome rei militaris*, ii.22), whose account is corroborated and supplemented by literary and iconographic evidence of earlier centuries, such as the reliefs on Trajan's Column



1. Musicians in a Dionysiac celebration: marble relief, late 1st or early 2nd century CE *(Museo Archeologico Nazionale, Naples): Dionysus (centre) in a drunken daze is supported by a satyr, one maenad (left, with her arms raised above her head) plays the cymbala, and the other (right) the Phrygian auloi (or Berecyntiae tibiae)*

at Rome (*see* TUBA (ii), illustration). The trumpeters gave fixed signals to sound the alarm, break camp, attack or retreat. They signalled changes of the watch and also played on the march, at funerals and in triumphal and sacrificial processions. The lituus players generally belonged to the cavalry and auxiliary cohorts, whereas horn players gave special signals to standard-bearers during the legion's tactical manoeuvres and are therefore frequently represented standing near them (see Fleischhauer, 1964, 2/1978, fig.31).

In battle the sharp ringing sounds of the trumpets would have mingled with the dark, coarse noise of the horns, the combined sound (*concentus*) of the instruments being designed to encourage the Roman ranks and to confuse the enemy (Livy, xxx.33.12; Tacitus, *Annales*, i.68.3). In the army hierarchy, the military musicians ranked among the 'non-commissioned officers' (*principales*); under Septimius Severus (193–211 CE), in order to improve their position, they formed themselves into bodies with common funds. This is attested by inscribed statutes (*leges*) and by membership lists of trumpeters and horn players of the 3rd Augustan Legion in Lambaesis (Numidia) (G. Wilmanns, ed.: *Inscriptiones Africae latinae*, Berlin, 1881, no.2557, p.295).

(ii) Folksongs and work songs. Literary references from several centuries show that the Romans had many folksongs and work songs in everyday use (Varro, *Saturae Menippeae*, 363): singing and instrumental music provided a rhythmical accompaniment for rowing, reaping, treading grapes, weaving and so on. Traditional folksongs of the following types are attested: table songs, songs of mourning (e.g. the *nenia*), lullabies, nursery rhymes, soldiers' victory songs, birthday and wedding songs (e.g. the *fescennini*), songs of love, joy, invective and satire (Wille, 1967; 1997). Satirical songs were popular in pre-literary times, as is shown by their prohibition in the Twelve Tables (the earliest Roman code of laws, drawn up in 451–450 BCE); and they repeatedly served as mass political songs in the last days of the republic (e.g. Cicero, *Pro Sestio*, lv.118).

(iii) Entertainment and theatre. After the Roman expansion during the Punic Wars (3rd and 2nd centuries BCE) and the annexation of kingdoms in the eastern Mediterranean (Macedonia, Syria and Egypt), the Hellenistic and oriental features in Roman musical culture became more firmly established and widespread, and the following centuries saw the development of various genres of theatrical, dance and entertainment music. In Rome, as early as 364 BCE, Etruscan *histriones* or *ludiones* (actor-dancers) had performed pantomimic dances to the accompaniment of tibiae at a sacred festival; the young people of Rome were stimulated to emulate this (Livy, vii.2.4ff).

However, from the middle of the 3rd century BCE, Roman theatrical music was decisively and increasingly influenced by the Greek theatre. Latin adaptations of



2. Trumpeter playing a straight tuba in the triumphal procession of Marcus Aurelius: relief from a ruined triumphal arch, second half of the 2nd century CE *(Palazzo dei Conservatori, Rome)*

Greek dramas were produced in Rome for the first time in 240 BCE, by Livius Andronicus, a Greek from Tarentum. Then Plautus (*c*254–184 BCE) incorporated features of Hellenistic song and Euripidean monody, together with the literary style of Greek comedies, in his Roman comedies, which included sung portions (*cantica*), monodies and duets. *Tibicines* performed a prelude at the beginning, accompanied the *cantica* and various (spoken) verse passages of the actors and singers, and provided music between the acts as well as an accompaniment for dance interludes. *Tibicines* from the slave classes were commissioned to compose the accompanying music for Plautus's *Stichus* and for the six surviving comedies of Terence (*c*190–159 BCE).

After the conquest of Macedonia in 167 BCE and the destruction of Corinth in 146 BCE, Greek actors and musicians came to Italy in vast numbers; initially they appeared in the triumphal games of Roman generals such as L. Anicius Gallus (167 BCE) and L. Mummius (146 BCE). Their organized guilds of 'Dionysiac artists' (*Dionysiaci artifices*, or in Greek *Sunodoi tōn peri Dionuson technitōn*) included all the types of artist necessary for staging public festivals: tragic and comic poets and actors, musicians, players of the kithara and tibia, trumpeters and stage personnel. The existence of these TECHNITAI meant that Roman organizers of games (Sulla, Antonius etc., and later the emperors) could easily present musical and theatrical festivals; the latter increased in numbers and became more widely diffused in the early days of the Empire and caused the founding of local theatrical organizations. The majority of the Dionysiac artists, predominantly Greeks, formed a 'union with all the members of the world' (*sunodos tōn apo tes oikoumenēs peri ton Dionuson ... technitōn*), centred on Rome at least from the time of Claudius (41–54 CE); they cultivated and disseminated theatrical and musical works in festivals, and also in the imperial cult, in all the larger cities of the Empire. Augustus, Claudius, Hadrian, Septimius Severus, Caracalla and Diocletian (*d* 316 CE) granted and confirmed their old privileges of immunity, freedom from taxation etc.

Following the example of the Greek musicians, Roman actors joined together as *parasiti Apollinis*, probably as early as the middle of the 2nd century BCE, to improve their position in society. The growing number of theatrical and musical performances during state-sponsored games (such as the *ludi Romani* or *ludi Apollinares*) also helped to unite these artists. Despite their legally dishonourable status (*infamia*), some outstanding actors, such as Q. Roscius, and some foreign *pantomimi* enjoyed the favour of all classes in the early Empire, and cities and communities issued decrees and erected statues in their honour (H. Dessau, ed.: *Inscriptiones Latii veteris latinae*, Berlin, 1887, no.2113, p.199; no.2977, p.319).

(iv) Hellenistic song. During the later days of the republic, Hellenistic art song was introduced to Rome with immediate success. Women playing string instruments of all kinds, among them harpists (*psaltriae sambucistriaeque*), and itinerant singers (*cantores*, both male and female) from Greece and Asia Minor performed lyric poems to instrumental accompaniment.

Vocal settings were made first of the elegies of Valerius Aedituus, Porcius Licinus and Q. Lutatius Catulus (late 2nd and early 1st century BCE), and soon after of other genres of poetry. Virgil's *Eclogues* came to be interpreted by singers in the theatre; the hendecasyllables of Pliny the Younger (62–113 CE) were sung to the lyre or kithara (Pliny, *Epistulae*, vii, letter 4.8–9) and similar performance may be assumed for some of the lyric poems of Catullus (*c*87–54 BCE) and the odes of Horace (65–8 BCE).

Actor-singers and itinerant kitharodes appeared increasingly as performers of Greek music at public events, such as the musical competitions (*agones*) established at Rome by Nero in 60 CE and Domitian in 86 CE. For their performances of Greek hymns, and of dramatic and pathetic solos from tragedies in concert performance, they received enormous fees (Suetonius, *Vespasian*, 19) and the privileges of honorary citizens. Their audiences praised brilliant performances with enthusiastic applause and criticized mistakes (e.g. rhythmic inaccuracy). Emulating them, many amateurs (among them senators and emperors such as Caligula, Nero, Hadrian, Commodus, Elagabalus and Severus Alexander) cultivated singing and playing solo instruments (kithara, trumpet, tibiae, hydraulis, bagpipes etc.); they took instruction with famous virtuosos (e.g. Terpnus, Diodorus) and even competed, as did Nero, with professional artists in public (Suetonius, *Nero*, 21ff). Some performers were also celebrated composers, such as the Cretan kitharode Mesomedes, who served at the court of Hadrian.

(v) Mime and pantomime. At the beginning of the Augustan principate the pantomime was established in Rome and Italy. Foreign solo dancers represented mythological figures or individual characters, or mimed well-known scenes from Greek tragedy. The instrumental

accompaniment for these dancers ranged from a single pair of tibiae, preferred by the famous Alexandrian *pantomimus* Bathyllus, to an ensemble with chorus, which is supposed to have been introduced by Pylades of Cilicia, his rival, in 22 BCE (Macrobius, *Saturnalia*, ii.7.18).

The pantomime was further developed by dancers from Egypt, Syria and other provinces and during the Empire acquired a stylized repertory of gestures and dance figures for the interpretation of mythological and dramatic material. Even in late Roman times *pantomimi* were accompanied by the tibiae, syrinx, kithara and other instruments; the dancers, singers and instrumentalists were directed rhythmically by tibia players with foot-clappers (*scabillarii*; fig.3).

From the late republican period the mime was the most popular form of Roman theatre, not only with slaves and freedmen but also with citizens. Male and female *mimi* without masks realistically acted scenes from everyday life and also imitated events and characters borrowed in part from Greek comedy. That their acting was sometimes supplemented by interludes of dance and song is confirmed by stage directions of the 2nd century CE which indicate the use of crotala and tympana in the *Charition* mime (B.P. Grenfell and A.S. Hunt, eds.: *The Oxyrhynchus Papyri*, iii, London, 1903, no.413, pp.41ff).

(vi) Other foreign influences. After Roman campaigns and conquests in Greece and Asia Minor, the influx of foreign musical entertainers and street musicians increased in the 1st century BCE. Chrysogonus, a wealthy favourite of Sulla, surrounded himself with singers and *tibicines* by day and night; at the health resort of Baiae the guests took pleasure in vocal and instrumental performances (*acroamata*), and Caesar also enjoyed music at table (Macrobius, *Saturnalia*, ii.4.28). It was mainly the hired slaves who sang and played string instruments at the domestic concerts of Roman music lovers.

The increasing luxury of the ruling classes attracted even larger numbers of foreign artists during the early Empire. Famous (and notorious) female dancers (*saltatrices*) from Egypt, Syria and Spain performed their exotic dances in taverns, on the street and in the squares to the varied accompaniment of crotala, cymbala, tympana, and foreign wind instruments such as the Syrian *ambubaiae* (Horace, *Satirae* [= *Sermones*], i.2.1). Their example, and the impetus that came from the theatrical dancing of the *pantomimi*, furthered dancing in all levels of society, despite the constant criticism of conservative Romans (Cicero, Seneca, Juvenal, Tacitus and others); dancing schools flourished, and the nobility employed dancing and music teachers (Wille, 1967).

The extent of the passion for dancing and music even in late Roman times can be seen from the frequent condemnation of popular music, and of the music of the theatre and the pagan cults, by early Christian ecclesiastical authors, and also from the telling piece of information that, during the famine of 383 CE, foreign tutors of general subjects had to leave Rome, whereas 3000 female dancers were allowed to remain in the city with their choirs and instructors (Ammianus Marcellinus, xiv.6.19).

4. INSTRUMENTS AND THEORY. The multifarious character of Roman musical life is reflected in the musical instruments, as pictorial representations, literary references and some surviving instruments show (Wardle, 1982). The cosmopolitan musical culture of Rome, from the last days of the republic to the fall of the Western Roman Empire in 476 CE, was stimulated by foreign influences fostered by trade and traffic, wars, and by the immigration of musicians, virtuosos and slaves who came to Italy and Rome from all the countries of the Empire, importing their own instruments and music. The Romans adopted Etruscan, Greek and oriental instruments, and perfected and developed them (Scott, 1957). The number of strings on the lyre and kithara was increased, and their bodies were enlarged (fig.4); this was important for the art music of the virtuosos. The angular harp with a vertical soundbox, and the long-necked lute, originating in the orient and popular in late Roman times, were further developed for use on public and domestic occasions. Frame drums or tympana, bronze cymbala and other instruments were introduced to Rome with the Hellenistic mystery cults and were used in the popular music of the theatre, the dance and entertainment in general. Small bells, foot-clappers and transverse flutes were used in the cult of Dionysus, and the sistrum and the Old Egyptian long flute were still used in the Isis cult. The combination of crotala and cymbala produced forked cymbals, whereas foot-clappers (scabella) were favoured for marking dance rhythms in the accompaniment of *pantomimi* (see fig.3). Military instruments of Etruscan origin (the tuba, lituus and cornu) were played by the Romans in processions, at funerals and public games (e.g. gladiatorial combats).

To increase its technical and acoustic possibilities the Phrygian pipes or 'Berecyntiae tibiae', used mainly in the cults of Cybele and Dionysus and in the theatre, were given an attachment of movable metal rings (Horace, *Ars poetica*, 202) by means of which the increased number of



3. Musicians and dancers, probably entertaining guests at an inn: detail of a floor mosaic, end of the 3rd century CE, from the Temple of Diana on the Aventine (Museo Pio Clementino, Vatican City): the group includes a man playing the tibia and scabellum (left), two male dancers with forked cymbals, and a female dancer with two crotala in her raised hands



4. Music lesson on a kithara: wall painting, 1st century CE, *from Herculaneum (British Museum, London)*

finger-holes of both pipes could be opened or closed for transposition (*see* METABOLĒ) when necessary (*see* AULOS, fig.2); this meant that the desired scale could be engaged more easily. Originals from Pompeii and Herculaneum and pictorial representations (reliefs, wall-paintings and mosaics) demonstrate the technical refinement of this widely used wind instrument.

The hydraulis, an invention attributed to Ctesibius, an Alexandrian engineer (3rd century BCE), later came into favour as an instrument for domestic music at Rome and in the provinces, and because of its loud volume it was also used in amphitheatres (*see* HYDRAULIS, and ORGAN, §IV, 1). It was supplemented with a register-like series of open and stopped pipes in various scales (as in the organ of Aquincum near Budapest, dating from 228 CE; *see* ORGAN, fig.23); in the 4th century CE, portable pneumatic (bellows) organs were also in vogue (Wardle, 1982).

Solo instrumental music was practised in public and private by famous virtuosos and by Roman amateurs with the aim of achieving artistic perfection. Groups of instrumentalists formed small ensembles to accompany singers or dancers, or larger ensembles (after the fashion of Alexandria and the orient) to perform in theatres (Seneca, *Epistulae morales*, lxxxiv.10) and at popular spectacles (Vopiscus Carinus, xix.2).

Some Romans tried to make the heritage of Greek music theory their own, to propagate it in their writings and to make it available for other disciplines (rhetoric, architecture and medicine). Music was accorded its distinguished position in the educational system of the liberal arts as early as the 1st century BCE by MARCUS TERENTIUS VARRO (116–27 BCE), in more detail by AUGUSTINE OF HIPPO (late 4th century CE) and, in allegorical guise, by MARTIANUS CAPELLA (early 5th century CE). The tradition of applying an encyclopedic approach to music was continued in late antiquity and the early Middle Ages by CASSIODORUS (*c*480–575) and ISIDORE OF SEVILLE (*c*560–636), whose writings on music transmitted some of the basic definitions, classifications and harmonic knowledge of Greek and Roman antiquity to the Middle Ages.

The poet-philosopher Lucretius (*c*98–55 BCE) devoted himself to the history and psychology of music. Cicero (106–43 BCE) recommended that orators should receive musical education, and expounded Stoic and Epicurean musical aesthetics. The architect Vitruvius (*c*84–14 BCE) described the acoustical problems of theatre construction (*see* ACOUSTICS, §I, 7) and organ building, and Quintilian (*c*35–96 CE) dealt with voice training and musical delivery by orators.

In some later Latin writers on music, such as Censorinus (3rd century CE) and Macrobius, there is a widening gulf between theory and contemporary practice, for Neoplatonic and neo-Pythagorean influence prompted a tendency towards a speculative and mystical attitude. The *De institutione musica* by BOETHIUS (*c*480–524), is the most substantial Latin treatise on music. The work was conceived as part of a series of books on the mathematical arts, and subsequently became the most influential of the ancient music treatises during the Middle Ages.

See also ETRURIA and GREECE, §I.

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II. The Christian era

1. Late Antiquity and the Middle Ages. Very little is known about the music of Rome during the first 1000 years of the Christian era. While the evidence allows certain conclusions to be drawn about sacred music and its performers, the loss of documentary material limits what can be learnt about the musical institutions of the medieval city. Secular music has left no trace whatsoever.

From the time of its establishment at Rome, the Christian community had access to places large enough for meeting and celebrating the Eucharist. (The idea that Mass was celebrated clandestinely in the catacombs outside the walls is a 19th-century fantasy.) Although persecution was not a constant threat, it was not possible for a complex liturgy with a lavish musical repertory to develop. Christians met in large houses belonging to wealthy members of their community; churches built later, either on the same property or nearby, came to be known as 'tituli' after the nameplate (*titulus*) of the owner customarily affixed to the outside wall of Roman houses. The names of the benefactors became confused with those of early Christian martyrs, and these benefactors were retroactively 'canonized' in the names of the churches (e.g. the 'titulus Praxidae' became the 'titulus sanctae Praxedis', now S Prassede).

The status of the Church at Rome changed markedly after Constantine attributed his victory over Maxentius in 312 to the intervention of the Christian God. Constantine constructed both an episcopal residence for the bishop of Rome, Sylvester I (314–355), and a magnificent church, the Basilica Salvatoris, later known as S Giovanni in Laterano. The emperor also built another grand basilica on the Vatican hill, the supposed site of the martyrdom of St Peter (later S Pietro). These two basilicas, far distant from each other, were to be the most important ecclesiastical sites of medieval Rome. Towards the end of the 4th century an imperial basilica was erected over the supposed burial site of St Paul, and Pope Sixtus III (432–40) founded a basilica in honour of the Virgin (later S Maria Maggiore). Besides the major basilicas and titular churches there were many smaller churches in medieval Rome, whose diminished population was concentrated in the Tiber bend and across the river in Trastevere.

The location of the Basilica Salvatoris, some distance from the populated areas of medieval Rome, led to the development of a special kind of liturgical observance, known as 'stational liturgy'. On certain days of the liturgical calendar, mostly during Lent, the pope or his representative gathered with the clergy and the faithful – residents and pilgrims visiting Rome – at a 'collect' church. After a short prayer all proceeded singing antiphons, psalms and a litany to the stational church of the day, where Mass was celebrated.

Certain popes founded monasteries at the papal basilicas and at some titular churches to assure the singing of the Divine Office, day and night. Four important monasteries charged with this obligation were situated near the basilica of St Peter. The Office of the basilical monasteries served not only as the model for other Roman churches but also as the Office in the Rule of St Benedict (*c*530). A large number of antiphons and responsories had to be created to accompany psalms and readings in the evolving liturgy. However, monasticism had only a tenuous foothold in Rome, and when Alberich, 'prince' of Rome, commissioned Odo, abbot of Cluny (926–44) to reform the Latin monastic communities in the city, there were few remaining monasteries. Eventually, the monastic foundations attached to the great basilicas were transformed into communities of canons.

Given the large number of liturgical books that must have been required to supply the needs of Roman churches and monasteries during the Middle Ages, comparatively few have survived to the present. Manuscripts earlier than the 11th century are extremely rare. Books that could be put to multiple use (e.g. homiliaries containing patristic sermons or legendaries with the lives of the saints) are preserved in far greater numbers than sacramentaries, books for the Office, or pontificals that could be rendered obsolete by liturgical change (*see* Liturgy and liturgical books, §II). Virtually none of these manuscripts contains musical notation of any kind. Beginning in the 7th century, Roman liturgical practice was emulated in parts of northern Europe, and some manuscripts from these areas preserve early evidence of the Roman liturgy, albeit adapted to different circumstances.

Despite the grave loss of liturgical documentation, five manuscripts (three graduals and two antiphoners) have survived with virtually the entire repertory of medieval urban chant, known to scholars as Old Roman chant. Before the 11th century, this chant was transmitted orally,

and the oldest surviving book of Old Roman chant is a gradual from the church of S Cecilia in Trastevere (*CH-CObodmer* C.74), dated 1071. Even at this early date, however, chants from the Gregorian tradition (e.g. tropes) had been added to the traditional urban repertory. Of slightly later date (11th–12th century) is the gradual *I-Rvat* lat. 5319. Two manuscripts, one from S Pietro (*I-Rvat* S Pietro B.79) and the other believed to be from the Roman church of S Croce in Gerusalemme (*GB-Lbl* Add.28899), preserve the Old Roman repertory for the Office. The last Roman manuscript with the traditional urban repertory for the Mass (*I-Rvat* S Pietro F.22) dates from the 13th century.

Although it shares a common textual basis with Gregorian chant, Old Roman chant differs radically in its musical style, displaying affinities with other old Italian chant repertories. While it seems likely that Old Roman chant was sung outside Rome, particularly in dioceses of *Italia suburbicaria* that were directly under the metropolitan authority of the pope, no conclusive evidence of such dissemination has heretofore come to light. Attempts to portray Gregorian chant as originally 'papal' chant, created to distance the papal court from urban musical practice, have not been convincing. Later, however, clerics who joined the papal court (curia) came from all over Europe, and would have been familiar only with Gregorian chant, not with Old Roman chant. This 'internationalization' of the curia and the many decades during which the popes travelled outside the city led to the eventual neglect of the city's traditional musical idiom by the pope and his circle. By the mid-12th century, the pope's own cathedral, S Giovanni in Laterano, had abandoned the traditional urban repertory for Gregorian chant. By the pontificate of Innocent III (1198–1216), if not considerably earlier, the papal chapel had definitively adopted the Gregorian melodies for the Office. The Franciscans, who had adopted the reformed liturgical books of the Roman curia, also contributed to the dissemination of Gregorian chant in the city. Finally, Pope Nicholas III (1277–80) arranged for the destruction of many older books of the Roman liturgy. By the time the papal court left Rome for Avignon with the French pope, Clement V (1305–14), Old Roman chant was a dying tradition.

Important witnesses to liturgical practice at Rome are the *Ordines romani*, guides to the celebration of Mass, the Divine Office, the observances of Holy Week, clerical ordination and other rituals. All of the *ordines* (*I–XLIX* ed. Andrieu, and *L* ed. Vogel and Elze) were recopied from older Roman originals north of the Alps beginning in about 800. Though very few *ordines* remained untouched by northern emendation, several preserve a nearly 'pure' Roman character. Among the latter is *Ordo romanus I*, a description (*c*750) of the solemn procession on Easter Day to S Maria Maggiore and the subsequent papal Mass. All the chants of the Proper and Ordinary of the Mass are mentioned along with meticulously detailed rubrics to guide the pope and other ministers.

One observance unique to Rome was the splendid Paschal Vespers sung in Old Roman chant on Easter Day and throughout the following week. In 832 a northern visitor to Rome, Amalarius of Metz, described this 'glorious Office' in his *Liber de ordine antiphonarii* (chap.52). All the music for this impressive ceremony has been preserved in one of the Old Roman graduals (*I-Rvat* lat.5319), which can be supplemented by the detailed rubrics of *Ordo romanus XXVII*. Vespers began in S Giovanni in Laterano with three psalms, a great alleluia, the *Magnificat* and a collect. Subsequent parts of the ceremony took place in the baptistery, its chapel dedicated to St John the Evangelist, and at the neighbouring oratory of S Croce (demolished in 1588). In each of these locations a psalm, great alleluia, *Magnificat* and collect were chanted.

Paschal Vespers owed not a little of its grandeur to the singing of the SCHOLA CANTORUM (i), which was of central importance in the creation and stabilization of a fixed musical repertory for the liturgy at Rome. The Schola was a body of singers charged with providing music for papal ceremonies, with training singers and with preparing young clerics to serve the Church of Rome in subordinate functions. (Allegations that several popes graduated from the Schola Cantorum rest on faulty assumptions.) The papal Schola Cantorum, whose administrative structure was modelled on other Roman ecclesiastical bureaucracies, seems to have been officially established, most likely on the basis of an antecedent group of singers in papal service, towards the end of the 7th century. A 9th-century legend crediting Pope Gregory the Great (590–604) with the foundation of the papal Schola cannot be confirmed (a pre-Gregorian foundation of the Schola has been defended by Bernard, 1996). The chief officer of the Schola, the *primicerius*, was assisted by other adult singers of the choir, the *secundus*, *tertius* and *quartus*. The singers were also called *paraphonistae*, but without any necessary suggestion of polyphonic performance (*see* PARAPHONIA). Boy choristers of the Schola (*paraphonistae infantes*) collaborated with the adult singers, at least on some occasions. The prestige of the Schola Cantorum declined from the 9th century, and it was virtually defunct by the end of the 13th before its suppression by Pope Urban V in 1370.

Modern scholars have assigned to the Schola Cantorum an important role in the formulation of the Old Roman chant repertory and the organization of portions of the liturgical year. A legend transmitted by *Ordo romanus XIX* credits eight popes and three abbots (Catolenus, Maurianus and Virbonus, from one of the monasteries of S Pietro) with contributions to the creation of an annual cycle of chants.

Evidence about the provision of music at the Roman titular churches and churches of lesser importance is rare and difficult to interpret. In many cases members of the clergy with no special musical training formed the choir. For daily services at the smaller churches the 'choir' might have consisted of a single cleric, perhaps an alumnus of the Schola Cantorum. On solemn occasions when the papal court celebrated a liturgical observance at one of the Roman basilicas, the resident canons collaborated with the singers of the Schola. Professional, presumably clerical, singers provided for the more intensive needs of the major basilicas. The 11th-century *Liber politicus* of Canon Benedict of S Pietro claims that four singers were assigned to S Pietro, to S Maria Maggiore and to S Lorenzo for this purpose by Gregory the Great. A description of the Vatican basilica a century later refers to a dwelling for singers near the steps leading up to the church. This dwelling for 'cantores basilicae' was several times restored before being demolished during the pontificate of Pius IV (1559–65).

Rubrics indicate that Roman singers improvised polyphony, probably in the simple note-against-note style attested elsewhere in Italy. Sometimes the occasions on which polyphony was to be performed are specified, but the direction 'sine organo', implying a flexible, widespread practice, is also encountered. Adémar de Chabannes (988–1034) believed that Romans taught the Franks the principle of the *ars organandi*. No manuscript evidence confirms the existence of more elaborate forms of polyphony in medieval Rome.

2. THE RENAISSANCE (1420–1600). On 11 November 1417 the Great Schism ended in Konstanz with the election of Cardinal Oddo Colonna as Pope Martin V. Three years later, in September 1420, the new pontiff made his official entry into Rome, which became once again the permanent home of the papacy. The succeeding two centuries saw the city return to its former architectural and artistic glory and also become one of the most vibrant musical centres in Italy. The principal musical institution of the papacy was the choir of the papal chapel, an organization that existed long before the construction of the Cappella Sistina, which now gives the choir its name. This choir had certain peculiarities. It was made up entirely of adult singers, the soprano part sung at first by falsettists and, from the mid-16th century, increasingly by castratos (at the turn of the 17th century almost all the sopranos were castratos); the two attempts, in 1425–7 and 1436–7, to add boy choristers came to nothing. The choir was unique in singing totally *a cappella* when it performed in the Vatican, although it is still not clear exactly how many singers sang at a time. It has been suggested that the norm was one or two to a part no matter how large the choir was. Although dominated by northerners in the 15th century, by the 16th the choir also included significant numbers of Spanish and Italian singers; by the end of the century they constituted the majority. Beginning in Martin's reign, composers enter the singers' ranks, the most famous of these being Guillaume Du Fay. In the late 15th century other important composers, chief among them Josquin Des Prez, became members of the choir, which tended thereafter to have at least one composer constantly in residence, although the most famous composer of sacred music in 16th-century Rome, Palestrina, stayed in the chapel for only a few months in 1555. Recent studies suggest that it was not until the end of the 15th century that the papal choir became engaged in any serious way with the sustained performance of elaborate polyphony (settings of the Mass Ordinary and motets), although the singers were certainly capable of singing complicated polyphony as the motets of Du Fay composed for papal occasions attest. At least by the 1480s the papal chapel possessed manuscripts containing masses by Busnoys, Ockeghem, Du Fay and others, and in the late 1490s the position of scribe was added to the chapel in order to deal with the ever-increasing library of manuscripts of polyphony. In 1566 the singers declared that their duties included singing the Mass in polyphony every day. Nevertheless, the majority of the music sung by the papal singers continued to be Gregorian chant.



5. Apse of S Lorenzo in Damaso, Rome: painting attributed to Giovanni Paolo Panini, first half of the 17th century (Museo di Roma); the apse was commissioned by Cardinal Francesco Barberini to serve as an auditorium for ecclesiastical music and was inaugurated in 1640; music by Corelli and his contemporaries was performed there under the patronage of Cardinal Ottoboni (the apse was destroyed by fire in the 19th century)

The papal choir was by no means the only sacred musical institution in Rome, although it was always considered to be the most prestigious. S Pietro had a choir which, to judge by the manuscript *I-Rvat* S Pietro B80, was capable of singing polyphony in the mid- to late 15th century. Other major churches and basilicas in the city also supported singers and, in contrast to the Vatican, used boys, organs and instruments in the celebration of the liturgy; the extant evidence of this, beginning in the 16th century, shows an ever-expanding complex of musical institutions. By the late 16th century the choir of S Pietro (since 1513 constituted as the Cappella Giulia) rivalled the Cappella Sistina in size and ability, and major choirs, often led by well-known composers, were to be found in S Maria Maggiore, S Giovanni in Laterano, S Luigi dei Francesi and other churches. Palestrina himself began his career as a choirboy in S Maria Maggiore and ended it as *maestro di cappella* of S Pietro. The cultivation of sacred music in 16th-century Rome was further enriched by the many confraternities, such as Santa Trinità dei Pellegrini, which employed singers on a regular basis when their finances allowed it and often had recourse to papal singers for special celebrations in their personal churches and oratories and for processions (the papal singers developed particularly close relations with the Philippine Congregazione dell'Oratorio). Moreover, the major Jesuit seminaries, such as the Collegio Inglese and the Collegio Germanico, supported music; Victoria, never a member of the papal chapel, was employed by the Collegio Germanico in the 1570s. In 1584 the musicians in Rome formed their own confraternity, the Compagnia dei Musici di Roma, an organization considered such a threat by the papal singers that they forbade their members

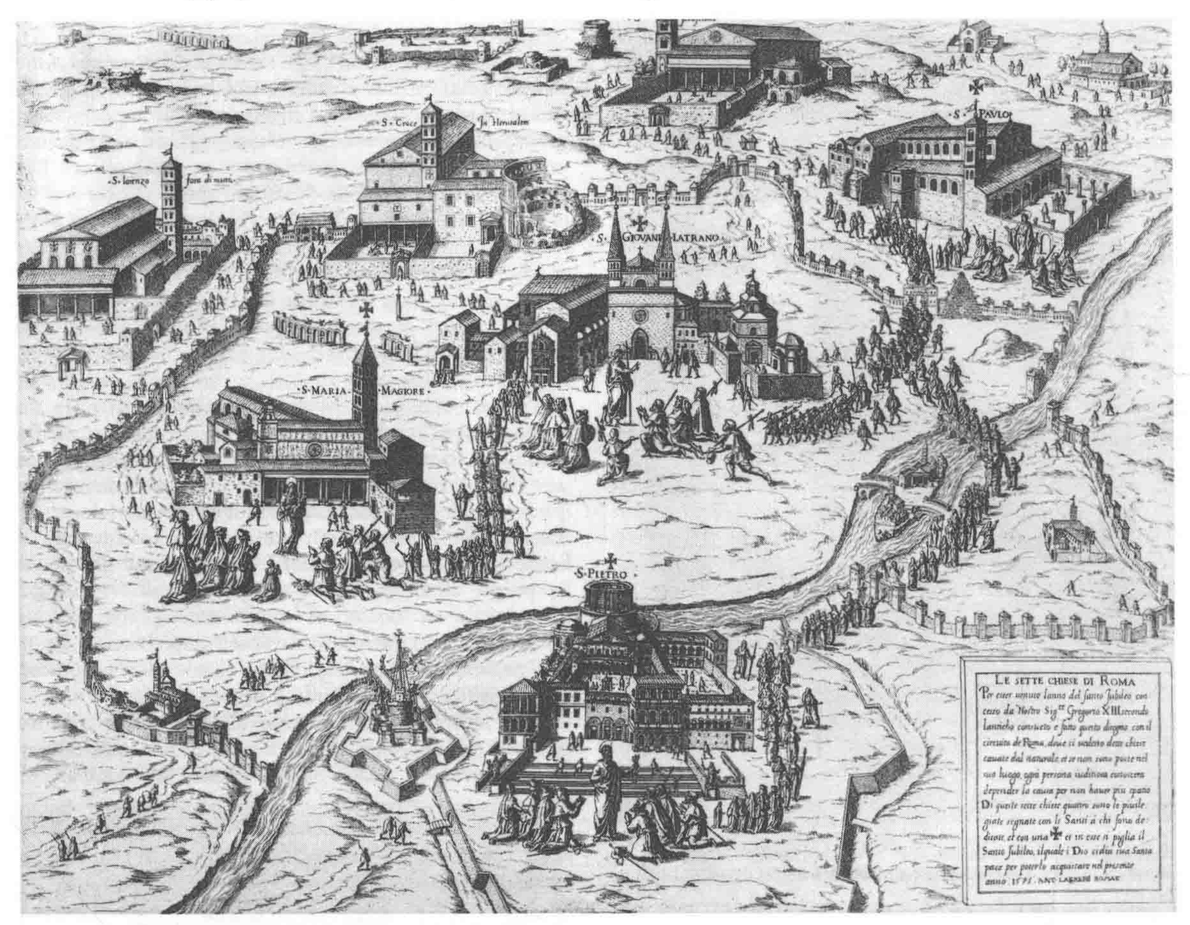


6. Pope Paul III being presented with the 1545 constitution by members of the Cappella Sistina: miniature (I-Rvat Cappella Sistina MS 611, f.1v)

to join it. Almost all the major composers in late 16th-century Rome belonged to the confraternity, which is the ancestor of the Accademia di S Cecilia.

Sacred vocal polyphony performed within the liturgy was by no means the only music heard at the papal court. Instrumentalists were always present in the band of *pifferi* attached to the Castel S Angelo. The Medici Pope Leo X (1513–21) not only built up the papal choir to an unprecedented size (about 30 singers), but also appointed a composer (Elzéar Genet, known as Carpentras) to head it and supported a large number of private musicians including singers and instrumentalists. These musicians were heard in non-liturgical settings, at banquets and theatrical performances. On 27 September 1520, for instance, Leo and his guests were entertained by 50 singers and other musicians dressed as doctors (*medici*) on the occasion of the feast of the physician saints Cosmas and Damian. Succeeding popes, with the possible exception of Clement VII and Paul III, did not maintain such large private musical establishments, but Rome, as an international political centre, afforded the opportunity for a wide network of patronage of music and musicians created by cardinals and members of the Roman nobility. Even during the Great Schism, cardinals in Rome were a source of employment for singers. The end of the Schism saw a concentration in the city of cardinals, many of whom lived extremely lavishly. If we can believe the advice given by Paolo Cortesi in his *De cardinalatu libri tres* of 1510, music, both sacred and secular, became an indispensable part of the daily life of princes of the church by the 16th century. In 1544 Cardinal Alessandro Farnese had ten musicians in his service. In the late 16th century the patronage of certain cardinals, like Luigi and Ippolito II d'Este, Aldobrandini and Montalto, was extensive. In these princely households secular music and instrumental music was at least as important as sacred polyphony. The great madrigal composer Marenzio spent a good deal of his career in Rome, never in the employ of a church or of the pope, but always supported by cardinals or members of the nobility. There was also a large underclass of musicians scraping by in the city, including the accomplished cornett player Benvenuto Cellini, who was once drafted into an ensemble to play before Clement VII, and Bernardino Pedroso, a Spanish keyboard player who in 1559 was working as a freelance musician, giving private music lessons and playing at parties. He eventually attempted to elope with one of his female students and was caught, imprisoned and tortured. This last example is a reminder of the still largely hidden world of domestic music in non-noble Roman households (a recent study of household inventories dating from 1590 and drawn up by people of all ranks shows 66 listing some musical instruments or books of music among the various possessions) and the role that women played as consumers and performers. The market for music also supported music printers such as Andrea Antico and later Valerico Dorico, although Rome never rivalled Venice as a centre of music printing. In short, by the end of the 16th century Rome provided a wealth of opportunity for musicians of all types.

From the early 15th century to the middle of the 16th the music sung in Roman sacred venues was probably little different from that sung in similar venues all over Western Europe. Extant Roman sources of the period show a sacred repertory dominated by the great northern composers, some of whom had been members of the papal chapel. But during the years of the Counter-Reformation a more inward-looking and antiquarian approach to repertory seems to have been cultivated, particularly in the papal chapel, with much more emphasis on composers who were 'Roman'. The most 'Roman' of all composers was Palestrina, who never left the city or its close environs, who was appointed official composer to the papal chapel in 1565 (an appointment made without consulting the papal singers), and whose style defined Renaissance music for centuries. But there was still room for influences from other places: for instance, in the 1570s polychoral music (not a Roman invention) became hugely popular. In the realm of secular music, which operated out of the control of ecclesiastical institutions, the Rome–Florence axis created by the Medici popes in the 1520s was instrumental in the development of the Italian madrigal; indeed, Arcadelt, Festa and Verdelot, the three most important composers in the early history of the genre, all worked, or at least were present, at some time in Rome, and the first appearance of the term 'madrigal' is in a Roman print of 1530. It was also in Rome that a long tradition of humanistic scholarship contributed to some of the decisive steps that led to a radical change in musical style about 1600. Vicentino's *L'antica musica ridotta alla moderna prattica* was published in Rome in 1555, and the seminal letter about Greek music that Girolamo Mei sent to Vincenzo Galilei was written in Rome in 1572.



7. *'The Seven Churches of Rome', a pilgrims' guide engraved for the Jubilee Year of 1575: engraving from Antoine Lafréry's 'Speculum romanae magnificentiae' (1545–77)*

3. THE BAROQUE.

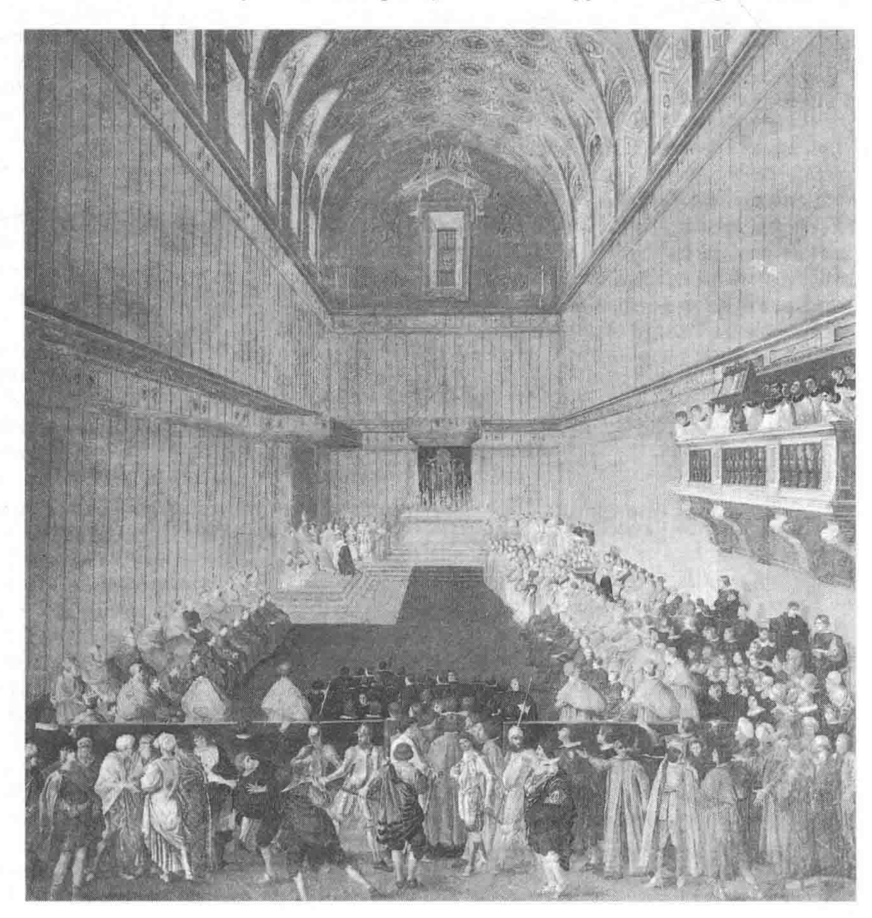
(i) Sacred music. Between the end of the 16th century and the beginning of the 18th, Rome produced more sacred music than any other European city. The new taste of the 16th century – monody with accompaniment and polychorality – developed rapidly, encouraged by a unique set of circumstances. The spiritual revival of the Catholic Church ater the Council of Trent made itself felt in Rome in the founding and development of new congregations, influenced by some outstanding personalities: Robert Bellarmine of the Jesuits, S Filippo Neri and his Oratorians, the nursing order of St Camillus de Lellis, the Scolopi or Order of Clerks Regular of Religious Schools founded by St Joseph Calasanz, and the Theatines. In addition, the Papal States were still profiting by the administrative and financial reforms introduced by Sixtus V (1585–90), and for a century the city developed steadily: the population grew (except during the great plague of 1656); churches, palaces and monasteries were built, restored or decorated; academies and devotional confraternities were founded; and the University of La Sapienza was reformed. In this context sacred music occupied an important place: the ecclesiastical reforms introduced since the Council of Trent encouraged the enhanced 'ornamentation' of liturgical ceremonies. Furthermore, the large staff of the papal court, the Curia, provided a fruitful source of patrons.

(a) The musical chapels. The pope, the great basilicas and a large number of churches maintained permanent musical ensembles. The papal chapel had been reformed by Sixtus V in 1586, and its status hardly changed until the end of the 18th century. It was placed under the protection of a cardinal who exercised sole control over it, and in theory it consisted of 24 choristers in minor orders, engaged for life and recruited by competition every time a place fell vacant. Its 'officers' – the *maestro di cappella*, the *camerlingue* and the timekeeper – were elected annually. During the first 30 years of the 17th century the papal chapel represented an élite of Italian sacred music. Between 1600 and 1610 its members included several composers: G.M. Nanino, Francisco Soto, Arcangelo Crivelli, Orazio Griffi, Ruggiero Giovannelli, Teofilo Gargari and Vincenzo De Grandis (i), as well as Felice Anerio, who was appointed composer to the *cappella papale*. The ensemble sang Mass and the Office daily in the chapel of the palace where the pope was residing (the Cappella Sistina in the Vatican or the Cappella Paulina in the Palazzo del Quirinale, the principal residence of 17th-century popes), and it accompanied the pope when he celebrated divine service in the city. It always sang *a cappella*; this refusal to adopt the use of basso continuo led to a petrification of the repertory, and the composition of new material for both Mass and Vespers ceased in about 1620, except for the 'Secret Vespers' sung four

times a year to the pope in his own apartments, when music written for the occasion by the *maestro di cappella* or other composers was sung to organ accompaniment. The papal chapel had lost its prestige well before the end of the century, as is evident from the fact that composers no longer competed for vacant places in it. Although Stefano Landi was admitted in November 1629 the appointment was by order of Pope Urban VIII, and Landi had to share his salary with Gregorio Allegri, who was appointed by competition a few days later. Only four other composers were admitted to the papal chapel during the 17th century: Mario Savioni by order of the pope in March 1642; Isidoro Cerruti in February 1658, also by order of the pope; Antimo Liberati in November 1661, after two previous rejections; and Matteo Simonelli in December 1662. The staff of the other *cappelle* belonged to the Congregazione dei Musici.

(b) The Congregazione dei Musici di Roma. Claiming that they could acknowledge only one authority, the singers of the papal chapel always refused to join the Congregazione dei Musici di Roma, which was placed under the protection of St Cecilia and was recognized by Sixtus V in 1586. The Congregazione was a kind of professional organization ruling the musical life of the Roman churches, and it united all the city's musicians. It was governed by a *maestro di cappella*, an organist, an instrumentalist and a singer. These 'officers' were elected by the general assembly every year. The organization also had a secretary, a *camerlingue* to manage its finances, and nurses to visit sick or imprisoned musicians. Unfortunately the archives of the Congregazione before 1650 have not been preserved, and there are still large gaps in the archives from 1650 to 1680. The Congregazione di S Cecilia regularly provided music for services in the church where it met, first S Paolo alla Colonna, then the church of S Cecilia, then S Maddalena, and finally S Carlo di Catinari, where it still has its chapel today. Musical responsibility for the weekly litanies and for the Mass for the Forty Hours' Devotion organized by the Congregazione was often entrusted to young musicians enabling the *maestri di cappelle* to assess their abilities. Members paid a joining fee and an annual subscription.

These musicians performed chiefly in the permanent *cappelle* of the Roman churches. A document of the Congregazione di S Cecilia of the year 1666 gives a list of churches where there was a regular musical service at least once a week. The list names 21 churches, to which had just been added the Concerto di Castello, an instrumental ensemble also known as the Trombetti di Campidoglio. With the exception of the Cappella Giulia, which provided music for the basilica of S Pietro and consisted of 18 choristers, a *maestro di cappella* and an organist, the usual number of singers in the *cappelle* ranged from ten to a mere two or three. Apart from their organists, 17th-century Roman churches employed no instrumentalists paid on a regular basis, except for S Luigi dei Francesi, where two instruments were played until 1624. Some churches, including S Giacomo degli Spagnoli, made do with a permanent organist whose responsibility it was to engage further musicians for the great church festivals. While organists often remained for many years in their posts, *maestri di cappelle* and singers tended to



8. Ceremonial investiture of Taddeo Barberini as Prefect of Rome during the papacy of Urban VIII, with the Cappella Sistina in attendance, 1631: painting by an unknown artist (Museo di Roma)

move from one *cappella* to another. Churches engaged extra musicians for certain important festivals. The festival of the patron saint of a church was the occasion for musical performances by several choruses with instrumental accompaniment for the three traditional services – first Vespers, solemn Mass and second Vespers.

Other institutions also employed musicians: for instance, the orphanage of S Maria in Aquiro had a *maestro di cappella*, a singing master and an organist. Certain convents with schools for young girls had music masters who also taught the novices; some nuns were excellent singers and attracted a large congregation to the convent church. The most important cardinals also employed several musicians, who often belonged to a regular church *cappella* as well. The great princely families also maintained a number of musicians.

On average there were at least 20 *maestri di cappelle* active during the 17th century to whom must be added several organists and instrumentalists who were also composers. They had to provide the new music required by the institutions for which they worked and for institutions with no *maestro di cappella* of their own, a situation which led to a certain amount of rivalry.

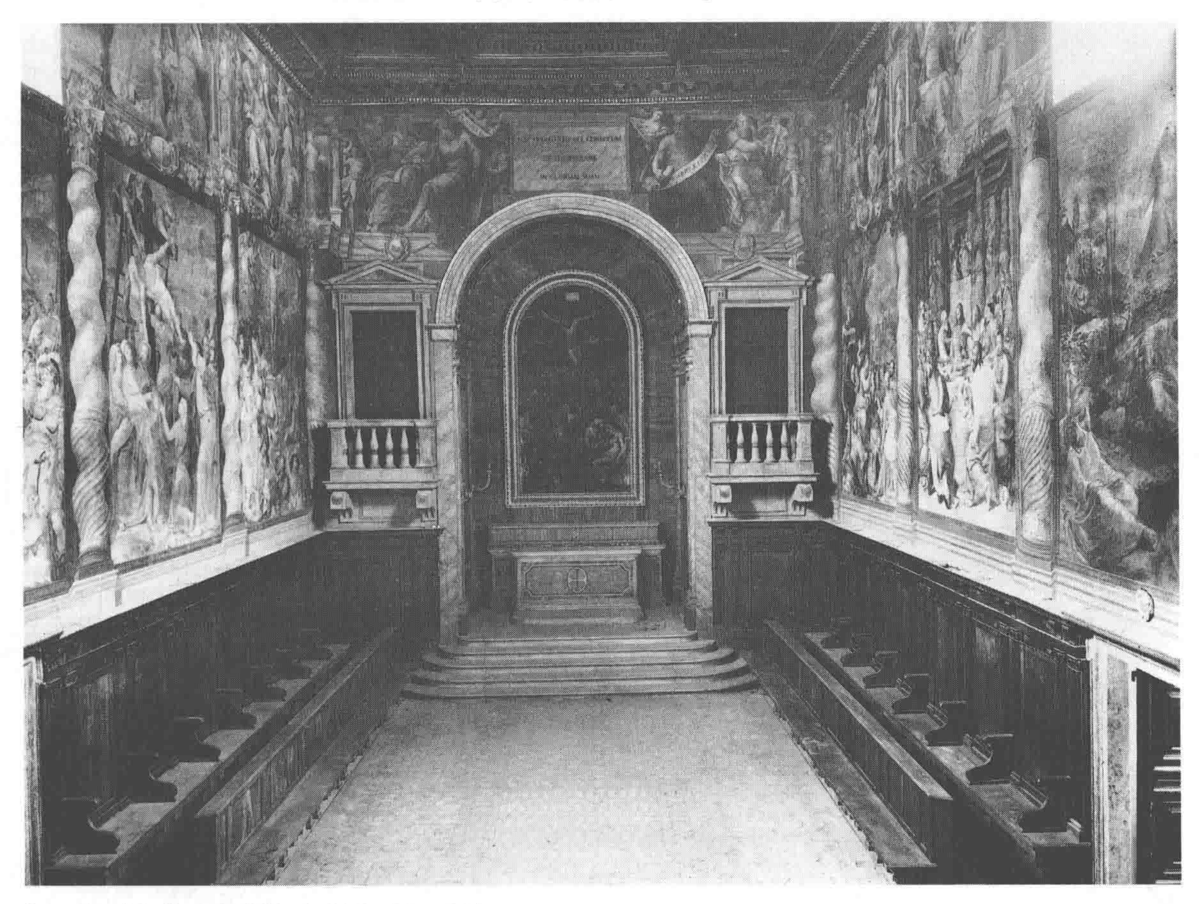
Musical training began at the age of eight or nine: after a boy had been examined by the *maestro di cappella* he was engaged by the chapter until his voice broke. The large *cappelle* (the Cappella Giulia, S Maria Maggiore, S Luigi dei Francesi etc.) maintained from five to eight children who were supervised by the *maestro di cappella*, assisted by a grammar master. The increasing employment of castrato sopranos in the first half of the 17th century led to changes in the system: the churches ceased to take responsibility for these small schools, which were now personally run by the *maestri di cappelle*. The contracts made between the child's parents and the master always stipulated that any money earned by the boy would remain in the hands of his master, who thus had an interest in ensuring that his pupils could read their parts as soon as possible. As a result, the old system of training in solmization was abandoned in favour of modern solfeggio, which enabled choirboys to learn to read music rapidly. The most gifted children also learned to play the organ and harpsichord.

(c) The confraternities. Associations of laymen for devotional and charitable purposes had existed since the Middle Ages, but the old confraternities now revived their activities at the same time as new associations were being founded, perhaps because of the example set by Filippo Neri and his oratory. The confraternities of S Lucia del Gonfalone, the SS Crocefisso di S Marcello, S Giovanni Decollato, the Orazione e Morte and the more recent confraternity of the Trinità dei Pellegrini were now joined by, among others, those of S Girolamo della Carità, the Oratorio di S Filippo Neri, the Angelo Custode and the Stimmate. In general these confraternities had no permanent *maestro di cappella*; even the SS Crocefisso, famous for the Latin oratorios it performed during Lent, made do with a musical adviser, traditionally chosen from the members of the papal chapel, whose only responsibility was to organize the music for the great annual procession on the evening of Maundy Thursday. Music played an increasing part in the meetings of these confraternities. At the end of the 16th century they still often sang Lauds on the traditional model, but during the Baroque period musicians were increasingly brought in to sing motets, cantatas and later, oratorios.

(d) The repertory. In the strictly liturgical field the *maestri di cappelle* had to provide music for the usual services, in addition to two Vespers services and a Mass for large forces (comprising several choirs and instruments) at least once a year. Plainchant, almost always with organ accompaniment, remained the basis of the repertory for Mass and Vespers, sung every Sunday in many churches, and if there was no regular musical ensemble the chaplains would be required to intone in the fauxbourdon style. Almost all *cappelle* practised strict counterpoint, *contrapunto a mente*, particularly for singing the antiphons at Vespers. In some churches the litanies of the Virgin were sung regularly every Saturday evening, as the list of Roman musicians made by G.P. Colonna in 1694 shows. His list mentions 19 regular *cappelle* and six others which provided only the service of 'la Salve', that is, the litanies. Colonna, who probably obtained his information from the secretary of the Congregazione dei Musici, also mentions the instrumentalists: 40 violinists, seven players of *violette*, 20 cellists and ten double bass players, together with eight players of lute or theorbo, five trumpeters and six trombone players. *Maestri di cappelle* also had to compose new liturgical works to keep the repertory constantly refreshed.

It is difficult to form a precise idea of the repertory sung in Roman churches. Music collections that have been preserved, such as those of the Cappella Giulia, S Giovanni in Laterano and S Maria in Trastevere, have suffered serious losses. Moreover, it seems that the *maestri di cappelle* kept only music that could easily be re-used, and as tastes changed they even threw away compositions that were out of fashion or too complex. This would explain why there are almost no musical sources extant containing psalms or settings of the *Magnificat* in the concertato style, although such settings were regularly sung on special occasions. They could not be simply performed again as they stood, and in any case it was thought better to present something entirely new every year. Nevertheless, these collections are valuable because they contain a number of works in separate manuscript parts and thus provide information on aspects of performing practice in the *cappelle*, particularly relating to the use of the double chorus, which seems to have been widespread as soon as there were at least eight singers in a *cappella*. They also contain compositions by musicians unable to publish their music in the increasingly difficult publishing climate of the 17th century.

(e) Masses. Roman music publishers apparently took little interest in new masses, although if the music collection of S Maria in Trastevere is any indication, such works were regularly written by *maestri di cappelle*. Of the 40 or so masses in separate manuscript parts contained in this collection, some 15 are for double choir in eight or nine parts, a type of work often described as a *messa concertata*. The majority of these are anonymous. Benevolo's masses for two, three or four choirs exist only in manuscript scores probably copied around 1700 or later. Nevertheless, a number of masses were published during the 17th century: those dedicated to the pope by Francesco Soriano in 1609, the first book of masses in four, five and six parts by Arcangelo Crivelli in 1615, the masses for two and three choirs by Vincenzo Ugolni in 1622, the mass for four choirs by A.M. Abbatini in 1627, the mass



9. Interior of the Oratorio di S Lucia del Gonfalone, 16th century

In benedictione nuptiarum by Landi in 1628, three masses by Stefano Filippini in 1656, the two volumes of masses by Francesco Foggia in 1663 and 1675, two posthumous volumes of masses by Bonifatio Gratiani in 1671 and 1674, and the masses of Domenico Dal Pane in 1687. However, this pales by comparison with the published volumes of psalms and settings of the *Magnificat* for Vespers, or in particular the many volumes of motets. This discrepancy is illustrated by the series of collections compiled by Florido de Silvestris and issued by various Roman music publishers between 1643 and 1672. There are 18 such collections, including two of secular music: only one, published by Collini in 1651, is devoted to four masses by four *maestri di cappelle*: Benevolo, Carlo Cecchelli, Silvestro Durante and Graziani. Another collection, published in 1662 by Ignazio de Lazzari, contains 15 psalms for three voices; all the others consist of motets for forces ranging from one to four voices. In 1619 G.F. Anerio published three Masses by Palestrina, one of them the *Missa Papae Marcelli* in an arrangement for four voices. These masses were reprinted six times, probably for educational purposes; similarly, Arcadelt's first book of four-part madrigals had four editions in Rome in the first half of the 17th century. For the most part, however, Mass was sung in plainchant, with alternating interludes for the organ, usually improvised by the organist.

(f) Office music. The importance allotted to Vespers from the beginning of the 17th century is evident from the number of psalms, antiphons and settings of the *Magnificat* published by Roman *maestri di cappelle*. Settings for double choir were particularly apt for this repertory. After 1625, however, the proportion of published psalms for double choir in relation to those written for smaller forces (from three to five parts) rapidly decreased. Roman *maestri di cappelle* published at least 60 volumes of this nature during the 17th century. Of all these published works only one volume, by Paolo Tarditi (Rome, 1620) contains psalms with instrumental accompaniment. There are far fewer psalms for Compline in both the published volumes and the manuscripts. The traditional psalmody of plainchant had not been abandoned by the early 17th century, but ornamented fauxbourdon had become the norm, as we know from the *Passagi sopra tutti li salmi* (Venice, 1607) by G.L. Conforti, a singer in the papal chapel, and the *Salmi passaggiati* (Rome, 1615) of Francesco Severi, also a member of the papal chapel. The large polychoral works from this period are mostly lost; however, two settings of the *Magnificat* for four choirs by Stefano Fabri and a *Dixit Dominus* for six choirs by Benevolo have survived.

Apart from the four Marian antiphons, the antiphons were much less frequently set to music than the psalms. However, there are three collections extant, by G.F. Anerio (1613), Giuseppe Giamberti (1650) and Graziani (published posthumously in 1666). Only one volume of antiphons contains music that may have been performed at Vespers services on special occasions: the antiphons for 12 basses and 12 tenors arranged in eight *chori* for the



10. Interior of the Oratorio di S Filippo Neri, Rome, designed by Francesco Borromini, 1637–50

festival of St Domenico by Abbatini and published in 1667. By far the majority of antiphons in the manuscript collections are written for small numbers of soloists, sometimes with instruments. As a rule, only three of the five antiphons contained in the breviary were set to music, the others being sung in *contrapunto a mente*.

The hymns, too, were seldom set to music, no doubt because Palestrina's settings were still in use. Palestrina wrote his hymns to a set pattern: the first strophe begins in plainchant and continues with a four-part setting for the second verse; the hymn then alternates between a strophe in plainchant and one set for several parts, the forces involved sometimes varying from strophe to strophe. The last is usually in five parts. This model was followed by composers of the papal chapel such as G.M. Nanino, Vincenzo De Grandis and Arcangelo Crivelli, whose hymns were sung at the papal Vespers. Graziani's hymns are much freer and include parts for soloists, while still respecting the strophic form of the poem. At the end of the century G.O. Pitoni introduced a new model: strophes sung by a soloist in concertato style alternating with polyphonic strophes in the *stile antico*.

Volumes of music for the offices of Holy Week are even rarer. Felice Anerio published one in 1606 and Francesco Soriano another in 1619. The volume of four-part responses by Graziani published in 1663 was reissued in 1691.

(g) The litanies of the Virgin. Devotion to the Virgin of Loreto was very strong in Rome; there was even a church dedicated to her. Saturday evening Compline was often replaced by a paraliturgical Office organized around the singing of litanies and the appropriate Marian antiphon: the service was known as 'la Salve', due to the fact that the *Salve regina* was the antiphon sung during the greater part of the church year, from the end of the Easter period to the beginning of Advent. The litanies of the Virgin were also sung at the oratory of S Filippo Neri. All this explains why Roman *maestri di cappelle* composed so many versions of these litanies throughout the 17th century. The texts lent themselves well to settings for double choir: Antonio Cifra and Lorenzo Ratti even published versions for three choirs. Other composers, including Francesco Foggia, wrote settings for between two and four voices in the concertato style. Graziani composed two volumes of antiphons, published posthumously in 1665 and 1675, for between three and eight voices.

(h) Motets. Of all genres, the motet was by far the most popular with music publishers. At the beginning of the 17th century motets for five or more voices were quickly supplanted by settings for one to four voices, the first of which appeared in 1609. The same year Robletti agreed to publish three books of *petits motets* by Antonio Cifra and a book of two-part motets by Girolamo Bartei, *maestro di cappella* at S Agostino. The form of these motets was very flexible: the texts could be either liturgical or biblical, and were often assembled from different sources. Some motets even set newly written texts. Motets were sung in Rome on various occasions. During Mass one motet could be sung at the offertory and another at

the elevation; during solemn Vespers, when each antiphon was sung before and after the psalm it accompanied, some of these repeated antiphons could be replaced by a motet; and motets could also be sung during processions, during the Forty Hours' Devotion, at meetings of confraternities and at the beginning of the service of 'la Salve'. All composers active in Rome during the 17th century produced motets. Two Roman musicians were particularly active in preparing collections by composers working in the city: Fabio Costantini, who published a series of motets between 1614 and 1639, and Florido de Silvestris, whose collections appeared between 1643 and 1672.

(i) Sacred music drama and oratorios. Sacred music drama, inaugurated in 1600 with Cavalieri's *Rappresentatione di Anima, e di Corpo*, achieved some popularity during the pontificate of Urban VIII because of the librettos of Giulio Rospiglioso; Landi's setting of his *Il Sant'Alessio* was first performed at the Palazzo Barberini in 1632. The last examples of the genre were *Sant'Agnese*, set to music by Mario Savioni in 1651 for the Pamphili family, Marco Marazzoli's *La vita humana*, published by Mascardi in 1658, and possibly *Santa Cecilia* by G.A. Carpani, which we know was performed at the seminary of S Pietro in 1660.

The musical repertory of the confraternities developed progressively throughout the 17th century. *Dialogo Pastorale al presepio di N[ost]ro Signore* (1600) was the first example of a genre which gradually evolved into the so-called 'cantata per oratorio'. The French viol player André Maugars describes a Lent meeting of the confraternity of the SS Crocefisso in 1638 when two such 'cantatas' were sung, the first on a text from the Old Testament and the second on a passage from the Gospels. The texts of these cantatas contained a prominent part for a narrator known as *historicus*, or *testo*, and sung by either a soloist or a small ensemble. Many works of this type are contained in the volumes published by Domenico Mazzocchi between 1638 and 1664. In the closing decades of the 17th century the oratorio texts evolved towards a more dramatic form, and the narrator disappeared. The two genres, the 'cantata per oratorio' and the more dramatic two-part oratorio, co-existed for a time, and Carissimi wrote works in both genres. Another important composer of cantatas was Mario Savioni, who published a volume of *concerti morali e spirituali* for two and three voices in 1660. In about 1700 composers began to write oratorios containing parts for allegorical figures such as Divine Love, Profane Love, Charity, and so on. It is difficult to estimate precisely the number of oratorios written in Rome between 1650 and 1720; but the surviving librettos indicate that at least ten new works were performed in the city every year, sometimes many more.



11. Final scene (showing the banks of the Tiber, S Pietro and the Castel Sant'Angelo) of Marco Marazzoli' opera 'La Vita humana', Palazzo Barberini, 1656, performed in honour of Queen Christina of Sweden: etching by Giovan Battista Galestruzzi after Giovanni Francesco Grimaldi

On the other hand, very few scores have been preserved. Oratorios were performed not only in the confraternities but also in the palaces of cardinals, in the colleges, and sometimes in monasteries, and virtually all the Roman *maestri di cappelle* of the time contributed to the genre. One reason for the marked increase in the production of oratorios after 1697 may be the closure of the Tordinona and Capranica theatres, where operas had been given at Carnival time; this increased demand also provided opportunities for visiting composers, including Handel, whose *La Resurrezione* was composed for Marquis Ruspoli in 1708.

(j) Music publishing. In the first half of the 16th century music publishing in Rome seemed to be flourishing; however, distribution outside the city was limited, while the technical quality of publications was distinctly below that of Venetian publishers, suggesting that the financial situation was never very stable. Moreover, printing costs seem to have been higher in Rome than anywhere else. There may simply have been too many music publishers in Rome; there were five, for instance, in 1620: L.A. Soldi, Bartolomeo Zanetti, Paolo Masotti, G.B. Robletti and Andrea Fei, to whom must be added Nicolò Borboni, who published music engraved by himself, and Lodovico Grignani, who pursued his trade at Ronciglione, near Viterbo, before settling in Rome about 1622. Except for Fei, who began publishing in 1619, none of these firms was still active in 1640. Music publishing seems to have been only a supplementary activity for Roman publishers, which may explain why composers did not always publish with the same house. The 18 collections of motets made by Silvestris from 1643 to 1672 were published by ten different firms. Only Vitale Mascardi published as many as four of them, two in 1652 and one in each of the next two years. Robletti published three (1648–50), as did Ignazio de Lazzari (1662–4). Other publishers issued only one each. After the plague of 1656–7 there were never more than two or three music publishers in business at the same time. At the end of the century G.G. Komarek published many oratorio librettos as well as volumes of music by Corelli. By this time, however, music publishing in Rome had greatly declined, and during the following century it became virtually non-existent.

(k) Instruments. Almost all Roman churches possessed at least one small organ. For the holy year of 1600 the chapter of S Giovanni in Laterano ordered a large organ from the organ builder Luca Biagi. Organ builders at the beginning of the century had a great deal of work to do in lowering the pitch of church organs, which from about 1620 were almost all tuned at the Roman *corista* pitch (*a'* = approximately 392). Giovanni Guglielmi was Biagi's only serious rival at the beginning of the century. Subsequently Pompeo Dedi, Ennio Bonifazio and the Testa family worked in Rome; most of them also repaired and tuned harpsichords. Many *maestri di cappelle* owned small organs which they would hire out for special musical occasions.

The churches engaged a few other instruments for the major festivals and the Forty Hours' Devotion. At the beginning of the century these were usually confined to a violin and a cornett, accompanied by one or two theorbos or archlutes. One or two trombones were also sometimes required. A violone was used to provide the basso continuo after about 1630. The harp was also employed as a continuo instrument. In the second half of the 17th century the instrumental ensemble employed for the great church festivals gradually grew into a small orchestra comprising two solo violins, a solo cello and a *ripieno* of violins, *violette*, cellos and double basses. Trumpets were used on special occasions between 1670 and 1680 and reappeared at the beginning of the 18th century, when oboes were first introduced. The instrumental ensemble required for the Forty Hours' Devotion was always much smaller, usually consisting merely of two violins and continuo.

Many instrument makers worked in Rome, leaving their mark in the name of the Via dei Leutari. Lamb's-gut violin strings made in Rome were famous throughout Europe.

(l) Music collections. Roman libraries preserve large collections of liturgical and sacred music from several institutions. The Biblioteca Apostolica Vaticana holds the collections of the Cappella Sistina and of S Pietro (the Cappella Giulia), which also contains the collection of G.O. Pitoni. The collections of the Barberini, Chigi and Ottoboni families are also in the Biblioteca Apostolica Vaticana. A more recent stock, known as the Vaticani Musicali, has been built up from the collection of Raffaele Casimiri; it also contains some 17th-century manuscripts. The music collection of S Maria in Trastevere is housed in the Archivio del Vicariato di Roma, as is the collection of S Giovanni in Laterano. The archives of S Maria Maggiore also hold part of its music collection. The Biblioteca Casanatense houses the collection made by Giuseppe Baini at the beginning of the 19th century, and more recently has also acquired several manuscript and printed scores of sacred music. There are further large collections of Baroque sacred music in the library of the Accademia di S Cecilia, in the Corsiniana library (of the Accademia dei Lincei), the Vallicelliana library and the Biblioteca Nazionale Centrale Vittorio Emanuele II. The S Girolamo della Carità archive in the Archivio di Stato di Roma contains a collection of oratorios in manuscript. The music collection of the Collegio del Nazareno is in the Archivio Generale delle Scuole Pie di S Pantaleo, and the Spanish College of Rome also possesses a large collection of sacred music. Many facsimiles and modern editions of Baroque works are housed in the libraries of the Pontificio Istituto di Musica Sacra and the Istituto Storico Germanico. The collection made in Rome in the early 19th century by Fortunato and Prospero Santini is now in Münster, Germany, while L.K.J. Feininger's large manuscript collection of 17th-century Roman sacred music is in the Museo Provinciale d'Arte in Trent.

(ii) Secular vocal music.

(a) To 1670. All visitors to Rome were able to hear both old and new music in churches and oratories. Few were privileged, however, to enjoy the music performed in palaces and gardens for invited guests, concerts given by gentlemen's academies, intimate chamber concerts (almost the only venue for women performers after about 1626), presentations with music in the numerous Roman colleges, such as the Latin melodramas of Leone Santi, or the music performed at events such as annual prizegiving ceremonies. Public forms of secular music were occasional, and included music performed in open *carrozze* at carnival time, public tourneys and other types of open-air festivities.

Formal evenings of social dancing often included costumed, representational sketches with vocal music. Private presentations of spoken plays were frequent during the carnival season. The two genres coincided early in the century in the musical drama. Members of the Peretti-Montalto family, for example, and other noble youths offered a costumed play on the tale of Psyche in February 1611 which included music-making in stage clouds and ballettas; the titled guests danced and took refreshment after the play. In 1614, however, Cardinal Montalto's presentation of *Amor pudico*, a libretto by Jacopo Cicognini in five acts with music by various composers, was sung throughout and performed by professionals. Full-scale opera became the most elaborate form of such private spectacle from 1620, when Filippo Vitali's *Aretusa* was performed, followed by the various *melodrammi* to librettos by Ottavio Tronsarelli given in the 1620s by Cardinal Maurizio of Savoy, and the nine Barberini operas given annually between 1631 and 1639 and 1641 and 1643. It was adopted by the French ambassadors in Rome from 1638 to 1642, who staged Italian librettos by Ottaviano Castelli (with scores by Angelo Cecchini, Filiberto Laurenzi and himself). Notable also is Taddeo Barberini's 1638 carnival presentation of *L'acquisto di Durindana,* a narrative ballet based on Ariosto with the music partially or wholly by Marco Marazzoli.

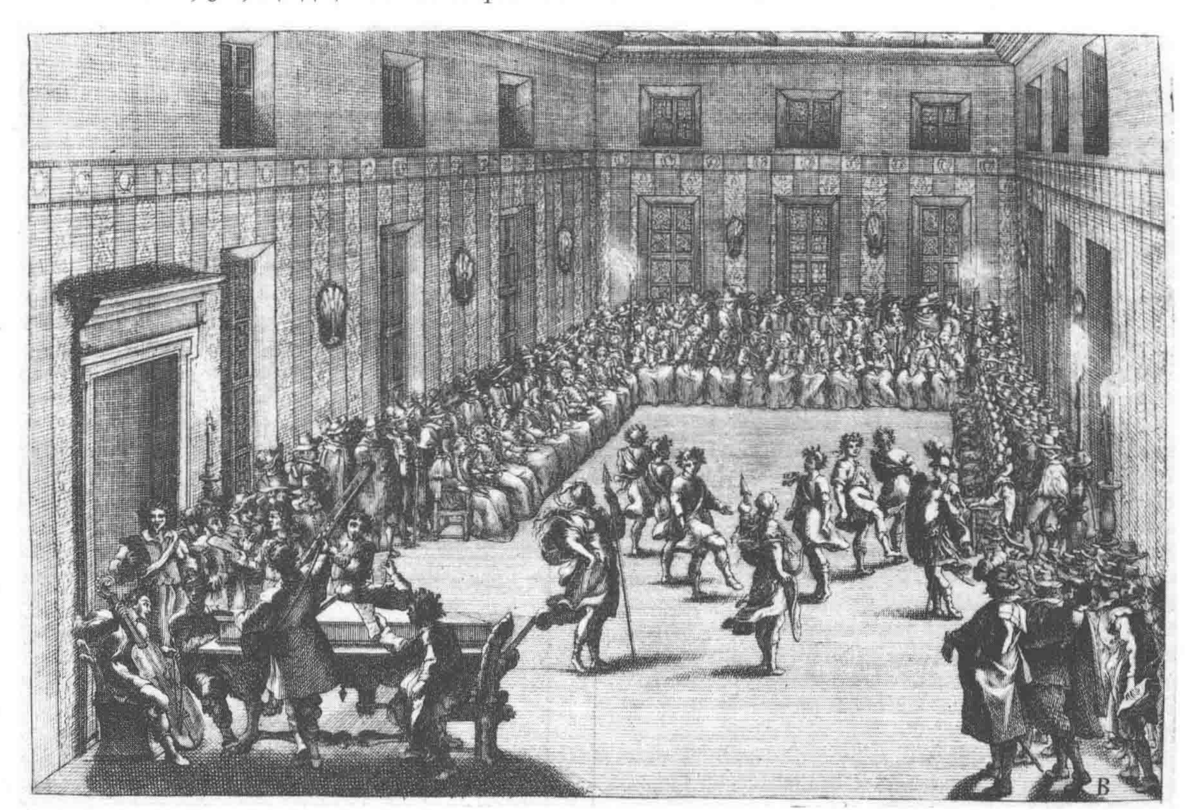
Principal presenters of operas in the period 1650–70 were the Barberini family, Pompeo and Lorenzo Colonna (who presented an *Orontea*, presumed to be by Cesti in 1661), Filippo Acciaiuoli, who staged Jacopo Melani's *Il Girello* in 1668 and Alessandro Melani's *L'empio punito* the following year and who would continue as an impresario into the next decade, Queen Christina of Sweden and the Rospigliosi family; the queen and Clement IX (a Rospigliosi) were instrumental in establishing the first public theatre for opera in Rome, the Tordinona, which opened in 1671.

The Roman operas were set to music by composers whose chamber works for voice were more frequently heard. Giovanni Kapsberger, who composed the score for the 1622 anniversary spectacle at the Collegio Romano, the choral cantata on *The Victory of Prince Ladislaus in Wallachia* for the academy of Maurizio of Savoy in 1625, and the opera *Fetonte* (1630), issued seven books of villanellas for one, two and three voices between 1610 and 1640. His first book of solo *arie passeggiate* (1612) exemplifies the ornamented recitational style of early Roman chamber monody. Madrigals, arias, *musiche*, *scherzi* and sonnet settings for between one and five voices appear in a diversity of publications in the first quarter century by Antonio Cifra, Lorenzo Ratti, G.F. Anerio, Giuseppe Olivieri, G.D. Puliaschi, Nicolò Borboni, Stefano Landi, Filippo Vitali, Raffaello Rontani, Paolo Quagliati, Alessandro Capece and others. Compositions for solo voice appear along with graceful, lively strophic settings for two and three voices, which never disappeared from the Roman chamber repertory. Settings in strophic variations as well as extended forms in sections of contrasting metres or melodic styles responded to nuances in poetic diction.

While similar collections continued to be issued in print, the music of the virtuoso singers – from the households of the Peretti-Montalto, Maurizio of Savoy, the Barberini and later the Chigi establishments – exists in scattered manuscript volumes which remain for the most part unedited. The lyric and plangent new style of composers like Orazio Michi and Luigi Rossi was promulgated by a new generation of castratos and stupendous basses who sang for Roman patrons and their visiting guests. Poems for music were designed to be set



12. Carousel in the courtyard of the Palazzo Barberini, 28 February 1656: 'Nocturnal Festivity for Queen Christina of Sweden' by Filippo Lauri and Filippo Gagliardi, 1656 (Museo di Roma)



13. Ballet of nymphs and shepherds at the Palazzo Falconieri during Carnival 1634: engraving after Andrea Sacchi from Vitale Mascardi's 'Festa fatta in Roma' (1635)

in several ways, all of which may be classified as cantatas, but which received various designations in contemporary sources – *canzone*, *canzonette*, *concerti*, *ariette*, *recitativi*, *estrivigli* (a rondo refrain form) – or none at all. In them, aria-like sections may contrast by the use of different metres; recitative sections range from more narrative to highly expressive styles. Their variety and unpredictability allowed each setting to be a spontaneous expression of its individual poem, no matter how conventional the sentiments. The flexible, melodious mid-century styles of Luigi Rossi, Giacomo Carissimi, Marc'Antonio Pasqualini, Marco Marazzoli, Mario Savioni, G.F. Tenaglia and Carlo Caproli were expanded and continued by the next generation of composers, represented by Alessandro Stradella, Antonio Cesti (who set local poets while in Rome from 1658 to 1662), P.S. Agostini, Ercole Bernabei, G.C. Rossi, the Melani brothers, Carlo Rainaldi, Antimo Liberati, Fabrizio Fontana, Lelio Colista and others. What remains unknown is the chamber music sung by the many celebrated women singers whose gifts but not repertories were extolled: Leonora and Catarina Baroni and their mother Adreana Basile, Lucrezia Motti, Anna Valeria, Maddalena Lolli, Anna Renzi, Angela Voglia and others.

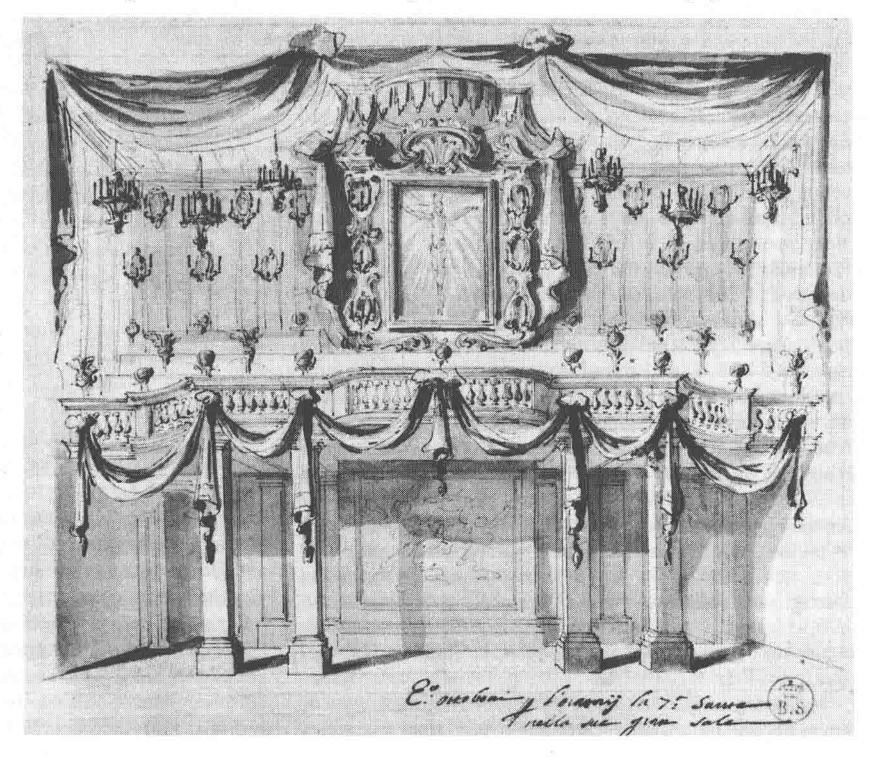
Several academies had strong musical interests of a historical or experimental nature. Cardinal Francesco Barberini maintained a viol consort that performed madrigals by Gesualdo, Nenna and Marenzio, and in 1640 sponsored a reconstruction of Seneca's *Troades* for which Virgilio Mazzocchi wrote the choruses. Pietro Della Valle and G.B. Doni collaborated to construct musical instruments that performed new compositions requiring chromatic and enharmonic pitches based on ancient scales and tuning systems. Domenico Mazzocchi's Virgilian dialogues and chromatic and enharmonic madrigals of 1638 belong in this context. Castelli, however, experimented with equal-tempered tuning in compositions for the Academici Trascurati. Unaccompanied madrigals old and new were performed at the music academies of Antonio Maria Abbatini in the 1660s. The music performed for the academies of Queen Christina is also unknown; but these academies provided a select public for the many fine singers who passed through her household (Cametti, 1911).

(b) 1670–1730. During the years 1670–1730 Rome's music differed from that of many other Italian cities in that cantatas, serenatas and oratorios outnumbered operas. Rome's first public opera house, the Teatro Tordinona (also known as the Tor di Nona), was open for only four seasons, 1671–4, before the pope ordered its closure. If Roman nobles wished to sponsor operas, they did so in their own palaces (as did Prince Lorenzo Onofrio Colonna, *d* 1689) or outside the city (as in Arricia, where the Accademici Sfaccendati produced works in 1672–3). They could instead subsidize spoken tragedies or comedies, which were often performed with musical prologues and *intermezzi* at Roman colleges (the Clementino, Nazareno and Romano). They celebrated birthdays, visits of foreign dignitaries and notable political events with lavish serenatas, which were produced outside their palaces in warm weather, and thus were free events open to the public. They employed and often housed composers who wrote cantatas or sonatas for chamber performances given within their palaces. A few patrons

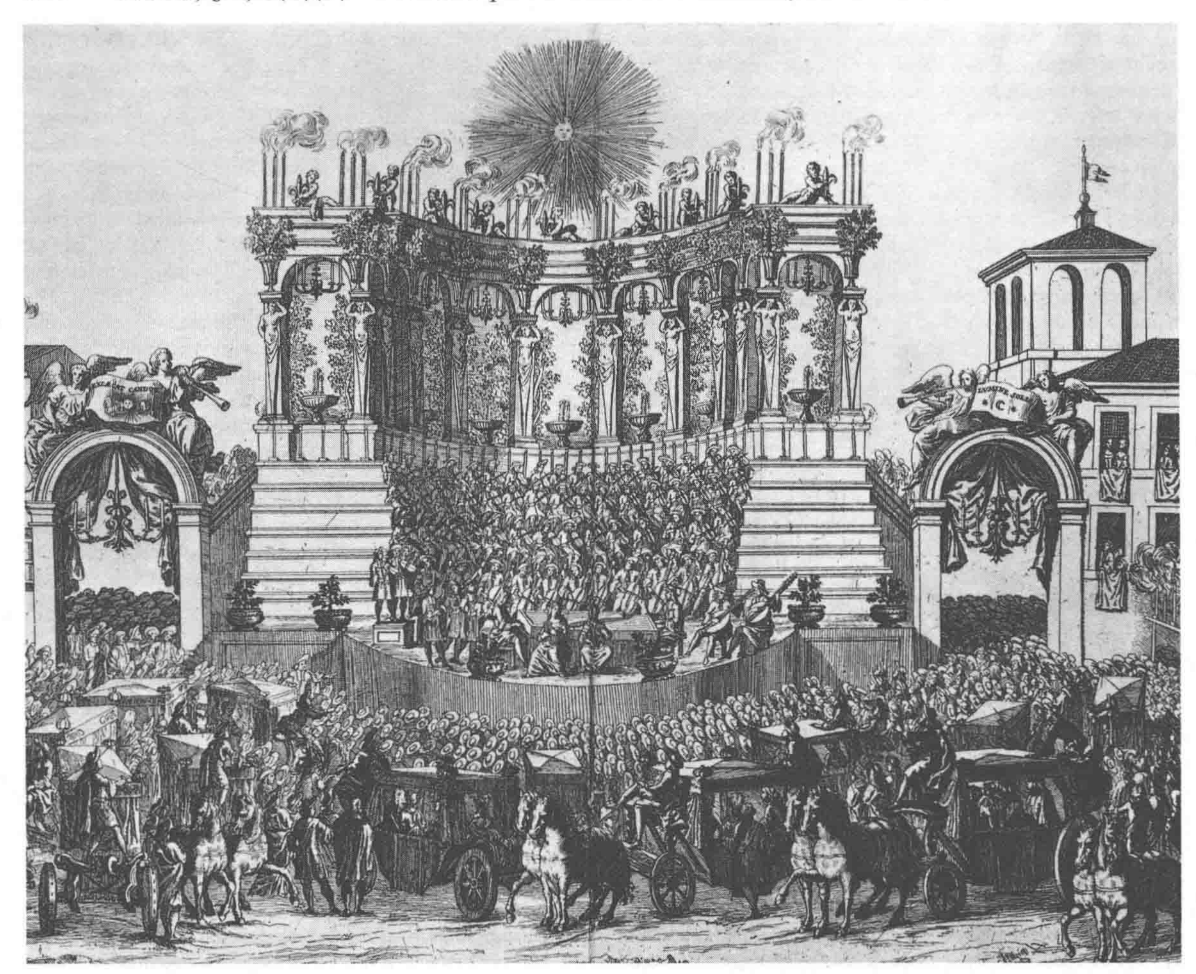
opened their doors to the public one day each week for such performances, which were called 'conversations' or 'academies'. During this period the most noted patrons were queens Christina of Sweden (*d* 1689) and Maria Casimira of Poland (*d* 1715), cardinals Benedetto Pamphili (*d* 1730) and Pietro Ottoboni (*d* 1740), and Prince Francesco Maria Ruspoli (*d* 1731). Pamphili and Ottoboni, who wrote texts for many of the works heard at their own academies, began to sponsor performances in 1677 and 1689, respectively. When Maria Casimira and Ruspoli started their patronage in the early 1700s, public academies were available four days of each week. In addition to these secular genres, religious vocal genres flourished in Rome. During the years around 1700, about ten oratorios were splendidly produced during each Lenten season, and saints' and other feast days were celebrated with vocal works in many Roman churches.

In Rome, the first late Baroque phase extends from 1671 to 1697, when native Roman composers, such as Cesarini and Lanciani (who respectively served Pamphili and Ottoboni), were joined by young 'foreigners', who came to profit from the vibrant musical life of the papal city: Pasquini had arrived by 1650, Alessandro Scarlatti by 1672, Corelli by 1675, Lulier by 1679, Severo De Luca by 1688, Gasparini by 1689, Giovanni Bononcini by 1692, Mancia by 1695 and Mancini by 1696. Bernardo Pasquini (*d* 1710) was the most sought-after composer and continuo harpsichordist from 1670 to 1700, but Scarlatti (*d* 1725), in spite of his frequent employment outside Rome, was favoured by erudite Roman patrons from 1679 until his death. It is notable that these two composers and Corelli were, in 1706, the only musicians to be accepted into the Arcadian Academy, and that they typically wrote scores containing a wealth of intricate detail. Such detail is often replaced by a dance-like tunefulness in works by their contemporaries, who gained favour about 1690, when opera was once again allowed at the Tordinona by Pope Alexander VIII. Two other theatres, the Capranica and Pace, began to produce operas in 1692 and 1694 respectively. Roman vocal works composed and performed in 1694 include an unknown (but presumably large) number of cantatas, 14 serenatas, ten operas, nine oratorios and four spoken plays with musical scenes. During the 1690s the influential Arcadian Academy (founded in 1690) recommended 'reformed' opera plots, concerning pastoral Arcadians or heroic rulers of bygone days, undisturbed by the excruciating incidents and raucous comedy frequently found in the swashbucklers *di spada e cappa* ('of sword and cloak') that were favoured during the two previous decades. Ottoboni, who had been named a cardinal in 1689 by his great-uncle Alexander VIII, soon became the chief patron of opera in Rome, and he tried to emulate Arcadian ideals in his first librettos: *Statira* (set by Scarlatti in 1690) is heroic; *Il martirio di S Eustachio* (set by Lanciani, also in 1690) is a staged, three-act oratorical drama; and *L'amore eroico fra pastori* (composed by Cesarini, Lulier and Bononcini in 1696) is pastoral. Ottoboni also commissioned for production in Rome *La clemenza di Salomone* (G. Frigimelica Roberti and C.F. Pollarolo, 1695), a 'reformed' work written in his native Venice.

Although Arcadian reforms were a significant force, they were not dominant on the Roman stage during the 1690s. For example, even though Stampiglia was among the founding members of Arcadia, he showed little interest in its ideals; both his rewrite of the 40-year-old libretto for *Xerse* (1694) and his *Rinovata Camilla regina de Volsci* (1698) delighted audiences with rowdy comedy and bawdy servants. Audiences were also delighted by novel foot-tapping tunes in da capo form (which largely supplanted strophic and ostinato forms) and by incredible scenic transformations, such as those in an *intermedio* depicting hell, which Acciaiuoli devised for the Capranica in 1695. Opera had indeed become so popular in Rome



14. Design by Filippo Juvarra for an oratorio staged in the Sala Riaria of Cardinal Pietro Ottoboni's Palazzo della Cancelleria, c1700 (I-Tn RIS.59.4, f.81(1))



15. Performance of Pasquini's 'Applauso musicale' on a specially erected 'theatre' in the Piazza di Spagna, Rome, to celebrate the nameday of Marie-Louise, Queen of Spain, August 1687: engraving by Christoph Schor; the instrumentalists are probably under the direction of Corelli

that the Capranica and Tordinona were, respectively, enlarged and refurbished for the carnivals of 1695 and 1696. The austere Pope Innocent XII ordered the destruction of the Tordinona in August 1697, after which all roads led composers away from Rome: the pope tried to prohibit all carnival entertainments in 1698–9, the Holy Year prohibited them in 1700, the War of the Spanish Succession 'opposed' them in 1701–9, Pope Clement XI declared a Holy Year to forestall them in 1702, wretched weather and earthquakes prevented them in 1703, a penitential resolution passed by the cardinals banned them in 1704–8, and papal preparations for battle with the Austrian army prevented them in 1709. With the exception of a few works produced in the palace of Queen Maria Casimira, there was virtually no staged drama in Rome between 1698 and 1710. Composers who remained in Rome wrote a few serenatas, many cantatas for academies and many oratorios. In 1707 only two serenatas, but perhaps as many as 18 oratorios, were produced. One of the latter, *Il trionfo del Tempo e del Disinganno*, was written by Pamphili and Handel. In 1708 Handel was employed by Ruspoli, for whom he wrote his *Oratorio per la Resurrezione* (text by Capece) and more than 50 cantatas.

Beginning in 1710, a more hospitable environment for opera meant that all roads once again led Italian musicians to Rome. Composers who began to write musical drama in the 1680s remained the most highly favoured, and Alessandro Scarlatti, Gasparini, Bononcini, C.F. Pollarolo and Caldara composed at least 34 of the 63 operas produced in Rome between 1710 and 1722. Their style would have seemed outmoded in other centres, as Mattheson noted in *Das neu-eröffnete Orchestre* (1713): the Venetian style was based on a lighthearted melody, the Roman on a fully developed harmonic structure; the former was more *galant*, the latter more *reelles* (substantial). Pier Jacopo Martello, in *Della tragedia antica e moderna* (Rome, 1715), recognized the distinguished character of Roman librettos when he named nine authors of admirable works: Moniglia of Florence, De Lemene of Lodi, Zeno of Venice, Manfredi of Bologna and five Romans: Capece, Ottoboni, Stampiglia, Bernini and De Totis. These five 'Romans' (who include the Venetian-born Ottoboni) all collaborated with Scarlatti. Since even his late operas continued to exude the counterpoint and pathos that were more suited to chamber works, his Roman operas staged at the Capranica in 1718–22 represent the culmination of the *reelles* tradition: *Telemaco* (1718), *Marco Attilio Regolo* (1719), *Tito Sempronio Gracco* (1720), *Turno Aricino* (1720), *La Griselda* (1721) and *Arminio* (1722).

The *galant* style overwhelmed Rome after 1720, when the featured operas were by a new generation of composers: Porpora, then Vinci at the Alibert (1721–9), and Vivaldi, then Leo at the Capranica (1723–7). The Alibert, built in 1716–17 by Antonio Alibert, changed its name to the Teatro delle Dame after its grandiose enlargement for carnival 1726, which featured Vinci's *Didone abbandonata*, the first Roman production of an opera libretto by the great Roman named Metastasio. The other genres continued to be well represented: e.g. 14 serenatas (often called cantatas), eight oratorios and eight operas were produced in 1721. Many of these works feature *galant* style, in which an unobtrusive orchestra supports (and often doubles) a virtuosic vocal line. This had replaced the texture which had predominated at Rome in 1670–1722 and had featured polarized vocal and continuo lines, with motivic interplay frequently added by treble instruments.

(iii) Instrumental music. With its abundant sources of patronage, both sacred and secular, Rome became a Mecca for instrumentalists, but many of these, such as the 'nobile Alemanno' Kapsberger, Frescobaldi and Corelli, were not Romans by birth but by adoption, while others such as the Neapolitan Alessandro Scarlatti passed through the city intermittently. Roman instrumental music was neither consistently more conservative nor less secular than elsewhere but reflected the particular dictates of individual pontiffs. Despite Clement VIII's reiteration in his *Caeremoniale episcoporum* (1600) of the Council of Trent's ban on instruments other than the organ, instrumental music flourished in Roman churches. Before 1600 the Collegio Germanico was already famous for its *sinfonie* and André Maugars rapturously described the instrumental music in S Marcello in 1639. However, these were not permanent salaried ensembles as in Venice and Bologna, but were hired for specific events, considerable control lying in the hands of the Congregazione di S Cecilia in the choice of musicians. Its statutes of 12 May 1684 drew attention to the equality of status between singers and instrumentalists.

Such sporadic employment could not provide a steady source of income for instrumentalists, and the periodic closure of the public theatres also affected their lot. They therefore sought more secure accommodation in the princely households of the Barberini, Pietro Aldobrandini for whom Frescobaldi was *direttore di camera*, and successive patrons of Corelli – Queen Christina of Sweden, Benedetto Pamphili and Pietro Ottoboni. Under this system of patronage the best instrumentalists, like the lutenist Lelio Colista, became fabulously wealthy. The occasional nature of many performances, plus the fact that a noble household would employ its own copyist, meant that instrumental composers in Rome, even of the stature of Stradella and Lonati, normally felt no compulsion to publish their music, which circulated in manuscript. Much of this material has subsequently been lost, while that which remains often involves almost insuperable problems of ascription. It is therefore difficult to trace continuous lines of development in any of the main instrumental genres before Corelli. In keyboard music only Frescobaldi and Pasquini are well represented, despite the plethora of organists in the city, notably Amadori, Fontana, Piccini, Simonelli and Spoglia. Similarly, just one volume of extremely unadventurous solo violin sonatas survives in print before 1700 – G.A. Leoni's *Sonate di violino* (1652), while other virtuosos such as Mannelli, Corelli, Lonati, Lulier and Valentini must have written copiously for their own instruments. In this regard, the lack of a competitive music printing industry comparable to that of northern Europe was a significant factor, for its antiquated technology hindered the publication of much complex music. The violinist Giuseppe Valentini complained in the preface of his *Idee* (1706–7) that he could not publish the *Sonate a due e tre corde* on account of the great expense it would entail. In manuscript sources trios are relatively well represented, most often entitled 'sinfonia' ('simfonia', etc.), and by the late 17th century these are among the most substantial and ambitious ensemble compositions of the period. One notable feature of this repertory is the inclusion of binary dance movements along with 'canzonas' (fugues) in free sinfonias, perhaps indicating a lack of a definitive functional differentiation.

In the early 17th century Agostino Agazzari's *Del sonare sopra 'l basso* (1607) and Vincenzo Giustiniani's *Discorso sopra la musica* (after 1628) attest to the wide variety of instruments in general use in the city, and the civic bands of the Concerto dei Musici di Campidoglio and the Musici de Castello provided the usual contingent of cornetts and trombones. Plucked instruments were particularly favoured (lutes, guitars, harps, etc.) so that as late as Mannelli's *Sonate a tre* (1682, 1692) the specified melodic bass is *liuto* rather than a bowed instrument. In 1639 the ensemble mentioned by Maugars consisted only of two or three violins, archlutes, harpsichord and organ, but at the turn of the 18th century trumpets, transverse flutes, oboes and bassoons were not unusual, while in 1739–40 Brosses cited horns, trumpets, flutes, harp, viola d'amore, archlutes and mandolin. By 1700 orchestras could total 150 players, and at least from the 1670s – well before Muffat's encounter with Corelli in 1682 – they were commonly divided into concertino and concerto grosso. While the constitution of these orchestras varied considerably, the number of violins normally equalled the total of all other strings employed. Roman instrumentalists achieved a zenith of international renown under Corelli, but the exodus of a number of his best-known successors – Castrucci, Vincenti, Cosimi and Haym – seeking lucrative employment elsewhere led to its decline.

4. Since 1730.

(i) 1730–1800. In the 1730s three new theatres joined the Capranica, the Alibert and the Pace, which had been in regular use in the first decades of the 18th century; these were the Teatro Argentina, the Teatro Valle and the rebuilt Tordinona. Musical productions were also staged in the Pallacorda and, more sporadically, in the Granari, Saponari, Ornani and Pioli theatres and also in the Collegio Clementino and the Collegio Germanico.

Between 1730 and the end of the century there were almost always two theatres where *opera seria* was performed, only during the carnival season as a rule; two operas, interspersed with ballets, would be presented at each of them. At the Teatro Alibert there were spring seasons only in 1731, 1732, 1738 and 1780, and between 1734 and 1737 only the Tordinona put on *opera seria*. For the rest the Capranica, Argentina and Alibert alternated in such productions until the middle of the century. An edict of 1740 ordered that the three theatres should take turns, decided by lot, and that the one

remaining closed should receive compensation. In 1755 the pontifical authorities decided that only the Argentina and Alibert could stage serious works while the Capranica was being rebuilt. The Argentina was more regularly used for *opera seria*, whereas in 1760, 1765, 1772–9 and 1781 the Alibert presented *drammi giocosi* with ballets.

The Argentina, built in 1731 to a design by Gerolamo Theodoli, belonged to the Sforza-Cesarini family. In 1741 it was renovated and improved by D.M. Vellani. The theatre was managed at first by the impresario Polvini Faliconti, then on his death in 1741 by Count Francesco Maria Alborghetti and in 1746–7 by the librettist Gaetano Roccaforte. It seems, however, that in the second half of the century there was a corporate management in which several Roman nobles participated, including Marquis Angelo Gabrielli, who in 1761 headed the Società e Compagnia di Cavalieri; composed of about 30 Roman nobles, this functioned until 1771. Thereafter the theatre was managed by professional impresarios who were also active elsewhere, such as Giuseppe Compostoff (1773–82), the choreographer Onorato Viganò (1783–8) and Andrea Campigli and his heirs (1789–95). It is possible that Roman nobles and citizens were also involved during these years.

The Alibert had been acquired in 1725 by a group of people (including the marquises Maccarani and Antonio Vaini, prior of the order of Malta) who managed the theatre for most of the century, along with people from outside the ownership. The Capranica, which passed between various members of the Capranica family during the course of the century, was also often under the management of its owners.

In the second half of the 18th century the Valle, Capranica, Pace, Pallacorda and Tordinona theatres all staged prose dramas interspersed with intermezzos and comic operas. The Valle belonged to the Capranica family; a season of *opera seria* was put on there in 1730, but from the late 1730s its activities were confined to spoken dramas and intermezzos. Built in 1726 to a design by Tommaso Morelli, and smaller than the Argentina and the Alibert, it was restored by Mauro Fontana in 1765 and again in 1791. It was the only theatre in Rome which in 1782, and regularly from 1786, offered operatic performances in the spring and autumn seasons as well as at Carnival. The Capranica (latterly a cinema), with its complicated history of ownership, underwent a number of restorations in the 18th century. The theatre known as the Pallacorda di Firenze, which no longer exists, was designed by Nicolò Michetti and built in 1714 opposite the Palazzo Firenze in the present Via Pallacorda; it was restored in 1786 by Vincenzo Mazzoneschi. The Teatro Pace, also no longer in existence, was built at the end of the 17th century in the present Via del Teatro Pace and altered several times. The Teatro Tordinona, on the bank of the Tiber opposite Castel S Angelo, was rebuilt in 1732 at the instigation of Pope Clement XII to provide Rome with a government-run theatre. After being destroyed by fire in 1781, the theatre was reconstructed to the plan of Felice Giorgi, but not completed until 1795. The new building was named the Teatro Apollo and was at first used for comic opera.

The *opera seria* repertory in 18th-century Rome centred on texts by Metastasio, some of which (*Catone in Utica*, *Semiramide riconosciuta*, *Alessandro nell'Indie*, *Artaserse*) were actually heard for the first time there. Metastasio's librettos were frequently set to new music, with the usual modifications, and librettos by Zeno, Roccaforte, Pizzi, Cigna-Santi, Sertor and others were also used. In the last quarter of the century it became more usual to stage operas that had been composed for performance elsewhere. The musicians engaged were mostly trained in Naples; among them were well known composers such as Vinci, Porpora, Leo, Hasse, Pergolesi, Piccinni, Sacchini, Anfossi, Guglielmi and Sarti. Some of them stayed in Rome for some time (Jommelli was there from 1749 to 1753), and so became involved in the general musical life of the city, both secular and religious. Roman composers, many of them *maestri* in the city churches, wrote mostly comic operas, *farsette*, intermezzos and the like; they included Rinaldo di Capua, G.B. Casali, P.M. Crispi, Giovanni Cavi, Giovanni Masi, Agostino Accorimboni, Girolamo Mango and Marcello Bernardini. There were also performances, especially at the Teatro Valle, of comic operas by Galuppi, Piccinni, Anfossi, Sacchini, Paisiello, Guglielmi and Cimarosa. Throughout the 18th century female singers were prohibited from appearing in public theatres in Rome, and all their roles were taken by men.

There were regular winter seasons of oratorio in Rome throughout the 18th century at the oratories of the Chiesa Nuova and S Girolamo della Carità. Each put on about 30 performances each season, including several newly composed works, although the number of new oratorios declined somewhat during the course of the century. The composers included Roman musicians, sometimes already working in the service of those institutions, such as Casali (*maestro* at the Chiesa Nuova), Crispi (*maestro* at S Girolamo), Antonio Aurisicchio and Mango. Cantatas and oratorios were also performed annually in other institutions: at the Collegio del Nazareno (from 1704 to 1784, for the solemn feast of the Nativity of Our Lady), at the Collegio Clementino (for the Assumption of the Virgin), at the Collegio Germanico-Ungarico, at the Collegio Capranica (for the feast of the Resurrection), and at the Congregazione della SS Natività di Maria Vergine at S Lorenzo in Lucina (on Good Friday).

Music had an important role in the festivities organized by ambassadors (especially Spanish and French) to celebrate important events such as births and marriages. There was usually a cantata on an allegorical theme, and the festivity was celebrated with orchestras playing in the open air. Those who frequently promoted musical entertainments were the Spanish ambassador Cardinal Troiano Acquaviva d'Aragona, who was in Rome between 1735 and 1747 and employed the services of the composers G.B. Costanzi and David Perez, and the French ambassador Cardinal Pierre de Bernis, who was in Rome from 1769 onwards. There were also special musical events to mark state visits to Rome.

Musical entertainments in the form of vocal and/or instrumental *accademie* often took place at the homes of noble or bourgeois families: for example, Prince Giorgio Andrea Doria Pamphili (who had three instrumentalists in his service) held regular *accademie* during the period 1764–78; Charles Burney, who visited Rome in 1770, noted musical entertainments at the homes of the Duke of Dorset, the Russian General Schuvaloff, the Forbes family, the musicians Wiseman and Crispi and the painter Pompeo Batoni; and in 1786 there were musical entertainments at the houses of Lady Flaviani, Charles Edward

Stuart and the director of the Accademia di Francia Lagrenée (Ferrari, *Aneddoti piacevoli e interessanti*).

Although the number of musically active churches declined in the 18th century, several still maintained musical establishments. In the middle of the century these included S Giovanni in Laterano, S Pietro, S Maria Maggiore, S Lorenzo in Damaso, S Maria in Trastevere, Il Gesù, S Giacomo degli Spagnoli, the Chiesa Nuova, S Agnese in Agone, Madonna dei Monti, S Apollinare, S Giacomo in Augusta and the Castel S Angelo. Religious services with music also took place in other churches in Rome on special occasions. The Cappella Sistina, which kept alive the Palestrina tradition, maintained its special status during the 18th century: the Holy Week services in the chapel attracted visitors from all over Europe.

(ii) 1800–1870. The years of French rule (1809–14) brought a number of changes to musical and theatrical life in Rome. These included an attempt to set up a conservatory and an imperial chapel which would be the focus for performances of music for religious services; the prolongation of the theatre season into Lent, with performances of operas on sacred subjects; the direct involvement of the French administration in running the theatres; and the extension of the repertory to embrace non-Italian music: in 1811, for instance, there was a performance of Mozart's *Don Giovanni* at the Valle, while in 1812 Haydn's *The Creation* was performed at the house of Ruffini.

After the Restoration, however, musical life in Rome continued much as it had done before the French invasion. Opera was regularly presented at the Valle, the Argentina and the Apollo theatres. The Valle, which was entirely rebuilt in 1821, was open for the carnival, spring and autumn seasons. It was chiefly intended for *opera buffa* and *opera semiseria*, which were interspersed with prose comedies; from about 1830 *opera seria* was staged with increasing frequency. A new opera was performed there nearly every season, including Rossini's *Torvaldo e Dorliska* and *La Cenerentola*, Mercadante's *Il geloso ravveduto*, Donizetti's *L'ajo nell'imbarazzo*, *Olivo e Pasquale*, *Il furioso all'isola di San Domingo* and *Torquato Tasso*, Pacini's *La gioventù di Enrico V* and Luigi Ricci's *L'orfana di Ginevra*, *Il sonnambulo* and *Chi dura vince*, as well as many works by relatively unknown or local composers. From the middle of the century the Valle staged only spoken drama.

In the first quarter of the 19th century the Teatro Argentina regularly presented operas and ballet during Carnival (usually *opera seria*, though in 1816 the première of Rossini's *Il barbiere di Siviglia* took place there), but between about 1825 and 1840 performances were more sporadic, the theatre being used mainly for spoken drama and concerts. Opera then reappeared; the premières of *I due Foscari* (1844) and *La battaglia di Legnano* (1849) were given there, as well as the first Roman performances of many other works by Verdi. Until the end of the century *opera buffa* and operetta were performed at the Argentina during Carnival, and in the spring and autumn seasons melodramas by Donizetti, Verdi, Meyerbeer and later Thomas and Bizet. In this period there were few premières except of works by local composers. In 1868 the theatre was taken over by the Comune of Rome.

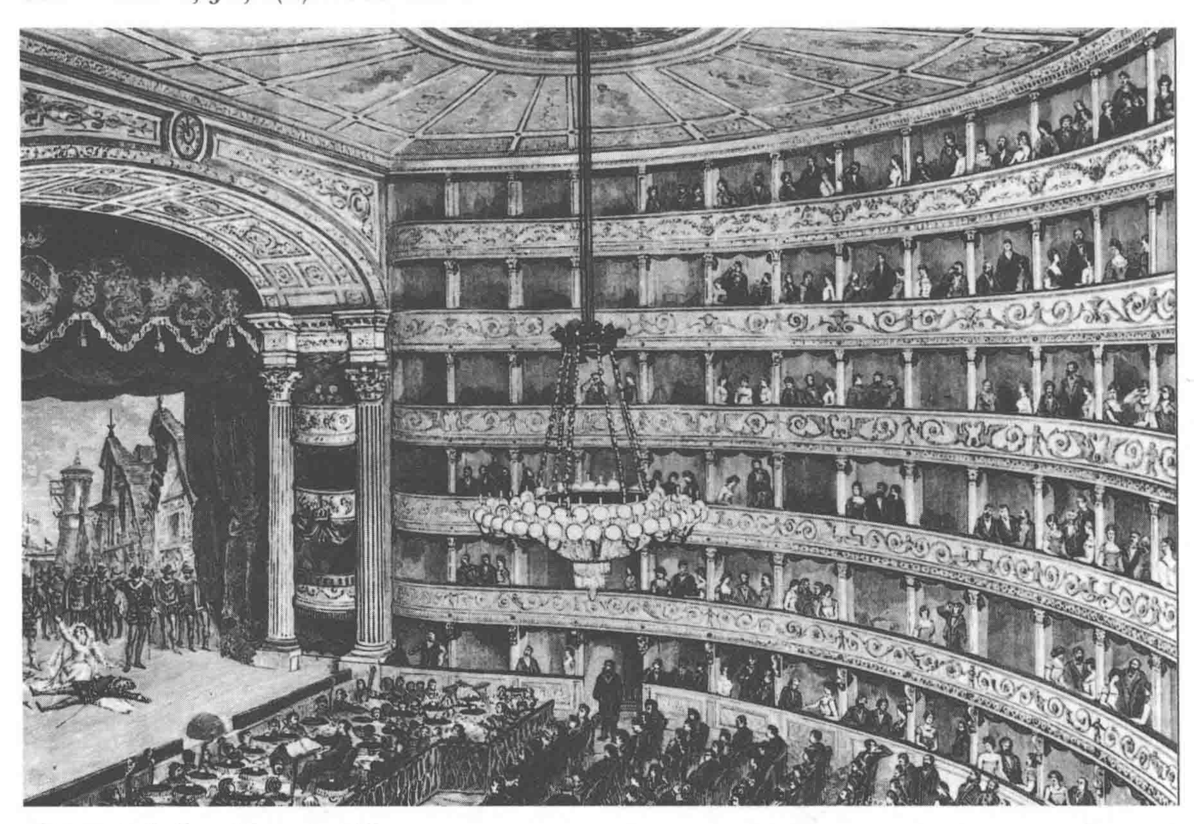
The Teatro Apollo, which at the beginning of the 19th century had presented opera (often comic opera) from time to time, was the principal theatre in the city from 1828, giving regular performances of *opera seria* with ballet during Carnival until 1858, and then also in spring and autumn. From 1870 the carnival season was prolonged through Lent and the autumn season through Advent, but from 1874 opera occupied only the carnival-Lent season. In the course of the century the Apollo staged works mainly by Rossini, Ricci, Mercadante, Donizetti, Pacini, Verdi, Petrella, Meyerbeer, Gounod, Thomas and Massenet; premières were few but included Rossini's *Matilde di Shabran* (1821), Donizetti's *Adelia* (1841), Pacini's *Il corsaro* (1831), *Furio Camillo* (1839) and *Gianni di Nisida* (1860) and Verdi's *Il trovatore* (1853), as well as the first Italian performances of *Fidelio* and *La forza del destino*. Wagner's music was first heard in Rome at the Apollo with *Lohengrin* in 1878, and in 1883 the entire *Ring* was performed in German. The theatre was demolished in the course of alterations to the Lungotevere in 1889.

The management of Roman theatres in the first decades of the 19th century had some unusual characteristics: the involvement of several aristocratic proprietors (Sforza-Cesarini at the Argentina, Bartolomeo Capranica at the Valle, the Torlonias at the Apollo); the monopoly granted to a single impresario (alternately Cartoni and Paterni); and the lack of government subsidies, which were granted only after the 1830s and only to the Apollo for *opera seria*. For 40 years from 1840 theatrical life in Rome was dominated by Vincenzo Jacovacci, who was first impresario at the Valle and the Apollo and then also at the Argentina (1847–73). Another characteristic feature of opera in Rome in the 19th century concerns the many alterations made to librettos by the censors, especially after the 1840s.

In 1821 the Accademia Filarmonica Romana was founded by a group of amateur musicians. Its members gave a series of public concerts every year, including concert performances of complete operas (often heard in Rome for the first time) by Mayr, Rossini, Donizetti and Mercadante. They also gave many private concerts in which members performed operatic extracts with piano accompaniment and instrumental potpourris. The Accademia was disbanded for political reasons in 1849; after being reconstituted in 1856, it gave more frequent performances of Classical instrumental works. It was again dissolved for political reasons in 1861, and reconstituted in 1868.

In the first half of the century vocal and instrumental *accademie* were occasionally given by local musicians or visiting artists (such as the violinist Antonio Bazzini in 1847) in theatres and in the Palazzo dei Sabini and the Palazzo Braschi. Classical instrumental music was confined mainly to foreign audiences. Performances of chamber music by Mozart, Haydn and Beethoven were organized by Pierre-Auguste-Louis Blondeau at the Accademia di Francia in the Villa Medici during the years of Napoleonic rule, and in February and March 1833 by the cellist Pietro Costaggini in the palace of the Marquis Lepri; in the 1830s a German musician, Ludwig Landsberg, also gave weekly winter soirées devoted to the German Classical repertory.

Concerts of sacred music in Rome were no longer limited to a single performance during Holy Week, and were often heard in the city. In 1821 Giuseppe Baini put on three concerts of sacred music in order to finance the edition of Palestrina's works; and from the 1830s



16. Teatro Apollo, Rome: lithograph, c1860

Giuseppe Sirletti and, later, Abbot Fortunato Santini organized concerts in their own residences devoted to the music of Palestrina and other Italian Renaissance composers. In 1846–7 Pietro Ravalli organized public concerts of sacred music in a hall in the Via dei Pontefici; and between 1843 and 1846 Landsberg put on seasons of mainly German sacred music in the Palazzo Caffarelli.

After a few sporadic attempts in the 1850s, annual seasons of chamber music dedicated to the Classical and Romantic repertory were inaugurated in 1860 by the violinist Tullio Ramacciotti and Ettore Pinelli and the pianist Giovanni Sgambati. These Roman musicians received considerable support from Liszt, who moved to the city in 1863. His Dante Symphony was given in the Sala Dante in 1866, and his oratorio *Christus* was performed there the following year. In 1866 Sgambati conducted Beethoven's 'Eroica' Symphony, also in the Sala Dante.

In 1870 Sgambati and Pinelli founded a Liceo Musicale at the Accademia di S Cecilia, with two classes in piano and violin. This was officially inaugurated in 1877, in the presence of the king and queen, and in 1923 became a state conservatory.

During the 19th century there were various small music publishing houses in Rome which, as well as printing standard editions of operatic extracts for voice and piano, produced several important publications. The firm of Ratti and Cencetti (1821–43) printed eight operas by Rossini in full score, and from 1838 to 1846 Pietro Alfieri oversaw the publication of a monumental *Raccolta di musica sacra*, in seven volumes, containing mainly compositions by Palestrina.

The first specialist periodical on music and theatre was the *Rivista teatrale* (1831–47), followed by *L'Eptacordo* from 1855. Music criticism also appeared in the city's official political newspaper, *Diario di Roma–Notizie del giorno*.

(iii) 1870 to the present. Musical life in Rome after 1870 was dependent on the city's new role as capital of a united Italy. During the last decades of the 19th century the Apollo theatre had been demolished, the Valle was used only for plays, and the Argentina remained in use for opera. To satisfy the new requirements of Rome, now the capital city, the Argentina was joined by new theatres built to hold larger audiences. The Teatro Drammatico Nazionale (built in 1886 and demolished in 1929), the Politeama Romano (built 1862, demolished 1883), the Teatro Manzoni (opened in 1876) and the Politeama Adriano (later the Teatro Adriano, opened in 1898) put on ballet, operetta and opera performances, often of a popular kind, as well as spoken drama. Among the theatres constructed at the end of the 19th century the Teatro Costanzi, built by the entrepreneur Domenico Costanzi to the plans of Achille Sfondrini in the new Esquiline district, acquired particular prestige. It was inaugurated on 27 November 1880 and until the end of the century was usually used in spring and autumn so as not to compete with the municipal theatre in the carnival-Lent season. Various impresarios worked there (including Sonzogno in 1888–90) until 1899, when, under the direction of Enrico Costanzi, the theatre's activities were expanded and regulated, the season being prolonged from the end of December to April or May. On the death of Costanzi the theatre was bought by a company, Stin,

connected with South American theatres and directed by Walter Mocchi. From the 1911–12 season, by which time it began receiving an annual grant from the city, the theatre was directed by Emma Carelli until it was sold to the municipal administration in 1926. During this period the theatre's principal season, from the end of December to the end of April, included 12 to 15 operas; there were also occasional spring, summer and autumn seasons with popular programmes and regular seasons of spoken plays (usually in June–July and October–November) as well as operetta and ballet performances (including some by the Ballets Russes). The première of Puccini's *Tosca* took place at the Costanzi in January 1900 and the Italian première of Wagner's *Parsifal* in 1914.

The theatre was restructured in 1926–7 to plans by Marcello Piacentini and reopened in 1928 as the Teatro Reale dell'Opera, now the Teatro dell'Opera; it was then organized as an autonomous institution and subsidized by the state. In addition to the usual operatic repertory, between the wars it staged premières of operas by Zandonai, Casella, Pizzetti, Wolf-Ferrari, Respighi, Alfano, Mulè, Malipiero and other Italians. The 1942 season was devoted entirely to contemporary works. Beteen 1937 and 1993 the Teatro dell'Opera organized an outdoor summer season at the Caracolla baths.

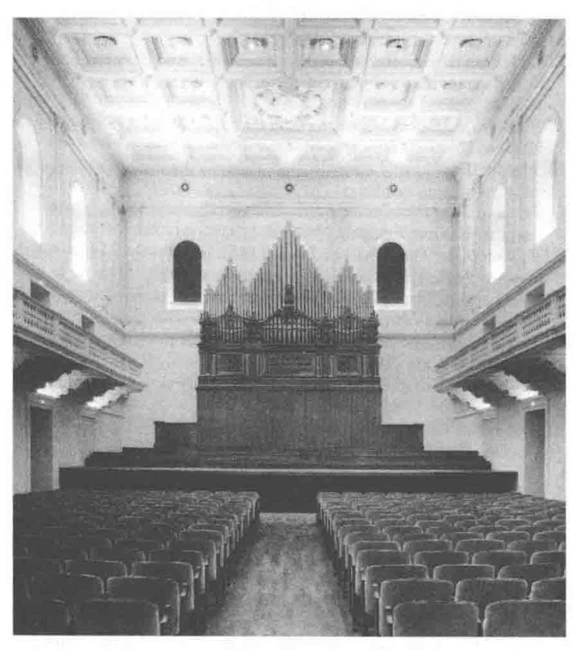
Rome's role as a capital city from 1870 onwards was also reflected in its concerts, both chamber and symphonic, which became progressively more varied and numerous. In 1874 the Società Orchestrale Romana was founded by Ettore Pinelli, and until 1899 put on regular seasons of symphonic concerts, usually at the Sala Dante. From 1885 to 1921 the Banda Municipale, conducted by Alessandro Vessella, was active in promoting Classical and Romantic music, particularly the works of Beethoven and Wagner. From 1881 the concerts of the Società del Quintetto, founded by Sgambati and with Queen Margherita as patron, replaced the chamber music seasons of Sgambati and Pinelli. In 1893 the group became the Regio Quintetto di Corte and was active at the Palazzo Reale until 1900 and at the Palazzo Margherita until 1908. There were also increasingly frequent concerts of chamber music at the Sala Costanzi (annexed to the theatre and inaugurated in 1881), the Sala Pichetti, the Teatro Adriano and in other halls in Rome. From 1895 to 1906 the Sala Costanzi also hosted concerts given by the Bach Society, founded by Alessandro Costa and Uberto Bandini, which promoted the music of J.S. Bach, Palestrina and other Renaissance and Baroque composers.

Between 1874 and 1899 the choral and symphonic repertory was promoted by the Società Musicale Romana, an amateur association organized on the model of the Accademia Filarmonica. However, the Accademia, reconstituted in 1869, underwent a period of crisis during the last decades of the 19th century, when its activities were limited to annual performances at the Pantheon of a funeral Mass for Vittorio Emanuele II, and a concert of sacred music on Maundy Thursday.

During the 19th century the Accademia di S Cecilia became increasingly international in its outlook, and conferred honorary membership on many well-known foreign musicians. In 1895, the Sala Accademica was inaugurated, making it possible for the Accademia to launch important musical performances. In 1908 a new concert hall, the Augusteo, was opened, and remained in use – with its own orchestra and subsidy from the municipal authority – until its demolition in 1936. In later years, orchestral concerts were given at the Teatro Adriano (1936–46), the Teatro Argentina (1946–58) and the Auditorio Pio (1958–9). After 1908 the Sala Accademica was used almost exclusively for chamber music. From the 1930s an annual season of concerts was broadcast from Rome, organized by Italian radio, later Radio-televisione Italiana (RAI). RAI's own symphony orchestra was discontinued in 1994. In 1920 the Accademia Filarmonica became a concert association, and is still active today. It promotes varied seasons, with particular emphasis on contemporary music, early music, ballet and 18th-century opera. In 1957 the Accademia founded one of the first Italian centres for electronic music. The Istituzione Universitaria dei Concerti, formed in 1944, offers regular seasons of chamber music.

During the 20th century several institutions were created in Rome specializing in contemporary music. Alfredo Casella founded the Società Italiana di Musica Moderna (1917–19) which later became the Corporazione delle Nuove Musiche (1923–8) and later still the Italian section of the ISCM. From 1928 the Sindacato Nazionale Fascista dei Musicisti promoted festivals of contemporary music; and from 1937 to 1943 compositions by contemporary Italians (Casella, Malipiero, Petrassi) received their premières at the Teatro delle Arti (founded by Anton Giulio Bragaglia), which also hosted the Italian premières of works by Debussy, Ravel, Stravinsky and Falla. Casella, and later Petrassi, fought to have contemporary music performed in Rome. The 33rd festival of the ISCM was held in Rome in 1959, and from 1962 the city hosted the festivals and the annual exhibitions of the Nuova Consonanza. Performances of contemporary music were also promoted by the RAI and the Sindacato Musicisti Italiani, founded by Petrassi in the mid-1950s.

Rome holds important musical resources in its many historical libraries, as well as in the archives of ecclesiastical institutions. The largest specialist music library is the library of the Conservatorio S Cecilia, in which is kept a



17. Interior of the concert hall of the Accademia di S Cecilia

copy of all musical material printed in Italy. The most important collections of musical instruments are in the Museo Nazionale degli Strumenti Musicale, in the Museo Missionario–Etnologico and at the Accademia di S Cecilia. Other important musical institutions in Rome include the Discoteca di Stato, the Istituto di Ricerca per il Teatro Musicale (IRTEM), the Istituto di Bibliografia Musicale (Ibimus), the Istituto Italiano per la Storia della Musica, the Fondazione Italiana per la Musica Antica and the Società Italiana di Musicologia. The Accademia di S Cecilia also pursues a broad range of cultural and editorial activities.

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Rome, Harold (Jacob) (*b* Hartford, CT, 27 May 1908; *d* New York, 26 Oct 1993). American composer and lyricist. He learnt the piano as a child and played in dance bands. At Yale University he studied law and architecture; he later obtained unpaid employment in an architect's office in New York and began to write songs to support himself, also taking piano lessons and studying composition with Schillinger, Kupferman and Lehman Engel. He first came to prominence in 1937 with his music and lyrics for a revue, *Pins and Needles*, produced by the International Ladies Garment Workers Union; the song 'Sing me a song with social significance' from the show was not only a hit but became a militant anthem of the Depression era. *Pins and Needles* ran for three years and was frequently revived and taken on tour with current topical songs added. Rome's next work was also a political revue: *Sing Out the News* (1938) includes one of his best songs, 'F.D.R. Jones'. During World War II he wrote songs for army shows. After his discharge from the army he produced the last of his social and political revues, *Call me Mister* (1946), and shortly afterwards wrote the first of a series of successful book musicals; several of these achieved very long runs, though only a few of their songs enjoyed widespread popularity. His 1962 Broadway production *I Can Get it for you Wholesale*, provided the début of Barbra Streisand in the song 'Miss Marmelstein'. In her book *The Scarlett Letters* (New York, 1971), his wife Florence describes his experience composing a musical-stage adaptation of Margaret Mitchell's Civil War novel *Gone with the Wind* for Japan in the late 1960s. Rome's last stage work, this was first performed in Tokyo as *Scarlett* (1970), and revised for later productions in London (1972) and Los Angeles (1973). His ability to express in his songs the sentiments of the ordinary person has remained one of Rome's most distinctive characteristics.

WORKS
(*selective list*)

unless otherwise stated, all are musicals and dates are those of first New York performance; all lyrics by Rome; book authors shown in parentheses

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DEANE L. ROOT/GERALD BORDMAN

Rome Quartet [Quartetto di Roma]. Italian piano quartet founded in 1956. *See* SANTOLIQUIDO, ORNELLA.

Römer [Remer, Remi, Remmer, Römmer]. The family name of several Austrian organ builders, active from the second half of the 17th century to after the middle of the 18th.

Johann Ulrich Römer (*b* Vienna, ?after 1650) was married in 1683 and became a citizen of Vienna in 1685. In an organ-building contract dated 12 February 1688, made between himself and his brother Ferdinand Josef on the one hand, and Heiligenkreuz Abbey, near Vienna, on the other, he is described as a 'citizen and organ builder of Vienna'. In 1695 he installed an instrument, which now no longer exists, with one manual and seven stops in the parish church at Hainburg, Lower Austria.

His brother Ferdinand Josef (*b* c1657; *d* probably in Vienna, 1723) married in 1682 and from 1684 was organ builder and organ blower to the court. In the 1688 contract referred to above he is described as 'Imperial organ maker'. He is known to have built the choir organ of the Stephansdom, Vienna, in 1701, and the cathedral's great organ (two manuals, 30 stops) in about 1720. The casework of both was destroyed by fire in 1945. He and his brother Johann Ulrich restored the organ at the abbey church of Heiligenkreuz (1721; ?20 stops), for which Ferdinand Josef built a *Hornwerk* in 1722. They had already built a smaller organ (one manual, 12 stops) for

the abbey in 1688, 'to be used as well for figural as for choral music, in accordance with a proposed specification, from which an organ has already been built before this, in a monastery at Ossek in Bohemia'. The imperial Kapellmeister Johann Joseph Fux seconded his petition of 10 December 1723 that 'his position be conferred on his son Johann Römmer, at present his assistant'; the petition was successful, as his son Ferdinand Johann Römer (*d* 1733) was in imperial service. Ferdinand Josef is probably the Josef Remmer who in 1691 built the two choir organs of the abbey of St Florian, Upper Austria. The original casework still exists and is probably the only surviving example of his work. Ferdinand Josef seems to have enjoyed the greater reputation of the two brothers. Their instruments represent the transition from the early to the high Baroque period.

Andreas Josef Römer (*b* Brno, 1704; *d* probably Brno, before 1750) was an organ builder in Brno and the father of Anton Josef Römer (*b* Brno, 1724; *d* Graz, 14 July 1779). The latter left Brno for Graz, and there married the widow of the Graz organ builder Cyriacus Werner, on 19 April 1750. After his death his second wife, whom he had married on 24 September 1758, married another local organ builder, C.M. Schwandtner, who apparently took over his business. Unfortunately, what was probably Anton Josef's largest instrument (the organ of Graz Cathedral: two manuals, 22 stops, dating from 1770–72) has been totally destroyed. However, the organ of Szécsisziget, Hungary (8 stops), with its authentic inscription 'Antonius Röemer organifex Graecensis 1763', still survives in its original state. Also surviving in all its essentials is the organ of the Filialkirche, Peggau (1774). The specification appears to replicate the scheme of the Szécsisziget instrument. The instrument of the pilgrimage church of Frauenberg (Maria Rehkogel), near Kapfenberg, Styria (1774–5; 2 manuals, 19 stops), of which much old pipe-work is preserved, may be regarded as representative of Römer's output. Only the casework has survived of the organs in Rein Abbey, near Graz (1772; 2 manuals, 17 stops), and St Marein, near Kindberg, Styria (*c*1775; 1 manual, probably 12 stops). A clavichord dated 1774 from Römër's workshop has also survived and in 1997 belonged to the Graz violin maker R. Schuster. The Franciscan Nizephorus Römer (*d* 27 Dec 1740) was a talented organ builder working in Jerusalem (see manuscript notes 12, 15 by P.T. Tabernigg in *A-Gf*).

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RENATE FEDERHOFER-KÖNIGS

Romer, Emma (*b* 1814; *d* Margate, 11 April 1868). English soprano. A pupil of Sir George Smart, she made a successful début at Covent Garden in 1830 in Linley's *The Duenna*. Engaged at the English Opera House, she appeared in the first performance of Barnett's *The Mountain Sylph* (1834). At Drury Lane she sang in the first performances of many other English operas, including Barnett's *Fair Rosamond*, Balfe's *Catherine Grey* and *Joan of Arc* (1837), Benedict's *The Gypsy's Warning* and Balfe's *Diadaste* (1838), Hatton's *Queen of the Thames* (1843), Benedict's *Brides of Venice* (1844), Balfe's *The Enchantress* and Wallace's *Maritana* (1845) and Balfe's *The Bondsman* (1846). She also sang in the English première of Donizetti's *La favorite* (Drury Lane, 1843). In 1848 she took part in Bunn's autumn season of opera in English at Covent Garden, singing Adina in Donizetti's *L'elisir d'amore* and also Amina in Bellini's *La sonnambula*, a role for which she was particularly admired. For several seasons she was manager of the Surrey Theatre.

Her brother Frank Romer (*b* London, 5 Aug 1810; *d* Malvern, 1 July 1889) was a music publisher and composer. He appears to have written only one opera, *Fridolin*, which was staged in 1840 at the short-lived National English Opera, and in which Emma Romer sang. He became a successful publisher, establishing with Charles L. Hutchings the firm of Hutchings & Romer in London in about 1866. The firm dealt in plates and copyrights as well as in popular music, offering for sale in 1884 such valuable properties as Wallace's *Maritana* and *Lurline*.

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ELIZABETH FORBES

Romero (i). American family of guitarists of Spanish origin. Celedonio Romero (*b* Málaga, 2 March 1918; *d* San Diego, 8 May 1996) and his three sons Celín (*b* Málaga, 23 Nov 1940), Pepe (*b* Málaga, 8 March 1944) and Angel (*b* Málaga, 17 Aug 1946), achieved renown as the guitar quartet Los Romeros during the period from the 1960s to the 1980s. Celedonio, a guitar soloist, taught the guitar to each of his sons from the age of two or three, instilling a right-hand position which he believed to be more relaxed than that advocated by Andrés Segovia (and which in part may account for the speed and clarity of the family's playing). Each son had made his début in Spain by the age of seven. Due to difficulties in accepting foreign concert engagements while living in Spain under Franco, the family moved first to Portugal and then in 1957 emigrated to the USA, settling in California. Their first American tour, in 1961, led to recitals in New York at Town Hall and Carnegie Hall, followed by a television appearance and a recording contract.

Los Romeros became known as 'the royal family of the guitar', touring extensively in the USA and also abroad, performing with the major orchestras and making numerous recordings. Initially they played mostly their own

flamenco arrangements and transcriptions of classical works, but they soon commissioned works from Rodrigo, Francisco de Madina, Federico Moreno Torroba and others. Morton Gould has also written for them. The brothers have held teaching positions at various universities in Los Angeles and San Diego, and have sometimes performed as a trio or duo. Pepe and Angel have pursued solo careers since the 1970s; Pepe has made numerous recordings, many with the Academy of St Martin-in-the-Fields, and was the first guitarist to record all three guitar concertos by Mauro Giuliani. Angel's recordings include Claude Bolling's Concerto for guitar and jazz piano (with George Shearing) and the score of the film *Bienvenido*. On Celedonio's retirement in 1990, his grandson Celino joined the group, followed by Angel's son Lito in 1996.

THOMAS F. HECK

Romero (ii). Spanish firm of music publishers, absorbed by the UNIÓN MÚSICAL ESPAÑOLA.

Romero, Jesús C(arlos) (*b* Mexico City, 15 April 1893; *d* Mexico City, 1958). Mexican musicologist. While studying medicine (graduated 1924) and history (graduated 1932), he studied harmony under Juan Fuentes and music history on his own. He became professor of music history at the National Conservatory (1929) and at the music department of the National Autonomous University (1945), participated in the National Music Congresses in Mexico of 1926 and 1928 and collaborated in editing several music periodicals, particularly *Música*, directed by Chávez, and *Cultural musical*, directed by Ponce. He was a member of the Mexican Academy of History and a research associate of the Secretariat of Public Education. In his publications he attempted to reconstruct the music history of the various Mexican provinces, and studied carefully several aspects of Mexican folk music traditions.

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GERARD BÉHAGUE

Romero, Juan (*fl* 1675–9). Spanish composer. He was a Mercedarian friar and *maestro de capilla* of the Mercedarian convent at Madrid from at least 1675 to 1679. The Madrid city council commissioned him to supply music for the *autos sacramentales* of Calderón given at Corpus Christi in 1676, 1677, 1679 and possibly 1680. Two villancicos by him survive (in *D-Mbs*). *Agan plaza a las luces*, for nine voices, modulates frequently and exploits the contrast between a solo bass and a double choir, which often sings antiphonally. The six-part *Suene el clarin* (1678) includes parts for trumpets and is full of striking effects, such as echo passages and abrupt changes of pace.

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ROBERT STEVENSON

Romero, Mateo [Matheo] [Rosmarin, Matthieu; 'Capitán'; 'Maestro Capitán'] (*b* Liège, *c*1575; *d* Madrid, 10 May 1647). Spanish composer of Flemish birth. He was the leading musical figure at the Spanish royal court during the first three decades of the 17th century, and one of the first Spanish composers to introduce the *stile moderno* into Spain. Born Matthieu Rosmarin to a noble family in Liège, after his father's death he became a chorister in the Flemish chapel of Felipe II's court in Madrid in 1586. He served there as cantor (1594–8), and was later on appointed *maestro de capilla* shortly after Felipe III's ascent in 1598. Changing his name to Mateo Romero (*c*1594), he was eventually naturalized in 1623; this entitled him to high social standing and additional financial benefits. He was better known by his nickname Capitán, or Maestro Capitán, reflecting his outstanding musical talent.

During his long service as *maestro de capilla* (until his retirement in 1633), Romero contributed to the renewed prestige of the native Spanish musicians at the royal chapel, which resulted in the eventual disappearance of Flemish musicians from the court. He served concurrently as *maestro* of the *músicos de cámara*, music and French teacher to Felipe IV and director of the music for numerous religious and ceremonial occasions. In addition, he was an ordained chaplain of high standing, including *greffier* in the Order of the Golden Fleece. He was invited to Vila Vizosa by the Duke of Braganza (1638), who later on, as King João IV of Portugal, nominated him chaplain of the Portuguese Crown (1644). João IV apparently acquired

many of Romero's works for the famous royal library in Lisbon, destroyed by an earthquake in 1755. Furthermore, since Romero's works perished in the fire at the royal palace, Madrid, in 1734, his output was presumably substantially larger than the records of both extant and lost works: two dozen masses, over 30 other Latin works, about 60 villancicos and 40 secular songs.

Nearly 40 Latin works and villancicos by Romero have so far been located (a critical edition in CMM is forthcoming). The Latin polychoral works, in particular, exhibit salient stylistic features of the early Spanish Baroque: multiple antiphonal techniques, contrasting harmonic colours, frequent sectional changes, occasional solo parts and basso seguente or continuo. The texts of Romero's secular songs (*romance nuevo*, *seguidilla*, folía, canción and various letrilla-type versifications), for two to four voices, are attributed to leading Spanish contemporaries, such as Lope de Vega, Luis Góngora, Francisco de Quevedo and Antonio Hurtado de Mendoza. They range from popular chordal settings to exquisite works in a madrigalian style, whose word-painting, fast-changing subsections, chromatic progressions and accented dissonances are symptomatic of the Spanish *stile moderno*. Romero's works were frequently cited in later music treatises and literary sources as a paradigm of compositional excellence. Some of his Latin works continued to be performed until the late 19th century. Consequently, they were often subjected to considerable reworking: the 19th-century version of *Missa 'Qui habitat'* from Santiago de Compostela, for example, includes two violins, flute, two clarinets and trombas.

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SACRED

Missa 'Bonae voluntatis', for 5vv, bc, Medinaceli, Collegiate Church, *E-Bbc*, *J*, *V*; for 9vv, bc, *Bbc*, *BUa*, *C*, *E*, *PAS*, *Se*, *Zac*, *MEX-Pc*, *US-Cn*
Missa 'Qui habitat', 8vv, bc (on Romero's psalm), *E-ALB*, *BUa*, *CU*, *E*, *LPA*, *MO*, *PAL*, *PAMc*, *SA*, *Sc*, *Se*, *VAc*
Missa 'Un jour l'amant', 8vv, bc (on Lassus's chanson), *E*, *SA*, *V* [erroneously identified as Missa 'Turleman' (or 'Inturleman') in E, instead of 'Jurleman' or 'Injurleman']
Missa 'Veu que de vostre amour', 8vv, (bc only; on Rogier's mass), *Zac*
Missa 'Dolce fiamella mia', 5vv (on Nanino's madrigal), *SC*
Missa 'sobre Letanía a 8', 5vv (on Romero's Letanía), Olivares, Collegiate Church, inc.
Missa 'Batalla', breve or 'de atril' (no Cr), 4vv (on Janequin's chanson), Baza, Collegiate Church, Soria, Cathedral, *E-GRc*, *GRcr*
Missa 'Sabbado Sancto', 4vv, *P-Lf*, *VV*
Missa ferial (Ky, San, Ag), 4vv, *VV*
Missa de Requiem de dos baxos, 8vv, bc, *E-BUa*
Missa, 8vv, *SC*; ?Missa, 5vv, bc, Olivares, Collegiate Church
Mag, 8vv, bc, *E-E*, *J*, *MON*, *VAc*, *Zac* [3 different settings]
Attolite portas, 8vv, bc, *VAc*, inc.; Beatus vir, 9vv, *CO-B*; Christus factus est, 4vv, bc, *E-E*; ?Credidi propter locutus sum, 8vv, *SA*; Cum invocarem (2 settings), 8vv, bc, *Bbc*, *BUa*, *MO*, *PAL*, *Zac*; Dixit Dominus (2 settings), 8vv, bc, *CO-B*, *E-E*, *MON*, *V*, *MEX-Pc*; Dixit Dominus, 16vv, ed. in MME, xl (1982); Domine quando veneris, 4vv, *E-BUa*, *CA*, *CZ*, *Zac*; In devotione, 8vv, bc, *J*; Laudate Dominium omnes, 12vv, bc, *E*, *V*; Letanía, 5vv, bc, *CZ*, *E*, *JEc*, *LPA*, *ORI*, *Sc*, *SE*; Libera me, Domine, 8vv, ed. H. Eslava, *Lira sacro hispana*, i (Madrid, 1852); Miserere mei Domine, 4vv, bc, *MO*, *Se*; Qui habitat, 8vv, bc, *Bbc*, *BUa*, *E*, *LPA*, *MO*, *PAL*, *SC*, *Se*, *SEG*, *V*; Salve regina (2 settings), 8vv, bc, *BUa*, *US-NYhsa*
9 villancicos: 4–5vv, *E-ALB*, *E*, *Sc*, *Zac*, *?D-Mbs*

SECULAR

3 canción, 3vv, all in C, 1 arr. 1v, gui, *B-Bc*; décimas, 2vv, C; 2 folía, 2, 4vv, both in C; 4 letra, 2–3vv, 3 in A, 1 in D; 1 arr. 1v, gui (see Baron); 5 letrilla, 2–3vv, 1 in A, 4 in C; 2 novenas, 2vv, both in C; 15 romances, 3–4vv, 2 in A, 2 in B, 9 in C, 2 in D; seguidillas, 2vv, C, arr. 1v, gui (see Baron)

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JUDITH ETZION

Romero de Ávila, Manuel Jerónimo (*b* Herencia, nr Toledo, 26 March 1717; *d* ?Toledo, 15 Dec 1779). Spanish theorist and composer. He spent most of his life at Toledo Cathedral: after being a choirboy there, he competed unsuccessfully for the post of *maestro de capilla*, but from 1747 until his death he served as *claustrero* and *maestro de melodía* (director of *cantus eugenianus*). Between 1774 and 1776 Romero contributed to Cardinal Francisco Antonio de Lorenzana's editions of the Mozarabic rite for use in Toledo Cathedral. For the *Breviarium gothicum* (1775) he provided a rhythmical transcription of Mozarabic chant with an explanation he claimed to have derived from an anonymous treatise, *De omnibus figuris musicis antiquis*. However, neither the explanation nor the contents of the *Breviarium* has much relationship to the still indecipherable ancient notation. For the [*Graduale*], *Liber segundo*, Romero composed a cycle of complete masses for the season from Easter Sunday to Whit Sunday: the Proper is in plainchant, in square notation, and the Ordinary is set polyphonically; and all sections are in triple metre and mixed species of counterpoint. Individual masses and mass sections also appeared in other manuscripts. A *Missa góthica* by Romero was performed at Toledo Cathedral in the presence of Carlos III of Spain in 1776.

Romero's *Arte de canto-llano y organo* enjoyed great popularity and numerous reprintings, including three after his death. It is didactically structured and intended to lead choirboys progressively from plainchant to polyphony. Its discussions of typically Spanish 16th-century topics bespeaks its anachronistic character and results in many problematic interpretations of its (unidentified)

sources. Correspondingly, Romero's explication of the modal system has little to do with earlier practices: transpositions up to four sharps or flats and the frequent use of perfect cadences created a curious mixture of modal idioms.

WORKS

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In [Graduale], Liber segundo: 10 missas de tonos todos, 2vv, bc, 1774, *E-Mn*

EDITIONS

[Graduale], Liber segundo, primera parte: el qual contiene todas las misas que ocurren desde la Dominica de Resurrección hasta la última de Pentecostes (MS, 1774, *Mn*)
Missa de canto góthico, o mozárabe, para el día de la Exaltación de la Cruz, y los hymnos propios de Sn Lucas y Sn Torquato (MS, 1775, *Tp*)
Missa góthica, o mozárabe, al sacratísimo Cuerpo de Nuestro Señor Jesuchristo ... reducida de lo góthico, à figuras del presente tiempo (MS, 1776, *Tp*)

WRITINGS

Arte de canto-llano y organo, ò promptuario musico, dividido en quatro partes (Madrid, 1761, 4/1830); ed. J. Aranguren (Madrid, 1872)
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ALMONTE HOWELL/WOLFGANG FREIS

Romero y Andía, Antonio (*b* Madrid, 11 May 1815; *d* Madrid, 7 Oct 1886). Spanish clarinettist, music publisher and instrument inventor. Romero began to study the clarinet in 1826 and by 1829 he was playing in a regimental band and a theatre orchestra in Valladolid. He subsequently joined the band of the royal guards, rising to bandmaster in 1841, and was appointed supernumerary clarinet in the royal chapel in 1844. During the 1840s and 50s he also played in Madrid theatre orchestras as a clarinettist and oboist. From 1849 to 1876 he was professor of the clarinet at the Madrid Conservatory and briefly taught the oboe. He opened a shop in 1854 selling both music and instruments and in 1856 founded a music publishing firm. By 1870 he had incorporated an instrument factory into his business and in 1884 he added a concert room.

Romero was an influential figure in Madrid musical life. As a publisher he laid particular emphasis on making available works by Spanish composers and on enlarging the military band repertory. He published a series of specially commissioned Spanish-language tutors covering all conservatory and band instruments, himself writing those for the clarinet, the bassoon and the french horn. A modern revised edition of his clarinet tutor was still in use in Spain at the end of the 20th century. In 1856 Romero took over publication of the *Gaceta musical* of Madrid. His output as a composer appears to have been small. He is known to have written a *Fantasía para clarinete sobre motivos de Lucrecia Borgia* for clarinet and piano (1839, published Madrid, 1875), the *Primer solo original* for clarinet or oboe and piano (Madrid, 1856), some short clarinet duets and a piano piece.

An early and enthusiastic supporter of the application of Boehm's ideas to the clarinet, Romero added two keys to the clarinet in 1851, and in 1853 conceived a highly praised clarinet system, incorporating ring keys, that provided greater agility and improved intonation. This system, first patented in 1862, was developed in collaboration with the Parisian maker Paul Bié, foreman and subsequently co-owner of the Lefèvre firm. Throughout their lives Romero and Bié continued to improve the system. Romero clarinets were sold in Spain, France and Belgium but, in spite of their musical efficiency, they proved to be complicated to maintain and were not widely adopted by musicians.

Romero called for the modernization of Spanish military bands in his *Memoria sobre los instrumentos de música presentados en la exposición internacional de Londres del año de 1862* (Madrid, 1864). His progressive influence is also visible in the scoring of the periodical collection of band music *Eco de Marte* after he took over its publication in 1868. Official recognition of Romero's contribution to Spanish musical life took the form of four decorations and membership of the Real Academia de Bellas Artes de S Fernando. His clarinet system, collection of Spanish-language instrument tutors and new model of snare drum were awared medals in several national and international exhibitions.

INSTRUCTION BOOKS

Método completo de clarinete (Madrid, 1846, 3/?1886)
Gramática musical (Madrid, 1857)
with J. Valero: *Nuevo método de Solfeo* (Madrid, 1857)
Esplicación y ejercicios prácticos para el clarinete Sistema Romero (Madrid, 1867, 2/?1879)
Método de trompa de pistones o cilindros con nociones de la mano (Madrid, 1871)
Método de fagot (Madrid, 1873)

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BERYL KENYON DE PASCUAL

Römer von Zwickau. *See* REINMAR VON ZWETER.

Römhild [Römhildt; 'Mielorth'], **Johann Theodor** (*b* Salzungen, nr Eisenach, 23 Sept 1684; *d* Merseburg, 26 Oct 1756). German organist and composer. His earliest musical education was probably received from his father, Johann Elias, a substitute minister who moved his family to nearby Steinbach three years after his son's birth. According to Gerber, he also studied with Johann Jacob Bach in the neighbouring town of Ruhla when the latter arrived there in 1694. In 1697 he became a student at the Leipzig Thomasschule, where his distinguished teachers were Schelle and Kuhnau, and his fellow students included Graupner, Fasch and Heinichen. Römhild became a university student in Leipzig in 1705, remaining six terms before accepting in 1708 his first musical position as Kantor of the school in Spremberg (Lusatia); in 1714 he was also named rector and Kapelldirector. In 1715 he went to Freystadt (Lusatia) as music director and Kantor

of the newly constructed parish church, but he returned to Spremberg in 1726 as court Kapellmeister to Duke Heinrich. When the latter became Duke of Saxe-Merseburg he took Römhild to Merseburg as his court Kapellmeister. In 1735 Römhild became organist of Merseburg Cathedral and began a period of great compositional activity, writing more than 200 sacred cantatas and a *St Matthew Passion*.

Römhild was a major composer of sacred music in the north German Baroque, but the survival of many of his manuscripts, found before World War II in libraries and church archives in north-east Europe, is uncertain. As Paulke showed in his description of a portion of Römhild's manuscripts discovered in the early 20th century, the church cantatas, numbering over 250 and including some 50 solo cantatas, were written in a variety of forms and instrumental combinations characteristic of the late Baroque and illustrating almost every formal and stylistic type. Römhild's *St Matthew Passion* (described in some detail by H. Römhild) remains an important example of a late Baroque setting of the Passion text, without free poetic insertions for arias or ariosos, but with chorales common to a tradition found in and around Danzig.

Johann Casper Römhild, possibly related to Johann Theodor, was a student at Brunswick and Helmstedt University. He was choir prefect at the Michaelisschule in Lüneburg, Kantor in Lauenburg, and held posts at the cathedral Gymnasium in Güstrow, 1776–95, and afterwards until 1804 in Parchim. Five cantatas by him are extant (three in *B-Bc*, two in *D-GÜ*).

WORKS

St Matthew Passion, ? formerly *PL-GD*, ed. K. Paulke (Leipzig, 1921); 2 masses, Germany, Evangelische Kirchengemeinde, Mügeln; Kyrie, *D-BIT*; Kyrie, Żary, Poland; Mag, *MÜG*

Cantatas: 3 in *Bsb*, 1 in Bückeburg, 2 in *CR*, 7 in *Dl*, 1 in Guben, 22 in *LUC*, 4 in *MEIk*, 41 in Evangelische Kirchengemeinde, Mügeln, 38 in *MÜG*, ? 1 in *F-Sc*, 112 in *PL-GD*, 1 in Żary

Motet, *D-BIT*; partita, hpd, vn, vc, *SWl*: both according to *MGG1*

22 org preludes, ?lost

123 works at *BOCHmi*, copied in the 1930s by O. Dörfer and H. Langrock. Many of the MSS are of previously unknown works and incl. mostly cantatas, 1 Ky, 1 motet, 1 mass and 22 short organ pieces

For inventory and fuller list of works see Paulke and Ahrens and Dierke

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C. Ahrens and S. Dierke: *Johann Theodor Roemhildt (1684–1756)* (Dillenburg, 1998) [incl. list of works]

GEORGE J. BUELOW

Romieu, Jean-Baptiste (*b* Montpellier, 14 Sept 1723; *d* Montpellier, 8 Nov 1766). French dilettante and scientist. In December 1751 he announced his discovery of difference tones, which he had made by experiments with wind instruments. (Nearly three years later Tartini, evidently unaware of Romieu's work, published his discovery of the same phenomenon observed in double stops on the violin.) Romieu's 'Mémoire théorique & practique sur les systèmes temperés de musique', published in the 1758 *Mémoires* of the Académie Royale des Sciences, surveyed various regular tuning systems and expressed preference for $\frac{1}{6}$-comma mean-tone temperament and its theoretical equivalent, the division of the octave into 55 equal parts.

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MARK LINDLEY

Rommelpot. Friction drum. *See* DRUM, §I, 4 and LOW COUNTRIES, §II, 2.

Römmer. *See* RÖMER family.

Ron, Johan (Jean) Martin de (*b* Stockholm, 13 Nov 1789; *d* Lisbon, 20 Feb 1817). Swedish merchant, composer and chamber musician. He worked for his father's banking and shipping firm in Stockholm, and spent much of his short life on business trips to Amsterdam, Viborg, Dublin and Lisbon. He was a capable bassoonist and violinist, and studied composition with J.N. Eggert. According to his obituary he introduced some of the string quartets of Haydn, Mozart and Beethoven to Lisbon. He was also a contributor to the *Allgemeine musikalische Zeitung*, and among his articles is one on music in Portugal (xviii/26, 1816). De Ron's compositions were influenced by Eggert and Beethoven; his harmonic style is similar to that of his contemporaries Spohr and Weber. Many of his works display an independence and artistic maturity that is remarkable in view of his amateur status and early death. In his chamber music and certain songs he experimented with new means of harmonic, melodic and rhythmic expression, although his technique is formally less advanced than his fellow Eggert student Erik Drake.

WORKS

all MSS in S-Skma

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Vocal: Scena, T, orch; Willst du wohl ein Gläschen, A, T, B, 1811; 30 songs, 1v, pf; 8 Canzonette, 1v, pf; 8 cancions espanholas, 1v, pf, gui

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BIRGIT KJELLSTRÖM/BERTIL H. VAN BOER

Ronald [Russell], Sir **Landon** (*b* London, 7 June 1873; *d* London, 14 Aug 1938). English conductor, pianist and composer, illegitimate son of Henry Russell and Hannah de Lara. He entered the RCM in 1884, where his teachers were Stanford and Parry, and in 1891 became accompanist and coach under Mancinelli at Covent Garden, where he first appeared as conductor in 1896 with *Faust*. He had already toured as conductor of Augustus Harris's Italian Opera Company in 1892, conducted opera at Drury Lane, and toured the USA in 1894 as accompanist to Melba. From 1898 to 1902 he conducted musical comedy in London and summer concerts at Blackpool, a

reflection of how little opportunity England then offered to a conductor. From 1904 to 1907 he was a guest conductor of the newly formed LSO; this led in 1908 to engagements in Berlin, Vienna, Leipzig and Amsterdam. He was conductor of the New SO, 1909–14, and of the Scottish Orchestra, 1916–20. He also conducted the newly formed Birmingham SO at the Saturday night concerts, 1907–18 and Beecham's New Birminham SO, 1917–18. Thereafter he was a regular guest conductor of the leading British orchestras and an expressive exponent of the music of his friend Elgar, who dedicated *Falstaff* to him; Ronald had conducted the first Rome performance of Elgar's Symphony no.1 in 1909. He also played an important educative role in English musical life as principal of the GSM, 1910–38, and wrote a large amount of criticism. He was a close friend of Kreisler, who preferred to have Ronald as conductor for his concerto recordings. Ronald was knighted in 1922. His compositions include a symphonic poem, an overture, a ballet, *Britannia's Realm*, composed for the coronation of Edward VII in 1902, and incidental music to Robert Hichens's *The Garden of Allah* (1921, Drury Lane), but it is his song *Down in the Forest* that has survived. He also published two books of reminiscences, *Variations on a Personal Theme* (London, 1922) and *Myself and Others* (London, 1931).

MICHAEL KENNEDY

Roncaglia, Gino (*b* Modena, 7 May 1883; *d* Modena, 27 Nov 1968). Italian musicologist and composer. He studied the piano with his father, the musician and writer Alessandro Roncaglia, the violin with Giuseppe Ferrari and Zelmira Barbi, and composition with Leone Sinigaglia. He graduated in natural sciences at Modena (1907). In 1926 he became a member of the Deputazione di Storia Patria, and in 1932 of the Regia Accademia di Scienze, Lettere ed Arti at Modena, of which he was also president (1950–52). In 1919 he helped to found the Società Amici della Musica at Modena. His writings deal almost exclusively with Italian music, particularly operatic music and music from Modena; in addition to studies of Verdi, Puccini, Rossini and Stradella he wrote several popular guides. His compositions include orchestral, chamber and vocal works.

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FERRUCCIO TAMMARO

Roncal, Simeón (*b* Sucre, 20 April 1870; *d* La Paz, 12 Jan 1953). Bolivian composer and pianist. He was a choirboy at Sucre Cathedral. In about 1910 he went to Potosí to teach at the Colegio Pichincha. There he founded (1917) the Círculo de Bellas Artes, at whose meetings he performed his piano compositions. These are sophisticated stylizations of Bolivian popular dances: *cuecas*, *bailecitos*, *tonadas* and *kaluyos*, genres in which he excelled. A collection of 20 *cuecas* with titles like *La huérfana Virginia* and *Pequeño Simeón* was published in Germany, as were three *kaluyos* in Buenos Aires. A large amount of unpublished music, including fine *cuecas* like *Implorando*, is still circulating in manuscript form and being performed both privately and in concerts. His early works include two funeral marches for military band: *Tres de febrero* and *Las campanas de la catedral*.

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CARLOS SEOANE

Roncalli, Conte **Ludovico** (*fl* late 17th century). Italian guitarist and composer. The often-encountered spellings 'Roncelli' and 'Rancalli' are erroneous. Roncalli is known only through his *Capricci armonici sopra la chitarra spagnola* (Bergamo, 1692/*R*; facs. in BMB, iv, 1969). This collection contains nine 'sonatas' or suites for five-course Baroque guitar notated in Italian guitar tablature; each one comprises from five to seven movements. Each suite begins with a preludio and alemanda, which are followed by other typical late 17th-century Italian dance forms such as the corrente, giga, sarabanda and gavotta. Despite their Italian titles the movements show some French influence. Roncalli gave no indication of the tuning for his pieces, but their style and textures seem to indicate the 'French' tuning *a*/*a*–*d'*/*d*–*g*/*g*–*b*/*b*–*e'* used by his contemporaries Corbetta, Derosier and Visée.

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ROBERT STRIZICH

Ronconi, Giorgio (*b* Milan, 6 Aug 1810; *d* Madrid, 8 Jan 1890). Italian baritone. He studied with his father, Domenico Ronconi, a well-known singing teacher, and made his début in 1831 at Pavia as Valdeburgo (*La straniera*). The following year he sang in Donizetti's *L'esule di Roma* at the Teatro Valle, Rome, where in 1833 he sang Cardenio in *Il furioso all'isola di San Domingo* and the title role of *Torquato Tasso*, both first performances. He also sang in five other Donizetti premières, *Il campanello di notte* (Naples, 1836), *Pia de'*

Tolomei (Venice, 1837), *Maria de Rudenz* (Venice, 1838), *Maria Padilla* (Milan, 1841) and *Maria di Rohan* (Vienna, 1843), which he repeated at the Théâtre Italien, Paris. Having first sung at La Scala in 1839 as Enrico Ashton (*Lucia di Lammermoor*), he created the title role of Verdi's *Nabucco* there in 1842. The same year he made his London début at Her Majesty's Theatre, and from 1847 to 1866 he sang nearly every season at Covent Garden. His large repertory included Papageno, Rossini's Figaro, Iago and William Tell, and Verdi's Don Carlo (*Ernani*); in 1853 he became the first London Rigoletto.

In many ways, Ronconi was the prototype of the 'modern', Verdian baritone. As the *Musical World* (11 September 1847) said: 'His voice is not particularly melodious, nor is his intonation strictly true ... nevertheless ... its power is immense, and its extent extraordinary for a barytone. In *forte* passages its volume fills the house like a thunder-peal; and in passionate phrases, when the artist comes out with an upper G, or sometimes an A, with all his power, the effect is quite electrical'. It was clearly this (as then) unprecedented power in the highest register that Verdi exploited so thoroughly, and that became a model for many baritones of the next generation. Ronconi was married to the soprano Elguerra Giannoni; his brother Sebastiano (*b* Venice, May 1814; *d* Milan, 6 Feb 1900) was a baritone who made his début at Lucca in 1836 and had a successful career in Europe and the USA.

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ELIZABETH FORBES (with ROGER PARKER)

Rondador. PANPIPES of Ecuador, existing in a variety of forms; small ones are called *rondillo*.

Rondalla. Ensemble of the Philippines consisting of plucked string instruments with percussion. The size of a *rondalla* can vary: while a small ensemble might feature eight or so instruments a large ensemble can comprise more than 30. The common *rondalla* consists of four *bandurria* (14-string lute with a flat back), *laúd* (lute), *octavina* (small guitar) one five- or six-string *gitara* and a four-string bass guitar. Smaller ensembles might include one of each instrument and omit the *octavina* and *laúd*, while larger ensembles increase the numbers of instruments included rather than the types. The addition of percussion instruments (such as various types of drum, castanets, triangles and marimba) is a recent phenomenon. Prevalent at the beginning of the 20th century, *rondalla* ensembles have returned to popularity several times, most recently in the 1970s. They are now featured in concert-style performances, playing repertory ranging from folksong to arrangements of Western art music.

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GEWM, iv ('The Lowland Christian Philippines'; C. Canave-Dioquino)

MARIA MENDONÇA

Ronde (Fr.). *See* SEMIBREVE (whole note). *See also* NOTE VALUES.

Rondeau (i). One of the three *formes fixes* (the others are the ballade and the virelai) that dominated French song and poetry in the 14th and 15th centuries. Unlike the ballade and the virelai, the rondeau had taken on its definitive structure by the early 13th century, when it was already a dance-song form of importance. At that stage it was known as *ronde*, *rondet*, *rondel* and *rondelet* (English 'roundelay'), derived from the Latin forms *rotundettum* or *rotundellum*, diminutives meaning 'circular'; this is generally taken to imply circular motion in the dances for which such pieces were originally sung.
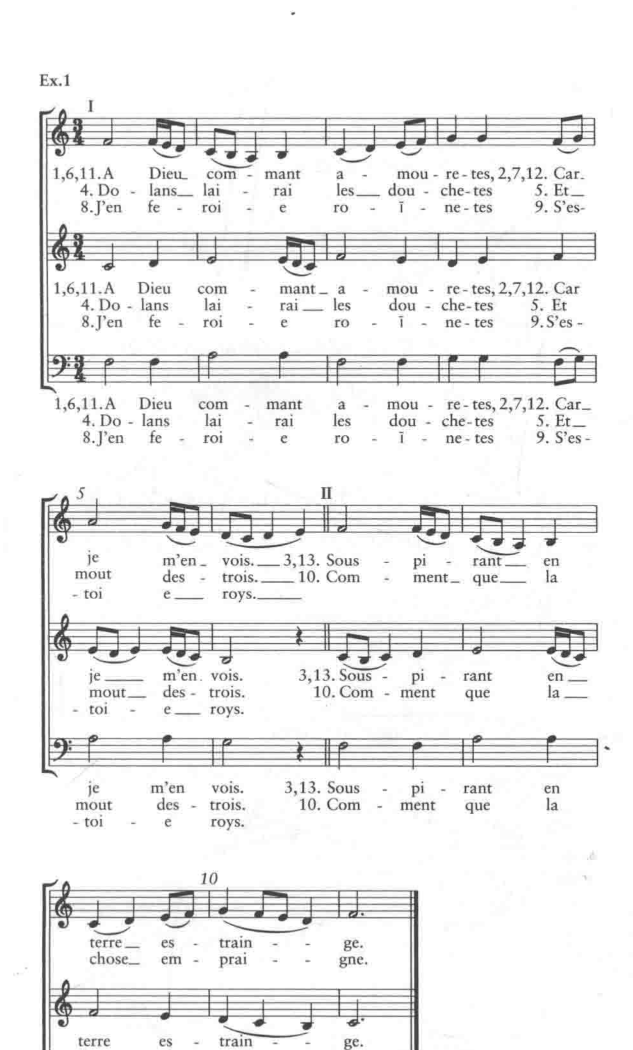
The earliest known Old French rondeaux are found among the courtly and popular songs interpolated into the *Roman de Guillaume de Dole* by its author, Jean Renart (*c*1210/*c*1228). There are 16 in all, with varied metres and rhyme schemes and frequent 'irregularities' not to be found later in the rondeau's history. Fundamentally, however, they all conform to a six-line type with music on the pattern I–I–I–II–I–II. A typical example, no.6, reads:

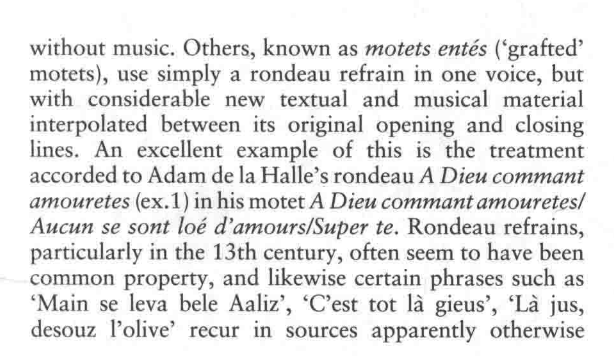
Aaliz main se leva,
Bon jor ait qui mon cuer a!
Biau se vesti et para,
Desoz l'aunoi.
Bon jor ait qui mon cuer a!
N'est pas o moi.

Structurally this amounts to: I(a_7) I(A_7) I(a_7) II(b_4) I(A_7) II(B_4). The essential features are the presence of a final refrain which occupies the entire two-section melody, and the anticipation of the first part of this refrain in the second line. At the earliest stage variations often existed between the exact phraseology of the refrain and its anticipation, but later the anticipation became exact. Rondeaux of the six-line type are also to be found within the *Lai d'Aristote* by Henri d'Andeli. The next stage was to introduce the refrain at the opening of the composition as well, resulting in the overall musical form that was to remain the basis of the rondeau thereafter: I–II–I–I–I–II–I–II. The resultant eight-line type is the most common in the late 13th century and the 14th. Numerous examples of it, together with subsequent extensions, are again interpolated into narrative works such as *Cleomadès* by Adenet le Roi, the *Roman du Castelain de Couci* by Jakemes, *Meliacin* by Girart d'Amiens, the *Roman de Fauvel* by Gervais de Bus, and other scattered sources, quite apart from rondeaux forming part of the lyric output of known poet-musicians such as Adam de la Halle (whose 14 three-part settings in conductus style are the first polyphonic examples), Guillaume d'Amiens and Jehannot de l'Escurel, at the turn of the century.
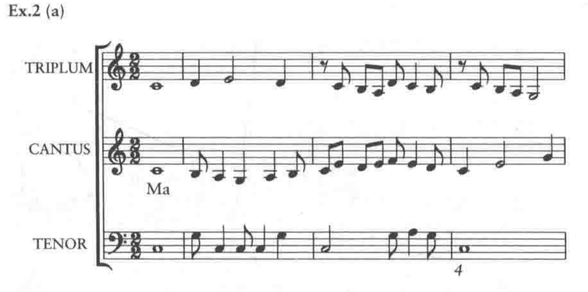
The emergence of the refrain at the opening of the composition invites a comparison with virelai form and, indeed, has led some distinguished musicologists, especially Gennrich, to contrive complicated interconnections between the histories of the two forms. Others doubt the necessity for this and see them as entirely distinct. A vital differentiating factor is the particular importance acquired by the rondeau refrain, since its performance, though it may be only two lines long, entails the use of the whole melody, not simply part of it. This may well be the reason why rondeau refrains took on a life of their own and were often inserted into other songs, motets, romances and many miscellaneous literary works. Some 13th-century motets use an entire rondeau as one of the voice parts or as the fundamental tenor, which occasionally makes possible the reconstruction of a piece found elsewhere

Ex.1
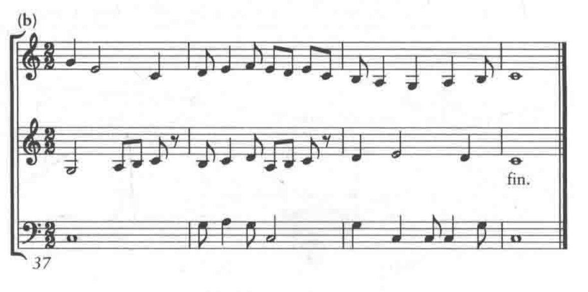




Ex.2 (a)



(b)
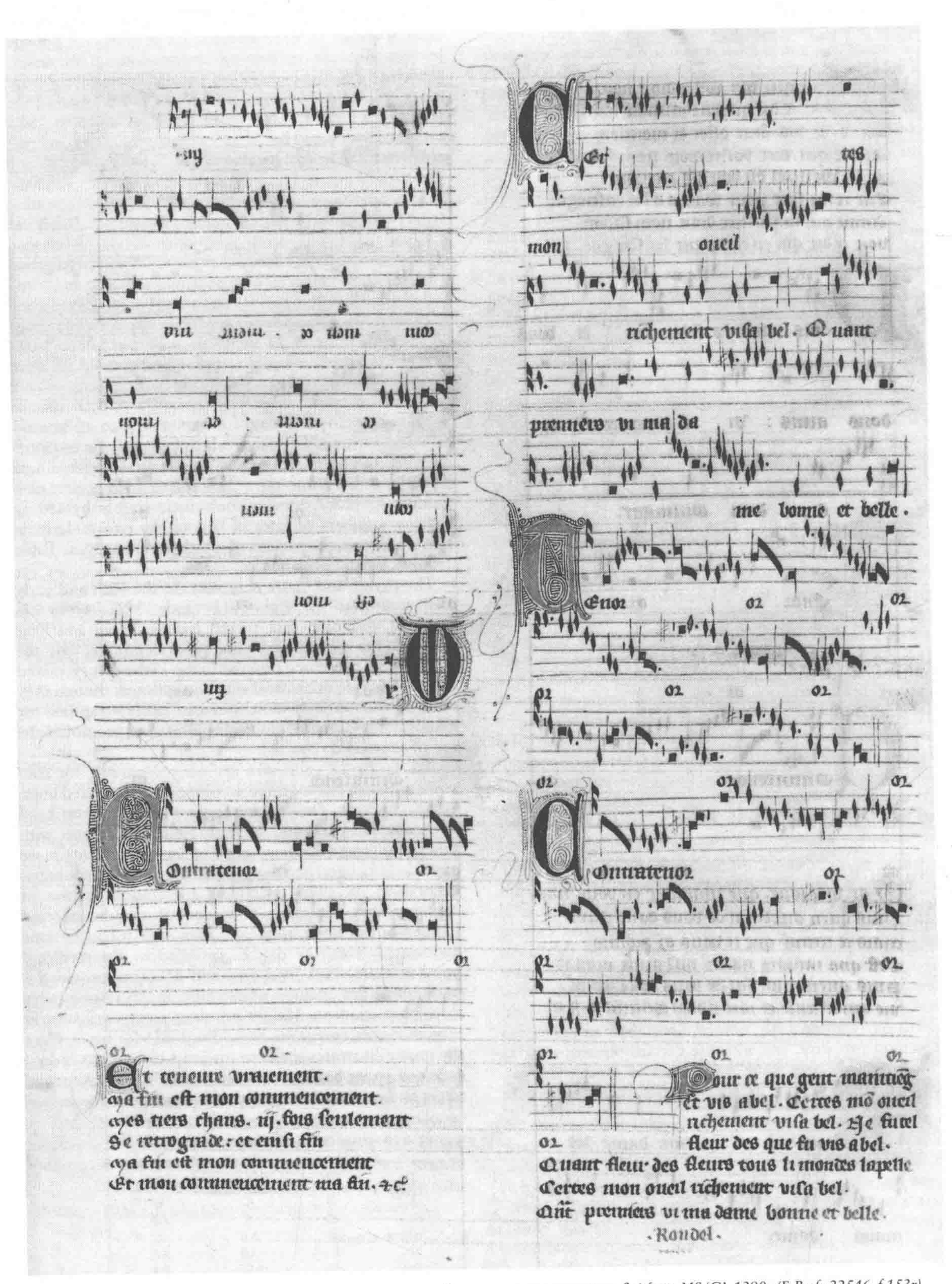


without music. Others, known as *motets entés* ('grafted' motets), use simply a rondeau refrain in one voice, but with considerable new textual and musical material interpolated between its original opening and closing lines. An excellent example of this is the treatment accorded to Adam de la Halle's rondeau *A Dieu commant amouretes* (ex.1) in his motet *A Dieu commant amouretes/Aucun se sont loé d'amours/Super te*. Rondeau refrains, particularly in the 13th century, often seem to have been common property, and likewise certain phrases such as 'Main se leva bele Aaliz', 'C'est tot là gieus', 'Là jus, desouz l'olive' recur in sources apparently otherwise unconnected with each other. The example by Adam de la Halle is a 13-line type, and this is merely one of a number of possible extensions made simply by setting varying numbers of lines of text to the two underlying music sections, the pattern of which never changes. Table 1 shows typical possibilities.

The rhyme and metre may vary. In the 13th and early 14th centuries the eight-, 11- and 13-line types are frequent and often use mixed metres. From Machaut onwards the eight- and 16-line types dominate, with the 21-line type becoming popular in the 15th century; mixed metres are rare in musical rondeau settings, though they may be encountered more often in unset verse (as, for example, in Christine de Pizan, who also promoted the use of shortened refrains).

Machaut's 22 rondeaux are all polyphonic, for solo voice and one, two or three accompanying untexted lines. Some, such as *Doulz viaire gracieus*, are very brief musically (12 bars) and comparable in this respect with the earlier type; others, such as *Tant doucement*, are more extended (52 bars) and make much use of long melismatic decoration on single syllables, a common feature of contemporary ballades. The idea of circular motion implied in the word 'rondeau', long after it had become dissociated from the dance, appealed to the medieval mind in more ways than one, and Machaut provided a particularly fine example of ingenuity in this respect in his three-part rondeau *Ma fin est mon commencement/Et mon commencement ma fin* (*F-Pn* fr.22546; fig.1). Here the music illustrates the text, for at its close it has indeed returned to its beginning: section II of the instrumental tenor is the exact retrograde of its section I; the cantus

TABLE 1

Type	I	II	I	I	I	II	I	II
8-line	A	B	a	A	a	b	A	B
11-line	A	AB	a	A	a	ab	A	AB
13-line	AB	B	ab	AB	ab	b	AB	B
16-line	AB	BA	ab	AB	ab	ba	AB	BA
21-line	ABB	BA	abb	ABB	abb	ba	ABB	BA
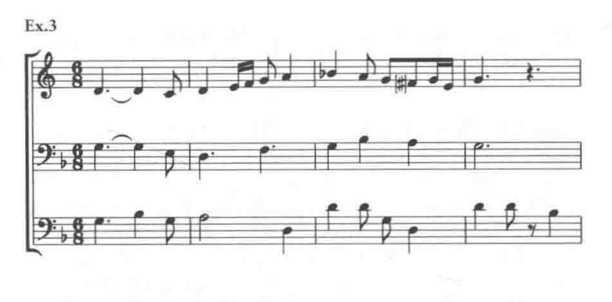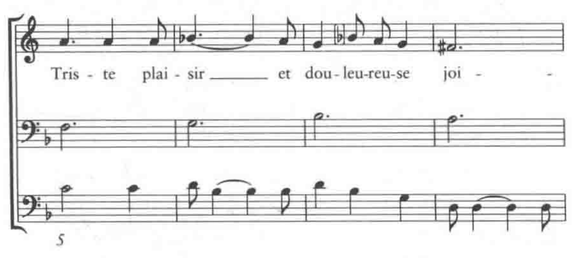


1. *Machaut's three-part rondeau 'Ma fin est mon commencement/Et mon commencement ma fin' from MS 'G', 1390s (F-Pn fr.22546, f.153r)*
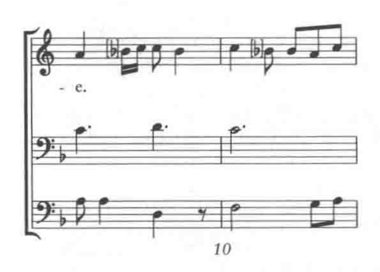
section II is the retrograde of the instrumental triplum section I; and the triplum section II is the retrograde of the cantus section I. Ex.2 demonstrates this by giving the first four and the last four bars. A further, graphic example of the 'circular' rondeau idea is given in the early 15th century by Baude Cordier, whose canonic rondeau *Tout par compas suy composés* (*F-CH* 564; fig.2) is notated in circular form; his rondeau *Belle, bonne, sage*, with an equally imaginative notation in heart shape, appears in the same source.

The rondeau text, like that of most ballades and virelais, was usually concerned with courtly love, though the treatment of this theme was generally rather lighter than in the ballade, given the rondeau's relative brevity. In one special area, however, the rondeau became widely used for a different purpose, namely in religious drama. Few religious rondeaux have survived with musical settings, but two or more texts are contained in each of the 40 14th-century *Miracles de Nostre Dame*, written and performed by the Goldsmiths' Guild in Paris, and are normally sung by two or three voices as angels escort Our Lady to and from paradise. It seems likely that these texts, which structurally seem to belong more to the early 14th century, were contrafacta of pre-existing secular rondeaux and thus used existing music, with a simple substitution of religious for amorous sentiments. In this way the religious rondeau continued the 13th-century tradition of the *chanson pieuse*. In the great 15th-century French Passion cycles, by, for example, Arnoul Greban and Jean Michel, the rondeau, with much other incidental music, continued to be most important, even extending to cacophonous devils' songs, and it also became a characteristic feature, in secular guise once more, of the 15th-century farce.
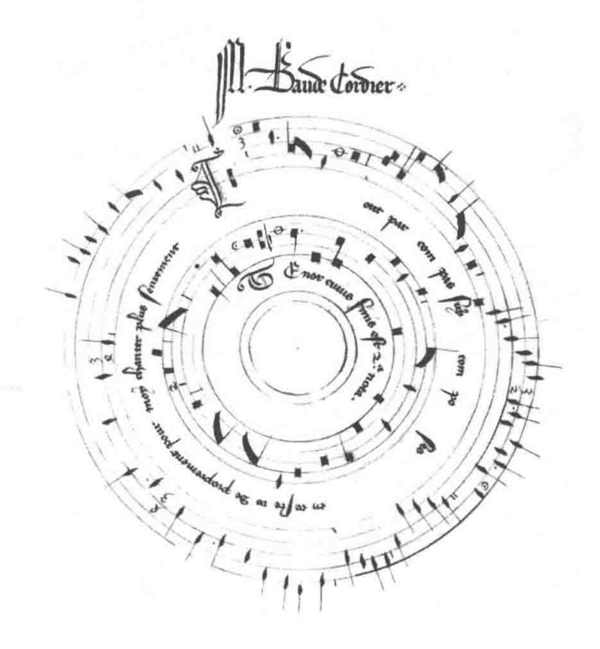
Ex.3







The 15th century was the true heyday of the rondeau, when it completely dominated all rival lyric forms. (For a detailed discussion of the relative popularity of rondeau, ballade and virelai in the 14th and 15th centuries *see* VIRELAI.) Hundreds were composed with music, and hundreds more without. Of the most famous early 15th-century musicians, Du Fay left 59 and Binchois 47; many more remain by lesser figures such as Baude Cordier, Césaris, Haucourt, Lebertoul, Johannes Le Grant and Malbecque. Of the rondeaux written by non-musician poets the most important are by Christine de Pizan, Alain Chartier and Charles d'Orléans. Following the divorce between poets and musicians largely brought about by the great intricacy of late 14th-century musical style, it became more common than previously for musicians to set texts written by some poet other than themselves. A good and characteristic example is Binchois' setting of Chartier's rondeau *Triste plaisir et douleureuse joie*. Ex.3 gives the opening of this and demonstrates the characteristic instrumental prelude before the entry of the voice in bar 5. The style is mellifluous, simple but extremely touching and perfectly suited to the sentiments of the text.



2. *Canonic rondeau 'Tout par compas suy composés' by Baude Cordier, from the Chantilly Manuscript (F-CH 564, f.12r)*

The increasing appearance in this repertory of vocal writing with texts provided for all parts, reminiscent of Adam de la Halle but probably under Italian influence, together with ever-increasing use of imitation, point forward to important stylistic features of the chanson in the late 15th century and the 16th.

See also OUVERT. For bibliography *see* CHANSON.

NIGEL WILKINS

Rondeau (ii) (Fr.). A term used in France for a composition, instrumental or vocal, based on the alternation of a main section (refrain, reprise, *grand couplet* or 'rondeau') with subsidiary sections (*couplets*, episodes). The term was also used by German and English composers for pieces in the form, particularly if they were written in the French
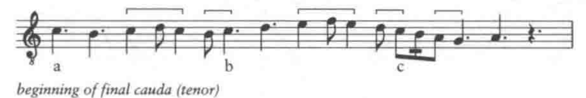
style. In England the corruption 'Round O' was equally common. *See* RONDO, §§2 and 3, and ROUND O.

MALCOLM S. COLE

Rondellus. A technique of composition for three voices cultivated in 13th-century England; also, a piece completely composed in this manner.

The technique is rooted in the compositional device known as VOICE-EXCHANGE (more accurately, phrase-exchange). There were two ways in which 13th-century English composers applied voice-exchange technique to the three-part texture preferred by them. They either restricted it to the two upper voices, supporting it with a repetitive tenor or *pes*, or they wrote triple voice-exchange, i.e. a melody consisting not of two, but of three fairly concise elements (ex.1), all of which are combined simultaneously.

Ex.1 PMFC, xiv (1979), no.29



beginning of final cauda (tenor)

This procedure, which as horizontal projection of a simple harmonic scheme depends on 3rds, 5ths and octaves as constitutive intervals, was known by the medieval Latin term 'rondellus'. The only medieval writer to describe it was an Englishman, Walter Odington (*c*1300):

And when what is sung by one may be sung by everybody in turn, such a tune is called rondellus, i.e. a rotational or rounded melody . . . Rondelli are to be composed as follows: contrive a melody, as beautiful as possible . . . To this melody, with or without text, and sung by each, should be fitted one or two others consonant with it. Each thus sings the other's part [that is, in alternation].
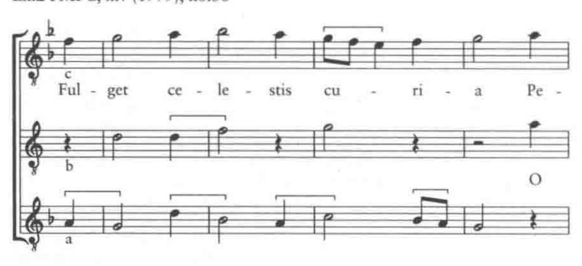
Odington's music example consists of twice three melodic elements; the first half is melismatic (in effect demonstrating the rondellus technique that occurs in many caudas of English conductus), while only one of the remaining three elements has text, which is therefore sung successively by each of the three voices. This latter procedure is the one that occurs most commonly, though some pieces composed near the end of the century exhibit more complex arrangements, such as that shown in ex.2.
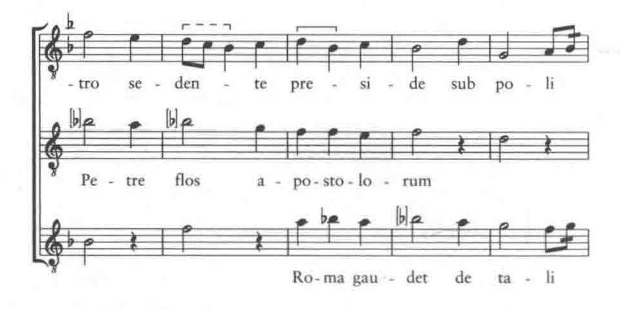
In conductus, voice-exchange and rondellus technique could enliven the melismatic caudas; in one case the evidence seems to indicate that poetry came to be applied to some of these 'rondellus caudas'. In any event, several English conductus prove that rondellus technique could be employed in texted sections as well as in caudas. The close relationship between rondellus and conductus was recognized by Odington, who pointed out that any polyphonic composition exhibiting all the features of a rondellus except its imitative technique would be a conductus. Voice-exchange over a *pes* and rondellus technique were also applied in the introductory tropes to the polyphonic settings of the verses and, especially, of the responds (solo portions) of alleluias.
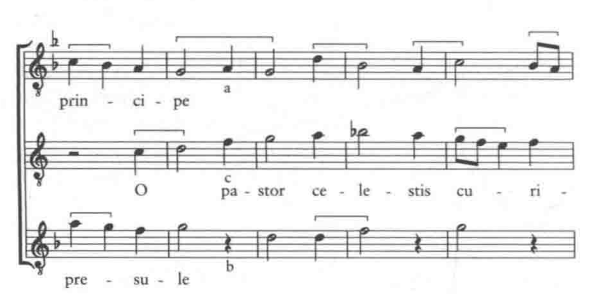
About 100 years before Odington wrote his treatise, Giraldus Cambrensis gave the following report on Welsh music in his *Descriptio Kambriae* (1194):
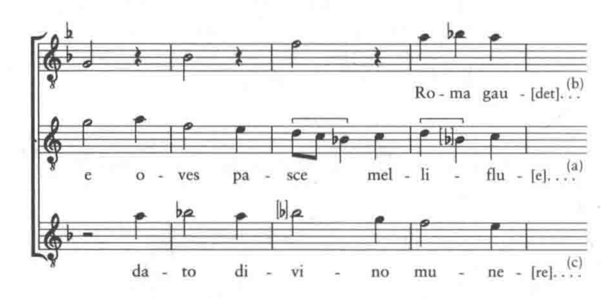
When they make music together, they sing their songs not in unison, as is done elsewhere, but in parts, with many [simultaneous] modes [*modis*] and phrases [*modulis*], so that in a crowd of singers . . . you would hear as many songs and different intervals [*discrimina vocum varia*] as you could see heads; yet, they all accord in one consonant [*consonantiam*; *recte? consonantem*] polyphonic song [*organicam melodiam*], marked by the enchanting delight of B♭ [?F major].

Ex.2 PMFC, xiv (1979), no.38









The assumption that Giraldus was describing the rondellus is strengthened by the probable provenance of those English sources that for the first time transmit pieces exhibiting rondellus technique. While they postdate the *Descriptio* by five or more decades, some of them seem to have originated in localities 30 to 60 km east of Wales. That rondellus and related techniques were particularly prominent in these areas, from which they spread, and seem to go back at least to the turn of the century is indicated not only by SUMER IS ICUMEN IN and its presumptive antecedents, but also by a French double motet (*Hare, hare, hye/Balaam goudalier/Balaam*) which pokes fun at English and Scottish *goudaliers* (guzzlers of good ale). This composition, dating from the second quarter of the 13th century, is the only continental cantus firmus motet of the time in which the upper voices engage

in voice-exchange, a procedure made possible by the unusual selection of a sequence as tenor. This motet is therefore a strong argument for the assumption that the parodied musical practice, abandoned by French composers as a result of their waning interest in conductus and organum, was known as typically and perhaps rather quaintly English at least as early as about 1225.

Apart from the Summer Canon, which can be regarded as a potential multi-part rondellus, there are no rondelli in existence for more than three voices. After 1300 the expansion of the two-voice framework beyond one octave (i.e. the regular acceptance of the 10th or 12th as the largest contrapuntal interval between the outer voices) caused voice-exchange and especially rondellus to become moribund practices. With their individual voice-exchange passages growing ever more lengthy, a number of compositions exhibit a hypertrophy characteristic of many species of art in their late stage. The most expansive complexity is reached by two long compositions in *GB-Cgc* 543/512, ff.248*v*–249 and ff.252*v*–253 (*Virgo Maria patrem parit/Virgo Maria flos divina* and *Tu civium primas/Tu celestium primas*). In both pieces *signa congruentiae* indicate that the second halves of the two voices are to sound together with the first.

Continental rondellus compositions are relatively rare and, apart from involving three voices, their counterpoint as a rule hardly exceeds the level of complexity represented by ex.1 of VOICE-EXCHANGE. (The identification by Falck of two monophonic compositions in fasc.11 of *I-Fl* Plut.29.1 as rondelli is untenable.)

In continental medieval treatises 'rondellus' was generally used as the Latin term for rondeau.

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ERNEST H. SANDERS

Rondelly, Jo. (*fl* early 15th century). Composer, possibly Italian. He is known solely for a three-voice motet *Verbum tuum, verbum sane bonum/In cruce te providens* which survives only in *I-Bc* Q15. The work is for two high, equal voices and a textless tenor that is stated four times in different mensurations.

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TOM R. WARD

Rondeña. Song and group dance of Andalusian origin and flamenco type. *See* FLAMENCO, Table 1, and SPAIN, §II, 4.

Rondo (It., also Eng. and Ger. by usage; Fr. *rondeau*). One of the most fundamental designs in music, the rondo is a structure consisting of a series of sections, the first of which (the main section or refrain) recurs, normally in the home key, between subsidiary sections (*couplets*, episodes) before returning finally to conclude, or round off, the composition (*ABAC … A*).

1. ORIGINS AND DEVELOPMENT OF THE FORMAL CONCEPT. The very simplicity of the rondo concept, and its consequent wide usage, makes it difficult to give a precise account of its origins. Any connection between the medieval or Renaissance rondeau and that of the 17th and 18th centuries is at best tenuous; and parallels between the later rondo and (for example) the ritornello principle and the rondo cantata need to be more thoroughly investigated. Those few 18th-century theorists who mentioned influences on the rondo confined themselves to such popular examples as the *Frantzösischer Ringel-Tantz* (Walther), the *Kreiz* or *Circul-Tantz* (Niedt), the *Zirckelstück* (Marpurg, Türk), and the *Rundgesang* (Türk). Mattheson, however, indignantly noted that although 'rondeau' does indeed derive from 'rond' or 'rund' (circle), the music to which this term is properly applied originates neither in the circle-dance nor in the *Runda* (a relative of the French *ronde de table*), a type of drinking-song in which a rousing refrain sung by all the merrymakers followed each participant's verse.

Later writers have suggested two principal influences from art music. Lully is alleged to have devised the rondeau of two *couplets*, sometimes called 'French rondeau'. The multi-*couplet* rondo (or chain rondo, *ABACAD … A*), sometimes called 'Italian rondo', presumably developed from early Italian opera. Peri's *Euridice* (1600), for example, contains two choral refrain–recitative complexes arranged in rondo fashion ('Al canto al ballo' and 'Sospirate aure celesti'). In the former, the sequence is: choral refrain–solo for nymph–refrain–solo for shepherd–refrain–solo for another nymph–refrain (*ABACADA*). The prologue of Monteverdi's *Orfeo* (1607) is a parallel example, with instrumental ritornellos instead of choral refrains. Similar structures were used throughout the century.

2. THE RONDEAU IN FRANCE IN THE 17TH AND EARLY 18TH CENTURIES. The rondeau in France enjoyed considerable popularity throughout the later 17th and early 18th centuries. It appeared in a wide range of media: ballet, opera and related genres (as instrumental piece, chorus and ultimately air or duo *en rondeau*), orchestral music, pieces for harpsichord and sonatas for violin. Composers appended the qualification 'en rondeau' to any dance title: gigue, minuet, gavotte, loure.

Of the early generation of rondeau composers, Lully was most important in the fields of opera and ballet,

Chambonnières and Louis Couperin in keyboard music. The 'Rondeau pour les basques' from the *Intermède de Xerxes* furnishes an elementary example of the two-*couplet* design favoured by Lully. Each section, refrain and *couplets* alike, is in the tonic key and is eight bars long; in the first *couplet* the refrain idea is transposed, in the second it is inverted. A more complicated example is the 'Rondeau pour la gloire' from the prologue to *Alceste*. Refrain and *couplets* are of different lengths, *couplets* being further distinguished by contrasts in scoring and changes of key. A portion of Act 1 scene vii of *Alceste* may be viewed as a large rondo, the introductory rondeau itself serving as refrain for *couplets* allotted to various characters and the chorus. 'Suivons Armide' from *Armide* exemplifies the choral rondeau (Act 1 scene iii). Chambonnières, who favoured the two-*couplet* design, composed one work specifically entitled 'Rondeau' and several chaconnes-rondeaux, one of which has five *couplets*. Louis Couperin preferred the multi-*couplet* disposition, his chaconnes-rondeaux containing three and four *couplets*, his *Passacaille* nine.

In the following generation, François Couperin was the unrivalled master of the harpsichord rondeau, of which there are many examples in his *ordres*; like most of his movements, they often bear fanciful titles (such as *Les baricades mistérieuses*, *ordre* no.6). He offered the richest structural variety of his day, the rondeaux containing one (*Les abeilles*, *ordre* no.1) to eight *couplets* (*Passacaille*, 8), but more often two (*Les silvains*, 1), three (*Soeur Monique*, 18) or four (*L'enchanteresse*, 1). Couperin's refrain is a discrete cell, often of eight or 16 bars and frequently framed with repeat signs (*La badine*, 5). In *Les bergeries* (6), an internal repeat is specified as well. Subsequent returns of the refrain are usually complete and literal, but in *Les bergeries* Couperin abbreviated the first return – his first use of this effective device for alleviating the monotony that can result from too many complete restatements of a refrain. In his earlier music Couperin's *couplets* are usually about the same length as the refrain; in later works they are often expanded (for example the final *couplets* of *La triomphante*, 10, and *L'ingénuë*, 19). Although it is not unknown for all *couplets* to remain in the main key (*La badine*), Couperin usually set them in related keys. To heighten the contrast between refrain and *couplet*, he sometimes changed the register of the *couplet* or altered its texture; more animated figuration is common in a final *couplet* (*Soeur Monique*). While *couplet* material may contrast sharply with the refrain (*Les gondoles de Délos*, 23, third part), it is often derived in some way: common techniques include such unifying devices as transposition of the refrain (*Le gazoüillement*, 6, second *couplet*), free continuation and expansion of a refrain motif (*Soeur Monique*, second *couplet*) and inversion (*L'ingénuë*, third *couplet*) or tonal answer of refrain motifs (*Le petit-rien*, 14, first *couplet*). Couperin's output also shows the evolution of the 'second rondeau' from an entity bound to the preceding rondeau only by a common tonic (*L'Angélique*, 5) to one that functions as an organic component of the primary work (*Les gondoles de Délos*, third part in separate rondeau; *L'epineuse*, 26, fourth *couplet* in separate rondeau).

Following Couperin, Rameau further refined some of his predecessor's techniques but on the whole he standardized the rondeau, settling almost exclusively upon the two-*couplet* design in his harpsichord works. Jean Dubreuil, a theorist of the time, codified Rameau's practice. The refrain is always in the main key. With a rondeau in the major, the first *couplet* is in the dominant, the second in the submediant minor; with a rondeau in the minor, the first *couplet* is in the relative major, the second in the dominant minor. The singular and extensive *Les cyclopes* provides a striking exception to this remarkably consistent approach. In his dramatic works, Rameau not only produced several rondeaux with a single *couplet*; he also combined two such designs, with a modal shift of the second and a da capo of the first, to produce an expanded ternary configuration (*ABA CDC ABA*), as in the first and second 'Gavottes en rondeau' (C major, C minor) from *Les fêtes d'Hébé* (third entrée).

Leclair contributed to later 18th-century rondeau techniques, especially in his Aria movements for violin. His designs were fairly consistent, but he was among the first to compose a linking passage to connect a *couplet* with an ensuing return of the refrain (op.2 no.4, Aria), to change metre and tempo within a *couplet* (op.1 no.9, Allegro ma non presto), and to incorporate a rondeau within a rondeau in the final *couplet* (op.1 no.1, Aria).

3. The spread of the rondo. The rondeau cultivated by French composers quickly spread to other countries. Composers such as Purcell in England and Georg Muffat and J.C.F. Fischer in Germany adopted French forms and techniques. J.S. Bach demonstrated his mastery in such compositions as the Passepied I from English Suite no.5 (BWV810) and the Rondeaux of the Partita no.2 for keyboard (BWV826), Partita no.3 for solo violin (BWV1006) and the B minor Ouverture (BWV1067). In Italy, E.F. Dall'Abaco and others used the form.

By the middle of the 18th century, the rondeau of French stamp was solidly established throughout Europe. Its assimilation into the music of other nations and its transformation into the rondo of the Classical period have not been adequately investigated. Theorists active in the middle of the 18th century described only the French rondeau, and it seems that German composers used the rondo rarely. However, from essays by music critics of the following generation, from correspondence by C.P.E. Bach and Mozart, and from the marked increase in the number of rondos composed, it appears that in the early 1770s there began a vogue for simple, tuneful rondos of a quite different stamp from the French products. German critics scolded Eichner and Dittersdorf for writing too many rondos. One theorist suggested that most fashionable pieces of this type have little true inner value (Forkel), another that the species was appearing ad nauseam in keyboard music (Cramer); one critic pointed to a flood of Italian imports, another to a popular rondo from an oboe concerto by J.C. Fischer. C.P.E. Bach admitted frankly that he included rondos to further the sale of his collections. In several letters, Mozart reported that audiences forced him to repeat the very rondos that he had composed specifically to replace movements in other forms (for example, the substitute finale K382 for the Piano Concerto K175, which however is not a true rondo by any accepted criteria for the form; as we shall see, the term was sometimes applied to movements of a popular character in which the main features of rondo structure are absent). In England a type of finale, characterized by simple tunefulness and light texture, became known as the 'Vauxhall rondo' by association with the pleasure

gardens of that name; its exponents included Samuel Arnold and James Hook.

It is difficult to formulate a historical explanation of the vogue, because no single nation, musical type, composer or work appears to have been solely or primarily responsible. *Opera buffa*, however, provided much of the impetus. *Buffo* composers like Sarti, Paisiello and Piccinni sometimes ended their overtures with rondos, and interspersed vocal rondos throughout their scores. Imbued with lightness and grace, these unpretentious compositions established the stereotype of a 'pleasing', 'charming', 'cheerful', 'clear', 'comprehensible' rondo theme, an idea that must be new and worth hearing six to eight times. German theorists, some of whom recognized the interaction of the vocal and instrumental spheres, frequently cited and even printed examples either from *opera buffa* or from German Singspiele in their essays on rondo (Reichardt, Koch). A particular favourite was the first example of the rondo in north German opera, Sophie's multi-*couplet* 'Selbst die glücklichste der Ehen' from Benda's *Walder* (1776). In the hands of a composer such as Naumann, whose 'Darf ich nicht zu klagen wagen?' from *Cora och Alonzo* (1782) achieved considerable popularity, the vocal rondo soon spread throughout Europe. The content and form of texts appropriate for rondo setting particularly occupied French theorists, the consensus being that although texts should as a rule be light, Gluck's famous 'J'ai perdu mon Eurydice' (originally 'Che farò senza Euridice'; *Orfeo*, 1762) proves that a serious text may be effectively set in rondo form.

German composers, notably J.C. Bach, who absorbed the spirit and technique of the *opera buffa*, appear to have been the prime agents in the transformation and diffusion of this newer kind of rondo. J.C. Bach was also fond of the *menuet en rondeau* finale (for example, in his Symphony op.9 no.2), and Mozart's frequent use of it, as in his Bassoon Concerto K191/186*e*, is clearly indebted to him. Within the older structural designs, primarily the two-*couplet* and the multi-*couplet* arrangements, such composers favoured in rapid tempos the gesture-like thematic style of the *buffo* overture, in slower tempos the lyrical manner of the *buffo* air. Rondos in all tempos show a more marked periodic arrangement, sharper contrast between refrain and episodes, and they often have a coda.

4. The rondos of C.P.E. Bach. One by-product of the rondo vogue was a series of critical essays whose authors, reluctantly acknowledging popular taste, advocated as models the singular examples by C.P.E. Bach. From the finale of the G major Trio (H523, 1776), which includes varied and transposed statements of the refrain, Forkel derived rules for the construction of a good rondo. Cramer, inventing fanciful characters and programmes, chose the fourth collection 'for Connoisseurs and Amateurs' (WQ58). That Bach himself was aware of the general trend in favour of light, cheerful rondos is shown in the dedication of his *Abschied von meinem Silbermannischen Claviere* (H272), in which he notes that one can – as this example proves – compose lamenting rondos.

C.P.E. Bach's rondos stand outside the mainstream of the genre's evolution. Indeed, a gulf separates Bach's own early, French-inspired rondos (*La complaisante*, H109, *Les langueurs tendres*, H110, *La Xénophon*, H123, 1761) from the 13 refined, independent rondos of the series for 'Connoisseurs and Amateurs' (WQ56–9, 61, 1778–86). These are extended, leisurely compositions built sometimes on a lyrical theme, sometimes on a characteristic motif. On occasion Bach explored an idea rather than a theme, for example the harmonic progression from the tonic to the diminished 7th in the A minor Rondo of the second collection (H262). Avoiding extremes of tension, he elaborated, embroidered and spun out his themes in conjunction with imaginative harmonic shifts and modulations. Episode material is often non-thematic, consisting of arpeggiated figuration, sequential passages and chains of chords that serve to prepare refrain statements in related keys. Bach often developed aspects of a refrain theme. Episodes tend to be lengthy and of open design rather than in the closed binary and ternary substructures used by his contemporaries (such as J.C. Bach). Fused with the rondo principle of return are the technique of variation, the ritornello practice of transposition and improvisatory elements of the fantasy, such as virtuoso figuration, dynamic juxtapositions, abrupt alternation of the lyric and the rhapsodic, and changes of metre and tempo within a composition (E major Rondo, third collection, H265). At times, in fact, Bach dispensed with bar-lines altogether, as in the cadenza concluding the B♭ Rondo of the fourth collection (H267), which Cramer likened to a flight of the gods. Structural freedom, refrain transposition, fantasia figurations, harmonic sophistication and dynamic contrasts combine to make Bach's rondos personal and ingenious treatments of the form.

5. The rondo as a movement in a larger work. In the mainstream of music in the Classical period, the rondo functioned most commonly as one movement within a large composition, appearing rarely as the first movement (Haydn, Piano Sonata HXVI:48), more frequently as the second (Beethoven, Piano Sonata op.13) or other interior movement (Mozart, Serenade K250/248*b*) and relatively often as the finale. It had limited use in chamber music and the symphony; it was more freely employed in sonatas and serenades, but only in the concerto was it the almost invariable choice for finales.

The substantial outputs of Haydn, Mozart and Beethoven elegantly summarize the rondo techniques of the late 18th and early 19th centuries. Haydn began composing rondos in the early 1770s; his best examples are found in his symphonies, string quartets and piano trios. Mozart wrote rondos throughout his career, incorporting them in a variety of genres. Beethoven, who included rondos in his early chamber works, sonatas and concertos, abandoned the form, but not the broader principle, almost completely in his last years. Of particular interest is the apparent interaction between Haydn and Mozart, the former responding to Mozart's thematic complexes and preference for sonata-rondo design, the latter incorporating Haydn's thematic economy, thematic motivation and contrapuntal textures in all sections of a rondo. Each composer moved from a simple, sectional structure to a complex, integrated form into which he built surprise and variety, and within which he attempted to offset and even exploit the regularity inherent in the traditional layout.

Mozart wrote only four rondos that are completely in the minor mode; Beethoven wrote five (including the finale of op.13, which is commonly cited as a model sonata-rondo). Because the typical rondo was supposed to be bright and cheerful, composers customarily chose other forms for finales in minor-key works (sonata-allegro, variation, fugue), but when they did conclude

with a rondo, they sometimes placed the entire movement (Mozart, String Quintet K516) or at least the coda (Mozart, Piano Concerto K466) in the major. Duple (2/4, C, 6/8, rarely ₵) replaced the *buffo* and minuet-based variants of triple as the normal metre in rondo movements. Although each composer approached the problem of design differently, the formal arrangements of the earlier 18th century remained in force. The two-episode structure (on occasion *ABABA*; more commonly *ABACA*, as in Beethoven's Piano Sonata op.53) was often used, Mozart and Beethoven employing it more than any other option except the sonata-rondo and Haydn particularly favouring it. In his hands the design evolved from a sectional, variation type, in which the dominant is rarely the goal of the first episode (for example Symphony no.42), to one that in tonal scheme, disposition of the first episode and developmental second episode rivalled the opening movement and the mature sonata-rondo in integration and complexity (as in Symphony no.96). All three composers cultivated the multi-*couplet* rondo, Haydn and Beethoven at times incorporating fantasy or improvisatory elements (Haydn, Piano Concerto HXVIII:11; Beethoven, Piano Concerto WoO4). Haydn, notably in his piano trios, included rondos of ternary design (*ABACABA*).

The Classical composers often infused their rondo refrains with the rhythms, thematic character and phrase regularity of the dance (for example the minuet and especially the contredanse). Folk- and popular song provided another stimulus, composers borrowing authentic folktunes on occasion (Haydn, Symphony no.103) and, more important, distilling their essence to produce a *folklore imaginé* that finds its most obvious expression in certain Hungarian, Gypsy, Turkish or otherwise exotic works (Mozart, Piano Sonata K331/300*i*, 'alla turca'; Haydn, Piano Trio HXV:25, 'Rondo all'ongarese'). Often other formal principles (fantasy, variation, sonata) interacted, with results defying categorization.

The refrain, because of its fundamental importance, invites particular scrutiny. Composers occasionally connected the rondo with a preceding slow movement; Beethoven used this link in the Piano Concerto no.5 to anticipate the refrain theme. Mozart and Beethoven prefaced some refrains with a slow introduction (Mozart, String Quintet K516), while Haydn and Beethoven sometimes preceded the main theme with an introduction in tempo (Beethoven, Sixth Symphony). In the early 1770s Haydn and Mozart abandoned the rushing, *buffo*-inspired tutti refrain, preferring a moderate dance-like theme scored for reduced orchestra. Phrase structure is usually regular, harmonic rhythm slow. Beethoven, who extended the limits of admissible refrain material (for example in his Second Symphony), sometimes used non-tonic beginnings and allowed tonal ambivalence within the refrain (Piano Concerto no.4). While Haydn consistently favoured ternary design, Mozart cultivated a wide range of structures (often, mainly in the concertos, appending long closing groups); Beethoven added the threefold announcement of a single idea (Violin Concerto) and the open refrain (Second Symphony). A refrain is commonly a discrete cell, articulated from the following episode by changes of scoring, dynamics, register and texture. By specifying first and second endings, Haydn showed some concern for connecting the refrain functionally to the remainder of the work, and Beethoven sometimes blurred the structural joint between refrain and episode (Quartet op.132).

With the growing sense of tonic-dominant polarity in the Classical period, it is natural that we find most first episodes (except in Haydn's earlier works) in the dominant. As in sonata-allegros, the transitions developed from perfunctory bridges to passages of melodic, harmonic, rhythmic and textural interest; sometimes transition material (which is often merely figural) is derived from the main theme, or it may even anticipate the episode theme. The episode itself may contain a thematic complex, a single new theme, no distinct theme at all, a transposed statement of a refrain idea or one derived from it (again parallel to the contemporary development of the sonata-allegro). There may be a separate closing unit confirming the new tonality.

In rondos of the early Classical period, returns of the refrain were usually literal. Later, altered versions prevail, characterized by variation, rescoring, extension and even transposition (partial or complete). Mozart, whose initial refrains are often cast in an extended *ABA* pattern, sometimes restricted intermediate statements to the *A* section only. Beethoven, for example in his Violin Concerto, sometimes placed final statements of the refrain in remote keys.

Second and later episodes usually enter without preparation (like the trios of minuets) in the earlier rondos of Haydn, Mozart and Beethoven. Later, the refrain statement is often reshaped to connect with the ensuing episode. All three composers began by placing the episode in the closest related keys (apart from the dominant) – the submediant, tonic minor and subdominant; later they expanded the range of options, and the number of keys touched upon increased parallel with the growth of thematic development. Changes of metre and tempo, rare in the rondos of Haydn or Beethoven, appear in several Mozart works (Violin Concertos K216, 218, 219; *Serenata notturna* K239; Piano Concertos K271, 415/387*b*, 482), emphasizing the form's essentially sectional nature. Central episodes of closed design (binary or ternary) are common, and within them there may appear contrasting material, a derived theme, or virtuoso passage-work. Particularly important is the tendency to incorporate developmental techniques, including eventually fugato, canon, inversion and double counterpoint (sometimes alongside new material); Haydn preceded Mozart in the use of such techniques.

The coda, at first merely a cadential tag, later became an additional development section of considerable length and intricacy. Haydn, Mozart and Beethoven all on occasion digressed to the minor mode and to other keys (the subdominant being particularly favoured), and they often injected development of a humorous character, marked by unexpected rests, tempo fluctuations, scoring and dynamic contrasts, tremolos and similar devices (for example Haydn, Symphony no.102). Recalling the *stretta* sections of Viennese *opera buffa* finales, Beethoven in particular sometimes changed the metre and accelerated the tempo at this point and, primarily in codas of concerto rondos, even introduced new themes.

Analogous to its inclusion as a component in a multi-movement instrumental composition, the rondo appears on occasion as a number in an opera. Act 2 of Haydn's *Lo speziale* (1768), for example, concludes with 'Colla presente scrittura privata', a quartet cast as a dramatically

conceived variation rondo (beginning *un poco Adagio*) with appended Presto. Concluding Act 1 of Mozart's *Idomeneo* (1781) is the magnificent, French-inspired choral *ciaccona* 'Nettuno s'onori!'. In*alla turca* style, Osmin's gloating solo rondo 'O, wie will ich triumphieren' adds spice to Act 2 of *Die Entführung aus dem Serail* (1782), and Figaro's brilliant 'Non più andrai' crowns Act 1 of *Le nozze di Figaro* (1786).

6. The sonata-rondo. One of the most significant structural innovations of the Classical period is the sonata-rondo, a design confined almost exclusively to finales. The specific components of a sonata-rondo have been, and remain, the subject of disagreement. In this fusion of rondo design with a sonata-allegro tonal plan – which entails the recapitulation in the tonic of the first episode and, possibly, the replacement of the contrasting central episode with a development of earlier material – Mozart, Haydn and Beethoven created some of the most complex finales of the period. Mozart, in the String Quartet K157 (1772–3), composed the first known sonata-rondo; during the remainder of his career he refined the form, experimenting with a wide range of structural possibilities. Haydn adopted it somewhat later (Symphonies nos.64, 66 and 69 of the 1770s in one view; Symphony no.77, 1782, in another) and used it relatively sparingly. For some authorities, however, the number increases significantly when one entertains a broader, more flexible notion of sonata-rondo based on 18th-century compositional practice rather than 19th-century *Formenlehre* writings. Fisher (1992), for example, argues compellingly that Haydn 'is exploring a spectrum of possibilities that does not take into account the conventional distinction between the rondo and the sonata-rondo'. In a compositional tour de force, for ten of the 12 London symphonies Haydn crafted some of the most unusual, complex, yet immediately appealing rondos and sonata-rondos of the period. Like Mozart, Beethoven wrote many sonata-rondos, using techniques of surprise to enliven a relatively standardized design. The general plan of a sonata-rondo is as follows:

A: the main theme (refrain); in spite of increasing length and complexity, it was normally treated as a self-contained unit with a cadence in the tonic.

B: the first episode, usually in the dominant (or relative major in a minor-key movement); analogous in function to the second group in a sonata exposition.

A: the first return; it may be literal, varied, abbreviated, rescored, extended or even transposed.

C: the second episode, usually starting in the tonic minor, submediant or subdominant; it may range from a closed, contrasting substructure to a complex contrapuntal development.

(*A*): this and subsequent returns may be omitted (Mozart ultimately favoured this abbreviation: *ABACB¹A*, coda).

B¹: recapitulation in the tonic of material from the first episode; it may be an exact recapitulation, or the material may be rearranged, compressed or extended, and in the mature music of Haydn, Mozart and Beethoven it is normally rescored.

(*A*): the final return; usually omitted or telescoped with the coda by Haydn and Beethoven.

Coda: it may range from a cadential flourish to an additional development.

In early sonata-rondos, Mozart often included a fourth episode, so that the structure stretched to a nine-section *ABACADAB¹A*. A fascinating aspect of his personal evolution is his move from these multi-*couplet*, sectional sonata-rondos to a concise, complex and integrated form of the pattern *ABACB¹A*.

The sonata-rondo in the concerto created further complications and offered the composer special challenges and opportunities. Mozart's piano concertos provide a particularly fertile field for study, their composer facing such problems as the feasibility of a double exposition, the presentation and subsequent role of a solo entry theme, the rearrangement and consolidation of the recapitulation, the placing of one or more cadenzas, and the transformation of the coda from a closing ritornello to an additional development.

In addition to their rondos and sonata-rondos, each composer produced several examples of finales that cannot firmly be assigned to any one formal category. Some are clearly experimental (Beethoven, First Symphony); others are consummate fusions of the composer's most mature techniques (Beethoven, String Quartets opp.130, 135). Some fall in the rondo sphere, but whether or not they are strictly sonata-rondos is open to debate (Haydn, Symphonies nos.88, 101); Haydn in particular often incorporated sonata procedures in rondos that lack the sonata-rondo recapitulation. Of special interest are Mozart's Rondo K485 and the finales of Haydn's Piano Trio HXV:14 and Mozart's Serenade K525, which by generally accepted criteria are in sonata form. The composers themselves, however, specifically marked the movements 'Rondo'. In conjunction with essays by Kollmann and Momigny, the impression emerges that to the later 18th century the term 'rondo', for more recent theorists purely a formal pattern, implied something less definite – a theme type, a character designation specially appropriate for the finale of a work in several movements.

7. The independent rondo. C.P.E. Bach was not the only composer of the Classical period to write independent rondos. Mozart, in addition to his substitute works (K382, Rondo K269/261*a*), created memorable examples in the F major Rondo K494 and the great A minor Rondo K511, a rich, chromatic outpouring that foreshadows the piano genre pieces of the 19th century. The Adagio and Rondeau for glass harmonica and four other instruments (K617), Mozart's only independent instrumental rondo with slow introduction, seems to be related in form to his vocal scenas, which consist of a recitative and aria *en rondeau* (such as K255, 374, 416). His arias marked 'Rondò', however, belong to a different category (*see* Rondò). In his early years, Beethoven composed several independent rondos for piano including the lyrical op.51 no.1 and the wild, brilliant, Hungarian *Rondo a capriccio* (op.129), a rondo in the improvisatory style of the fantasia.

Noted by Czerny as one of the few forms that can stand independently, the rondo flourished as a separate composition in the 19th century, particularly as a virtuoso, bravura piece. Dussek, Hummel, Weber, Kalkbrenner, Moscheles, Herz, Thalberg and others left many examples, of which the titles alone indicate their primary purpose: 'Rondeau brillant' is typical. Further qualifying terms alert the listener to the composers' intentions to simulate national flavour (Spanish, Polish, Russian), exploit a popular tune, or capture a mood (pastoral, sentimental, military). Primarily but by no means exclusively for piano,

these freely, often loosely constructed display vehicles were commonly framed by an arresting introduction and a breathlessly rushing coda.

The great composers too were receptive to this aspect of the continuing vogue for rondos. Schubert wrote an Adagio and Rondo concertante for piano, violin, viola and cello (D487), as well as examples for solo piano (D506), piano duet (D608) and piano and violin (D895). Chopin's first published composition was a rondo (op.1) which he followed with a *Rondo à la Mazur* (op.5) and two other rondos (opp.16, 73). Liszt based a virtuoso *Rondeau fantastique* on an allegedly Spanish tune, 'El contrabandista', and Mendelssohn wrote the famous *Rondo capriccioso* for piano (op.14, with introduction) and the *Rondo brillant* for piano and orchestra (op.29).

8. THE RONDO IN THE 19TH AND 20TH CENTURIES. Although rondos were composed in smaller numbers in the 19th century than at the end of the 18th, the form remained current throughout the 19th century, especially in the concerto. Most composers retained the scheme perfected by Haydn, Mozart and Beethoven. Schubert was a notable exception. In his early years he favoured an *ABABA* design, rarely using the more common *ABACA* pattern or the sonata-rondo. Like his Viennese predecessors, he occasionally placed returns of the refrain in keys other than the tonic: in the second movement of the Piano Sonata D537, for example, the first return is in the flat supertonic. He also favoured lengthy, tonally complex episodes. In his later sonatas he perpetuated the *ABABA* form for slow movements, but for finales he preferred the *ABACA* design (D850, 894) and the sonata-rondo (D845, 958, 959, 960). Some of these are extremely long: the sonata-rondo of D958 takes 717 bars. Initial refrain statements became extended complexes, which Schubert altered on their return. Unlike Haydn and Beethoven, who usually wrote lengthy second (central) episodes, Schubert laid more weight on the first episode. In the finale of the celebrated Sonata in B♭ (D960), the central episode fills 58 bars, the refrain 73 and the first episode 152; the episode material is organized into two distinct and harmonically dazzling groups, the first basically in the major mode, the second in the minor. Having devised such magical relationships, Schubert was content to restate them almost literally in the recapitulation.

Of composers closer to Beethoven's legacy, Schumann extended the range of tonal possibilities for episodes; the sonata-rondo of 'Aufschwung' from the *Fantasiestücke* (op.12), for example, has a singular tonal plan. The *moto perpetuo* finale of the G minor Sonata (op.22) contains notable instances of the false reprise, while the first episode, in B♭, is recapitulated in E♭. Brahms made much use of the rondo and the sonata-rondo, especially in finales. Elegantly proportioned examples grace several of his works from the Piano Sonatas opp.1 and 5 to the Sonata for piano and clarinet (viola) op.120 no.1. Not surprisingly, Brahms's compositional practices recall those of Mozart and Beethoven in many ways. Most of his rondo finales are in duple metre; most are in major keys. Of those in minor keys, the 'Rondo alla zingarese' from the Piano Quartet op.25 remains in the minor throughout. More often, as in the Piano Concerto no.1, they conclude triumphantly with a substantial portion in the major. For the perpetuation of other familiar practices, see the non-tonic beginning in the Piano Concerto no.2, and the change of metre in the central episode of the Violin Concerto, as well as its accelerated coda. At the same time, as in the Piano Quintet op.34 and the String Quartet op.51 no.2, Brahms's own singular approach to form-building yields structural results that elicit almost universal praise from a host of present-day analysts who, however, appear unable to reach consensus upon the formal category of the movements in question. Mendelssohn employed the sonata-rondo as finale in his two piano concertos (opp.25, 40) and the Violin Concerto, all of which open with movements in the minor mode. Each finale, however, is in the major. Introductions precede the refrains in the Piano Concerto no.1 and the Violin Concerto, while the abbreviated first return of the latter is in the mediant. Tchaikovsky's Violin Concerto and Grieg's Piano Concerto in A minor are other celebrated concertos with rondo finales, the latter a sonata-rondo with a contrasting central episode and an accelerated, strikingly transformed coda in A major.

Standing somewhat apart are those late 19th- and early 20th-century compositions in which the rondo principle is operative in a broad sense. Perhaps the most famous example is Richard Strauss's *Till Eulenspiegels lustige Streiche nach alter Schelmenweise, in Rondeau form.* In fact rondo, symphonic development and variation unite in as free an adaptation of the Classical rondo as Strauss's adaptation of sonata-allegro had been in earlier tone poems. Mahler's Fifth Symphony concludes with a Rondo-Finale, a gigantic structure with an introduction in tempo and accelerated close. The third movement of the Ninth Symphony, Rondo-Burleske, is another free and expansive treatment of the Classical rondo.

The rondo and sonata-rondo have survived in the 20th century in the works of composers influenced by the traditions of the Classical period. Prokofiev provides some excellent examples. In the sonata-rondo finale of his Piano Sonata no.4 (C minor, finale in C major), the refrain is a discrete cell with an anacrusis recalling Beethoven's Piano Sonata op.2 no.2; the rushing tempo slackens in the central episode, and there is a brief codetta. The sonata-rondo finale of his Piano Sonata no.6 (A major, finale largely in A minor) unfolds as a wonderfully asymmetrical arch. In his Piano Sonata no.9, the refrain is open, tempo fluctuations reinforce the articulation of each episode, and the coda is a further development. Bartók superbly realized the independent rondo in 20th-century terms in his Three Rondos on Folktunes (1916–27). In the Piano Sonata (1926), he achieved an effective fusion of monothematic sonata-rondo and variation in a folklike finale that recalls Haydn, while in the Piano Concerto no.3 he created a rondo with brilliant fugal episodes. Perpetuating the Viennese fondness for the design, Berg included splendid rondos in *Wozzeck* (Act 1 scene v and Act 2 scene v), the Lyric Suite (2nd movement) and the *Lulu* suite (1st movement). Although entitled *Rondo ritmico*, the Chamber Concerto finale does not conform structurally to normally accepted criteria for rondo form. Further examples of the wide range of techniques employed in 20th-century rondos are furnished by Stravinsky in the Concerto in D for strings (1946), Piston in the String Quartet no.3 (1947), a model sonata-rondo, and Hindemith in the Sinfonietta in E (1949). Moving further afield from the western European art music traditions, several compositions – among them Alberto Ginastera's *Rondo sobre temas infantiles argentinos* op.19 (1947) and Duke Ellington's *Concerto for*

Cootie (recorded in 1940) – confirm the widespread distribution and continuing vitality of the rondo.

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MALCOLM S. COLE

Rondò (It.). A term that has come to signify a type of two-tempo aria that became popular in the late 18th century, and which refers both to a musical form and to its content (*see* ARIA, §4). As a form, the rondò begins with an opening slow section, often laid out in an *ABA* pattern, which gives way to a faster section, and its text, in which a new theme is established (sometimes a variation of the opening section's *A* theme). The main themes of either the fast or slow sections (or both) are usually assigned 'gavotte' rhythms, and sometimes the main theme of a rondò's slow section, and its text, will recur in the aria's second half. In the opera, these arias are generally assigned only to the prima donna or primo uomo and strategically placed close to the concluding scene or to the final number of a three-act opera's second act.

Early instances of the rondò emerged during the 1760s and 70s in the operas of such composers as J.C. Bach, Baldassare Galuppi, Niccolò Piccinni and Traetta, with later examples from composers such as Cimarosa, Mozart, Paisiello and Sarti.

The term 'rondò' was often used loosely, along with 'rond' and 'rondeau', terms frequently applied to what is now identified as the vocal rondò with a recurring theme in the tonic key that creates the basic pattern *ABACA*. Arias identified by any of these terms tend to express moments of high emotional intensity, unless singled out for a specific comic effect, as with Mozart's rondo 'Ha! wie will ich triumphieren' (*Die Entführung aus dem Serail*). This special usage, coupled with the tendency of the theme of the slow section of the rondò to recur in a new guise in the fast section, suggests a link between the rondo and the rondò, a closeness that is strengthened by the practice of casting the episodes of the rondo in a new tempo or by bringing back the main theme of the first section of a two-tempo rondò as a partial quotation in the second half, both in the tonic key and at the original slow tempo. 18th-century usage also suggests that a two-tempo aria could attain 'rondò' (or 'rondeau') status through content alone. Mozart's 'Non mi dir' (*Don Giovanni*), for example, an unquestioned rondò of profound emotional content assigned to the tragic heroine immediately before the opera's last finale, does not comply in all respects to the formal specifications of the rondò given above.

Since 'rondò' identified an aria of special distinction, composers were not above appealing to the vanity of their singers by assigning the term to arias that were clearly not rondòs in form, content or placement. In 19th-century opera, the form of the rondò became modified and its musical content expanded, the term often being applied loosely to any second-act aria for a principal singer in a two-act opera.

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DON NEVILLE

Ronell, Ann [Rosenblatt, Ann] (*b* Omaha, NE, 25 Dec 1908; *d* New York, 25 Dec 1993). American composer, lyricist and librettist. She graduated in music and literature from Radcliffe College in Cambridge, Massachusetts; her teachers included Ballantine, A.T. Davison, Piston and Gershwin. She began her career teaching music, coaching singers and working on Broadway as a rehearsal pianist. Her many popular songs, *Baby's Birthday Party* (1930), *Candy Parade* (1931) and *Willow weep for me* (1932), brought her to Hollywood, where she was under contract at RKO Studios. At the request of Walt Disney she created the published version of *Who's afraid of the big bad wolf* from the hit Disney cartoon *Three Little Pigs*. She became the first woman to work as a music director and composer for motion pictures. Ronell was also a pioneer in what became known as 'opera in the American manner', most notably in her co-adaptation of Flotow's opera *Martha*, published in 1940. The aim was to render opera more accessible to the general public in America by not merely translating but rewriting the text in English and adapting the staging to that of the time, while preserving the music, settings and essentials of the original libretto. Her librettos include *Gypsy Baron* (1943). Her musical style was eclectic, drawing upon both popular and modern symphonic influences. Her husband was the film producer Lester Cowan.

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(*selective list*)

Songs: Baby's Birthday Party, 1930; Candy Parade, 1931; Let's Go Out in the Open Air, 1931; Rain on the Roof, 1932; Willow weep for me, 1932; Palooka, 1933, collab. J. Burke; Who's afraid of the big bad wolf, 1933, collab. F.E. Churchill; Andy Panda, 1939; The Commandos' March, 1943, collab. L. Gruenberg; The Infantry March, 1945; Linda, 1945; Hondo, Hondo, 1953, collab. H. Friedhofer

Stage: The Magic of Spring, 1935; Martha, 1938, collab. R. Lert and V. Baum [adaptation of op by Flotow]; The Chocolate Soldier, 1941, collab. O. Strauss; Count Me In, 1942; Oh! Susanna, 1947 [adaptation of song by Foster]

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LESLIE N. ANDERSEN

Ronettes, the. American pop vocal group. Its members were Veronica 'Ronnie' Bennett (later Ronnie Spector; *b* New York City, 1 Aug 1943; lead vocals), Estelle Bennett (*b* New York City, 22 July 1944) and Nedra Talley (*b* New York City, 27 Jan 1946). Formerly known as the Dolly Sisters and Ronnie and the Ronettes, they linked up with the producer and songwriter Phil Spector (1963), and made some of the most enduring recordings of the 'girl group' genre. Surrounding the heavy vibrato and 'abrasive whine' of Ronnie Bennett (whom Spector later married) and with an orchestra dominated by massed acoustic guitars and horns, Spector created several remarkable 'little symphonies for the kids' as he described them. The Ronettes' first hits using this sound were *Be my baby* and *Baby I love you*, both by Ellie Greenwich and Jeff Barry. These were followed by *(The Best Part Of) Breaking Up* by Vinnie Poncia and Peter Anders and *Walking in the Rain* by Greenwich and Barry. The group split up in 1966 and Ronnie Spector pursued an intermittent solo career whose highlight was *Take me home tonight* (1986), a duet with Eddie Money which was a hit single in the USA. (R. Spector and V. Waldron: *Be My Baby*, New York, 1990)

DAVE LAING

Ronga, Luigi (*b* Turin, 19 June 1901; *d* Rome, 11 Sept 1983). Italian musicologist. After taking an arts degree at the University of Turin, he studied musicology at Dresden. On his return to Italy he taught music history at Palermo Conservatory (1926) and in Rome at the Accademia di S Cecilia and the Pontificio Istituto di Musica Sacra (from 1930), before being appointed lecturer (1938) and professor (1958–71) at the university. He received his *libera docenza* in 1930. He was editor of *Rassegna musicale* (1928–9) and *Rivista musicale italiana* (1954–5), and also served as president of the Istituto Italiano per la Storia della Musica, and as a member of the Accademia di S Cecilia and the Lincei. Ronga's early period abroad afforded him contact with German musicology and he acquired a grounding unusual for Italian musicologists of his generation. He was highly thought of by Italian scholars of other disciplines, an asset which furthered his efforts to reconcile their attitudes towards music (based, as were his own, on the aesthetic teaching of Benedetto Croce) with the more intellectual German approach, but which he attempted to accomplish by employing a language that is non-technical.

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CAROLYN GIANTURCO

Ronger, Florimond. *See* HERVÉ.

Ronghe, Albericus de. Flemish musician. A volume of five-part pieces for voices and instruments, now thought to be by MICHAËL DE RONGHE, has been attributed to him.

Ronghe, Michaël de (*b* Antwerp, 30 Oct 1620; *d* ?Hemiksem, nr Antwerp, 8 Jan 1696). Flemish composer. He entered the Cistercian abbey of St Bernard at Hemiksem on 5 August 1640 and was ordained on 17 March 1646. For much of his life he was choir director ('cantor perpetuus') of the abbey and in this capacity compiled several choirbooks after a fire in 1672. He was probably the composer of a lost volume of five-part pieces for voices and instruments, *Nardus odorifera, harmonica, dorica, fugata, opus integrum musicum* (Antwerp, 1663), which (following Bouvaert) has traditionally been attributed to Albericus de Ronghe (1615–66), a sometime colleague at St Bernard who published two devotional works; in one of them he is referred to as an able organist.

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GODELIEVE SPIESSENS

Ronnefeld, Peter (*b* Dresden, 26 Jan 1935; *d* Kiel, 6 Aug 1965). German composer and conductor. He studied composition with Blacher at the Berlin Musikhochschule (1950–54) and with Messiaen at the Paris Conservatoire (1954–5). In 1955 he won first prize in the Hilversum Conducting Competition and began teaching in Salzburg, later becoming assistant to Dorati and Wallberg at the Salzburg festivals. Between 1958 and 1961 Ronnefeld was Karajan's assistant at the Vienna Staatsoper and harpsichordist with the Vienna Concentus Musicus. He was then chief conductor at the Theater der Stadt, Bonn (1961–3), and finally Generalmusikdirektor in Kiel. As a

conductor, of contemporary music especially, he appeared in several German cities and in Copenhagen as well as on radio and record. His most notable compositions are for the theatre: they display forceful character through advanced compositional technique and a brilliant use of stylistic parody.

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Stage: Peter Schlemihl (ballet), 1955–6; Nachtausgabe (opera piccola, 5 scenes, Ronnefeld), 1956, Salzburg, 1956; Die Ameise (op, 4, R. Bletschacher and Ronnefeld), 1959–61, Düsseldorf, 1961; Die Spirale (ballet), 1961

Orch: Little Suite, 1949; Concertino, chbr orch, 1950; Non scholae, ov., 1951; Sinfonie 52, 1952; Rondo, 1954; Improvisation, 1954; 2 Episoden, chbr orch, 1956; Ameisen-Suite [from op], 1961

Vocal: Jahrmarkt, 5 songs, 1953–4; 5 Lieder im Herbst, S/T, pf, 1954; 4 Wiegenlieder (textless), S, fl, 1955; 2 Lieder zur Pauke, A, fl, 4 timp, 1955; Quartär, cant., S, speaking chorus, chorus, orch, 1958–9

Inst: Sonata, vn, pf, 1951; Str Trio, 1952; Sonata, vn, pf, 1953; 2 nocturnes, vc, pf, 1954; 6 Skizzen, pf, 1955

Principal publisher: Modern

MONIKA LICHTENFELD

Ronsard, Pierre de (*b* La Poissonnière, nr Vendôme, 11 Sept 1524; *d* Priory of St Cosme, nr Tours, 27 Dec 1585). French poet. He was the leader of the literary group known as the Pléiade. He entered court life at the age of ten when his father secured for him the position of page to the dauphin François; after the dauphin's death in 1536, he entered the service of Charles, Duke of Orléans but soon afterwards was sent to Scotland as a member of the retinue of Madeleine, the duke's sister, when she married James V in January 1537. Madeleine died seven months later, but Ronsard remained in Scotland until James's marriage to Marie of Guise the following year. In 1539 he returned to France, but withdrew from court to study Greek and Latin literature with Jean Dorat at the Collège de Coqueret. His fellow pupils included Belleau, Baïf and Du Bellay whose *Défense et illustration de la langue française* (Paris, 1549) was the first published manifesto of the ideals of the Pléiade. The first important creative fruits of the group were Ronsard's five books of *Odes* (1550–52), modelled on Horace and Pindar, and the Petrarchan sonnets *Les Amours* (1552–3); as a result of these and subsequent successes he was drawn back into court circles and enjoyed the protection of Charles IX and his sister Marguerite. He received an annual stipend and the benefices of two priories.

At court Ronsard collaborated with various musicians in devising entertainments for Mary Stuart, Catherine de' Medici, Charles IX and later Henri III. Nicolas de La Grotte published settings of his *Chant triomphal*, celebrating the victory at Jarnac in 1569, *Stances prontement faites pour jouer sur la lyre* and *Pour le trophée d'amour* which was presented as an *intermède* between the acts of *Belle Genievre*, a comedy translated from Ariosto and performed at Fontainebleau in February 1564. In 1571 two lyre players or lutenists 'recited' to Charles *Le Soleil et nostre Roy*, which survives in a four-voice setting by Fabrice Marin Caietain published in 1576. After Charles's death in 1574 Ronsard became less involved with court life but he continued to write and published a new collection of love poems, *Sonnets pour Hélène*, in 1578. His funeral was commemorated with a requiem mass composed by Jacques Mauduit.

Like those of most of his humanist contemporaries Ronsard's verse frequently refers to music, but although it is permeated by the idea of music as a metaphor for poetic composition it reveals no real evidence of practical skill or knowledge. In fact, although a near-contemporary account of his life states that he 'liked to sing and to hear his verse sung' (C. Binet: *Vie de P. de Ronsard*, Paris, 1587, p.45), and despite his advice to his disciple Delbene to sing his verse aloud (*Abbregé de l'art poétique françois*, 1565), Ronsard himself admitted that he rarely sang as he had 'a poor voice'. He may have been capable of playing a little on the flute, guitar or viol, and it is possible that his frequent allusions to the lyre had a practical significance: in 1569 he described in great detail a lyre given to him by Jean Belot, and claimed to have learnt a little strumming ('petit fredon') and bowing, while in other cases he may have been referring to the reconstructions of the ancient instruments attempted by the manufacturer Potin for Thibault de Courville. Most of the musical references in his work, however, are neo-Platonic, using, for example, the imagery of musical instruments to symbolize the subject and tone of the poem (the lyre, lute, guitar or harp for the lyrical, the flute, flageolet, chalumeau, cornemuse, musette for the pastoral) with figures from ancient mythology to lend authority to the ideas expressed. In 1560 he wrote the dedication to François II of an important anthology of chansons and later revised it for a second edition addressed to Charles IX (RISM 1572[2]); the philosophic arguments used to convince the king of the benefits of music – notably its moral virtues and its modal 'effects' – are substantially those of Plato, Plutarch and Boethius, but Ronsard claimed that the compositions of Lassus had surpassed all those of the ancients, including even Josquin and his disciples. Elsewhere in his poetry Ronsard extolled virtuoso performers such as Alberto da Ripa, Alfonso Ferrabosco (ii) and the castrato Estienne Le Roy.

Between 1552 and 1600 more than 200 of Ronsard's poems were set to music, some of them many times, by more than 30 composers. Collections particularly favoured by musicians include the *Odes* (1550–52) which abound in lyrical metaphors, the *Amours* (1552–3) addressed to the Florentine Cassandre Salviati, the *Amours* (1555–6), less italianate and more sensual in expression, addressed to the Angerin Marie, the humorous *Folastries* (1553), the pastoral *Bocage* (1554), the Anacreontic *odelettes* and chansons of the *Meslanges* (1554–5) and the lyrical pieces for court entertainment *Elégies, mascarades et bergeries* (1565) (all ed. P. Laumonier, *Oeuvres complètes*, Paris, 1914–75). In the preface to his first book of odes he explained that he had taken great care to give the poems a metrical regularity so that they could be set to music. This mystique of the union of poetry and music stemmed from the attempt to re-create classical lyricism in which Ronsard was encouraged by his friend Marc-Antoine de Muret, whose setting of the ode to Cassandre, *Ma petite colombelle*, was published in July 1552. The first book of *Amours*, which appeared two months later, contained an appendix of nine four-voice settings by Muret, Janequin, Certon and Goudimel. Four of these pieces were presented as polyphonic *timbres* suitable for other sonnets of similar structure; thus Janequin's setting of *Qui voudra voir* provides a model for 92 other poems with the same rhyme-scheme and his *Nature ornant* for another 59. The same principle applies to the multiple strophes of the Ode to the Chancellor Michel de l'Hôpital and the 'Hymne triumphal' lamenting the death of Margaret of Navarre (1549), both set for

four voices by the young Goudimel. In the preface Ambroise de La Porte explained that Ronsard had taken care to measure his verse 'à la lyre', while the poet himself, in his *Abbregé de l'art poétique françois*, stressed the musical advantages of strophic regularity with short lines and alternating masculine and feminine rhymes. Significantly, none of his political or epic verse, which does not have these characteristics, was set to music.

The chanson anthologies published at Paris in the 1550s and 1560s included polyphonic settings by Goudimel, Arcadelt, M. Blancher, P. Durand, Estienne Du Tertre, Entraigues, Nicolas Millot, François Roussel and Guillaume Costeley. In 1559 Pierre Clereau set five Ronsard texts for four voices and seven for three; the latter were reprinted in 1566 in a collection entitled *Premier livre d'odes de Ronsard*. Clereau published a second book of three-voice settings of the odes in 1566 and both books were incorporated into a new edition in 1575. Ronsard's name figures again (alongside that of Desportes) on the title-page of Nicolas de La Grotte's four-voice chansons of 1569. During the 1570s Flemish composers (notably Lassus, Monte, Jean de Castro and François Regnard) became increasingly interested in Ronsard's work, as did provincial French composers such as Guillaume Boni, Jean de Maletty, Antoine de Bertrand and Blockland; a number of these published collections consisting entirely of settings of Ronsard's poems. Although monophonic settings by Jehan Chardavoine and homophonic *airs* by Didier Le Blanc, Caietain, Le Jeune and Bonnet appeared during the last quarter of the century, Desportes eventually supplanted Ronsard in popularity.

Clereau's settings of the odes and Boni's settings of the sonnets were reprinted in the early 17th century by Ballard, but Ronsard's poetry, condemned by Malherbe, soon fell into oblivion. Its revival in the 19th century gave rise to settings by many composers including Wagner (1840), Victor Massé (1849), Bizet (1866) and Gounod (1872); 20th-century settings of his verse include works by Casella (1910), Honegger (1924, 1945), Frank Martin (1930), Roussel (1924), Poulenc (1925, 1935), Milhaud (1934, 1941), Dukas (1935), Florent Schmitt (1940) and Lennox Berkeley (1947).

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J. O'Brien: 'Ronsard, Belleau and Renvoisy', ibid., 199–216

FRANK DOBBINS

Ronstadt, Linda (Maria) (*b* Tucson, AZ, 15 July 1946). American pop and country singer. As a teenager Ronstadt left home and moved to Los Angeles, working and making her first recordings with Bob Kimmel (whom she met while studying at Arizona State University) and Kenny Edwards as the Stone Poneys. Her earliest solo albums are excellent examples of country-rock, and the emotive 'Long, Long Time' (from *Silk Purse*, Cap., 1970) received a Grammy nomination. Subsequent releases included material by Buddy Holly, the Everly Brothers, Roy Orbison, Bob Dylan and Jackson Browne, as well as characteristic versions of rock and soul hits. In 1980 she played Mabel in the 1980 New York Shakespeare Festival production of *The Pirates of Penzance*, which later transferred to Broadway. During the mid-1980s she released three albums of popular standards recorded with Nelson Riddle – *What's New?* (1983), *Lush Life* (1984), *For Sentimental Reasons* (1986) – featuring arrangements written by Riddle in the 1950s for Frank Sinatra and Ella Fitzgerald. *Canciones de me padre* (1987) is a collection of *mariachi* and *ranchera* songs in tribute to her Mexican roots. She won both Grammy and Country Music Association awards for the album *Trio* (WB, 1987), recorded with Emmylou Harris and Dolly Parton.

Though mostly associated with the burgeoning West Coast country-rock scene from which she emerged in the late 1960s, Ronstadt has consistently shown a spirit of musical adventure. While drawing on a wide range of sources she always gives stylized and passionate performances. Determined to resist labels and challenge preconceptions, Ronstadt's commercial success and frivolous persona have at times detracted from some genuine achievements.

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M.A. Bufwack and R.K. Oermann: *Finding her Voice: the Saga of Women in Country Music* (New York, 1994)

LIZ THOMSON

Rontani, Raffaello [Rafaello] (*b* ?Florence; *d* Rome, 1622). Italian composer. He is called 'Florentine' by the editor of an anthology in which his music appears (RISM 1629[9]). From 1610 he was a musician in the service of Antonio de' Medici in Florence. From 1616 until his death he was *maestro di cappella* of S Giovanni dei Fiorentini, Rome, and while in Rome he seems also to have served at least two noblemen as a musician; for example, he mentions in the dedication of his op.6 that he is 'capo del . . . concerto' of Duke Sforza. He appears to have been one of the most popular Italian composers of his time of secular vocal chamber music, particularly solo songs: half of his books of *Varie musiche* were reprinted (the first one twice), and nearly a third of their contents also survive in manuscript. The six books contain a total of 97 pieces, some 60 of which are monodies. Most of them are strophic songs (in the later books, also with tablature for guitar), and it is these in particular that seem to have been found attractive.

Although Rontani is not a very appealing melodist it is easy to see that his long curving lines, lively rhythms and subtle phrasing (ex. in Fortune, 1968/*R*) could excite admiration. He published all but the first of his books after he had moved to Rome, and indeed in style and content they are more Roman than Florentine: several of his other songs are strophic variations, which were popular in Rome, and the vocal ornamentation in them is less subtle and more instrumental in nature than that of Giulio Caccini and other Florentine composers. For all his contemporary success and his more interesting qualities, he appears now as a much less rewarding composer of strophic songs than other Italian songwriters of the time such as Calestani and Berti.

WORKS

Gl'affettuosi: il primo libro di madrigali a 3vv, bc (chit) (Florence, 1610)

Le varie musiche, 1–3vv, bc (hpd, chit), libro primo (Florence, 1614/*R*1986 in *ISS*, i); 3 ed. in K. Jeppesen, *La Flora*, ii–iii (Copenhagen, 1949) [1 piece incorrectly stated to be anon.]; 1 duet ed. in Whenham; 2 songs ed. in Carter (1989)

Le varie musiche, 1–3vv, bc, libro secondo, op.6 (Rome, 1618)

Le varie musiche, 1–2vv, bc, libro terzo, op.7 (Rome, 1619)

Varie musiche, 1–2vv, bc (hpd, theorbo), libro quarto, op.8 (Rome, 1620); 1 ed. in Wolf

Varie musiche, 1–2vv [1 piece for 3vv], bc (hpd, theorbo), libro quinto, op.9 (Rome, 1620)

Le varie musiche, 1–2vv, bc, libro sesto, op.11 (Rome, 1622)

Madrigali, 5vv; lost, listed in *MischiatiI*

Madrigali concertati, 2–6vv; lost, listed in *MischiatiI*

Song, 1v, bc, song, 2vv, bc, 1621[15]; 2 pieces, 1621[16]; litany, 1622[1]; song, 1v, bc, 1629[9]

Songs, 1–2vv, bc, from vols. of Varie musiche, *GB-Lbl*, *I-Bc*, *Fc*, *Fn*, *Vc* (4 ed. in Hill)

Sacred contrafactum of piece from op.9, *I-Rc*

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FortuneISS; *WolfH*, ii; *MischiatiI*

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N. Fortune: 'A Florentine Manuscript and its Place in Italian Song', *AcM*, xxiii (1951), 124–36, esp. 134–5

P.J. Willetts: 'A Neglected Source of Monody and Madrigal', *ML*, xliii (1962), 329–39

J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965)

N. Fortune: 'Solo Song and Cantata', *The Age of Humanism 1540–1630*, NOHM, iv (1968), 125–217, esp. 168

J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

T. Carter: *Jacopo Peri (1561–1633): his Life and Works* (New York and London, 1989), exx.72, 79

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T. Carter: 'New Songs for Old? Guarini and the Monody', *Guarini e la musica*, ed. A. Pompilio (Lucca, 1997), 61–75

J.W. Hill: *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto* (Oxford, 1997)

NIGEL FORTUNE (with TIM CARTER)

Röntgen. Dutch family of musicians.

(1) **Engelbert Röntgen** (i) (*b* Deventer, 30 Sept 1829; *d* Leipzig, 12 Dec 1897). Violinist. He studied with Moritz Hauptmann and Ferdinand David at the Leipzig Conservatory (1848–53). From 1853 until his death he was a violinist in the Gewandhaus orchestra; he succeeded David as its leader in 1873. He also taught at the conservatory from 1869, and published 'Einiges zur Theorie und Praxis in musikalischen Dingen' in the *Vierteljahrsschrift für Musikwissenschaft*, x (1893).

(2) **Julius Röntgen** (i) (*b* Leipzig, 9 May 1855; *d* Bilthoven, nr Utrecht, 13 Sept 1932). Composer, conductor and pianist, son of (1) Engelbert Röntgen (i). The most celebrated member of the family, he studied composition with Friedrich Lachner, harmony and counterpoint with Hauptmann and E.F. Richter and the piano with Louis Plaidy and Carl Reinecke. He began composing at the age of nine, and in 1869 he made his début as a composer at the Niederrheinisches Musikfest in Düsseldorf with a duo for two violins, performed by his father and Joseph Joachim. After giving concerts in Düsseldorf, Hamburg and Baden-Baden he settled in Cannstatt (1873–4) as accompanist to the baritone Julius Stockhausen. He visited Liszt in Weimar in 1870.

From 1877 to 1925 Röntgen lived in Amsterdam, where he became a piano teacher at the music school in 1878 (the school acquired conservatory status in 1884). From 1912 to 1924 he was director of the Amsterdam Conservatory, succeeding Frans Coenen and Daniël de Lange, and he remained there as a piano teacher until 1926. He succeeded G.A. Heinze as conductor of the choral society Excelsior (1884–6) and Johannes Verhulst as conductor of the Amsterdam Toonkunstkoor (1886–98); he also directed the Felix Meritis concerts for some time. As a pianist, he gave many recitals, was accompanist to the Dutch baritone Johannes Messchaert and Pablo Casals and, with his sons (3) Julius Röntgen (ii) and (4) Engelbert Röntgen (ii), formed the Röntgen Trio before World War I. During his stay in Amsterdam he became friendly with Brahms, who visited the Netherlands in 1884 and 1885; he was also friendly with Grieg, who dedicated his *Lyrische Stücke* op.54 to him (1891). In 1925 he retired to a villa in Bilthoven to spend the remaining years of his life composing and writing; after World War II the Gaudeamus Foundation was established in his house.

A prolific composer, Röntgen belongs to the late Romantic school. His early works show the influence of Schumann (in the Serenade for Wind op.14) and Brahms (in the *Toskanische Rispetti* op.9); in other works a Scandinavian influence can be detected, even in some written before his acquaintance with Grieg. He was also attracted by the folk music of many countries, especially evident in his *Boerenliedjes en contradansen*. In later years the influence of Reger is apparent in his polyphonic works, and the bitonal Symphony of 1930 looks back to Debussy.

His first wife, Amanda Maier (*b* Landskrona, 19 Feb 1853; *d* Amsterdam, 15 July 1894), a violinist, studied at the Stockholm Conservatory and with (1) Engelbert Röntgen (i) in Leipzig.

WORKS

MSS in NL-DHgm

Orch: numerous works, incl. 21 syms.; 7 pf concs., 2 vn concs., 2 vc concs., other concerted works; Toskanische Rispetti

Chbr: Serenade, other works, wind; Str Sextet; 3 pf qnts; 2 qnts, 2 vn, 2 va, vc; 2 pf qts; 19 str qts; 11 pf trios; Trio, cl, vc, pf; 16 str trios; Duo, 2 vn

Acc. inst and kbd: 5 vn sonatas; 2 va sonatas; 14 vc sonatas; Ob Sonata; other works, vn, pf and vc, pf; works for pf solo, pf 4 hands, org

Vocal: ops, incl. De lachende cavalier, Agnete; choral works; duets and solo songs

Arr.: Boerenliedjes en contradansen; works by Locatelli, P. Hellendaal

WRITINGS

ed.: *Brahms im Briefwechsel mit Th. W. Engelmann* (Berlin, 1918)

Grieg (The Hague, 1930)

(3) **Julius Röntgen (ii)** (*b* Amsterdam, 20 May 1881; *d* Bilthoven, 23 Jan 1951). Violinist, eldest son of (2) Julius Röntgen (i). A pupil of his mother and later of Cramer and Joachim, he played in various orchestras before settling in New York as a teacher at the Institute of Musical Art. He was a member of the Kneisel Quartet. On his return to the Netherlands he became a member of various chamber music societies and chief professor at the Amsterdam Conservatory.

(4) **Engelbert Röntgen (ii)** (*b* Amsterdam, 12 Aug 1886; *d* 's-Hertogenbosch, 7 Sept 1958). Cellist, son of (2) Julius Röntgen (i). He studied with Mossel in Amsterdam, Klengel in Leipzig and finally with Casals. He became solo cellist of the opera in Rostock, later in Zürich and from 1912 to 1914 in Vienna (Hofoper). As a cellist with the Damrosch orchestra he visited the USA, where he became chief professor at Mannes College of Music. Finally he was appointed solo cellist of the Metropolitan Opera in New York.

(5) **Johannes Röntgen** (*b* Amsterdam, 30 Sept 1898; *d* Amsterdam, 28 April 1969). Pianist, conductor and composer, son of (2) Julius Röntgen (i). He was taught the piano by his father and then studied composition and orchestration with Johan Wagenaar at the Amsterdam Conservatory and conducting with Tovey at Edinburgh University. From 1922 to 1924 he was Kapellmeister of the opera in Ústí nad Labem. He also appeared many times as a concert pianist and as an accompanist of such famous musicians as Casals, Manén and Marteau. In 1928 he settled in Amsterdam as a pianist, conductor and teacher. He taught the piano at the conservatory (1943–63) and for a long time directed the Amsterdam Vocal Quartet and various choirs. He formed a trio with his younger brothers Edvard Frants (*b* Amsterdam, 12 June 1902; *d* Meran, 14 Sept 1969) and (6) Joachim Röntgen. He composed chamber music (including a string trio, a piano trio and cello sonatas), a piano sonatina (1952) and a quantity of vocal music.

(6) **Joachim Röntgen** (*b* Amsterdam, 27 Oct 1906). Violinist, youngest son of (2) Julius Röntgen (i). He studied with Felix Togni in Amsterdam, Bram Eldering in Cologne and Flesch in Leipzig. From 1928 he was the leader of the city theatre orchestra in Winterthur, a teacher at the conservatory there and the leader of the Winterthur Quartet. He was a violinist in the festival orchestra in Lucerne under Toscanini (1938–9). In 1939 he became a violin teacher at the Royal Conservatory in The Hague, and the following year he founded the Röntgen Quartet. He retired in 1972.

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S. Dresden: *Het muziekleven in Nederland sinds 1880*, i (Amsterdam, 1923)
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A. Röntgen-Des Amorie van der Hoeven: *Brieven van Julius Röntgen* (Amsterdam, 1934)
D. Tovey: *Essays in Musical Analysis* (London, 1935–9/*R*)
C. Backers: *Nederlandse componisten van 1400 tot op onzen tijd* (The Hague, 1942)
W. Paap: 'Herdenking van Julius Röntgen', *Mens en melodie*, ii (1947), 293–8
W.H. Thijsse: *Zeven eeuwen Nederlandsche muziek* (Rijswijk, 1949)
E.H. Reeser: *Een eeuw Nederlandsche muziek* (Amsterdam, 1950)
W. Paap: 'Marionettentheater Joffer Marianne', *Mens en melodie*, viii (1953), 329–30
J.H. van der Meer: 'Julius Röntgen 1855–1932', *Mededelingen* [Gemeentemuseum Van Den Haag], x (1955), 21
W. Paap: 'Het Amsterdams vocaal kwartet', *Mens en melodie*, xi (1956), 61–2
F. Wertwijn: 'Johannes Röntgen 70 jaar', *Mens en melodie*, xxiii (1968), 348–9
F. Zwart: *Nederlandse muziekarchieven: overzicht van de collecties* (The Hague, 1987)
H. de Vries Stavland: 'Grieg and Holland', *SMN*, xix (1993), 117–21
H. de Vries Stavland: *Julius Röntgen og Edvard Grieg: et musikalsk vennskap* [Röntgen and Grieg: a musical friendship] (Bergen, 1994)

ROGIER STARREVELD

Ronzi de Begnis [née Ronzi], **Giuseppina** (*b* Milan, 11 Jan 1800; *d* Florence, 7 June 1853). Italian soprano. She made her début at Bologna in 1816 and in the same year married the bass Giuseppe De Begnis. The following season she appeared at Genoa, Florence and Bergamo. In 1818 she sang Ninetta (*La gazza ladra*) at Pesaro. From 1819 to 1822 she appeared at the Théâtre Italien, Paris, where she sang Rosina in the first Paris performance of *Il barbiere di Siviglia* (1819). She made her London début at the King's Theatre in 1821 as Fiorilla in *Il turco in Italia*. Having sung in a concert performance of *Mosè in Egitto* at Covent Garden (1822), she took part in a staged version of the work (given as *Pietro l'eremita*) at the King's Theatre later that year. During 1823 she sang in *La donna del lago* and *Matilde di Shabran*.

In 1825 Ronzi De Begnis returned to Italy, and was engaged at Naples. There she sang in the premières of Mercadante's *Zaira* (1831) and of Donizetti's *Fausta* and *Sancia di Castiglia* (1832), *Maria Stuarda* (under the title of *Buondelmonte*, 1834) and *Roberto Devereux* (1837). She also created the title role in *Gemma di Vergy* at La Scala (1834), and sang in *Anna Bolena*, *Parisina*, *Belisario* and *Pia de' Tolomei*. Having sung Giulietta in Zingarelli's *Giulietta e Romeo*, she took the role of Romeo in Bellini's *I Capuleti e i Montecchi*. Her repertory also included *Beatrice di Tenda* and *Norma*, which she sang in English at Covent Garden in 1843. She had great facility of execution and was a spirited actress in both comic and serious opera. A fine Mozart singer, she excelled as Donna Anna.

ELIZABETH FORBES

Roocroft, Amanda (*b* Coppull, Lancs., 9 Feb 1966). English soprano. She studied with Barbara Robotham at the RCM and won the Kathleen Ferrier Prize in 1988. In 1990 she made her operatic début as Sophie in *Der Rosenkavalier* with the WNO at Cardiff. The following year brought débuts at Glyndebourne (Fiordiligi in *Così fan tutte*) and Covent Garden (Pamina in *Die Zauberflöte*). In 1993 she began an association with the Staatsoper in Munich, where she was enthusiastically welcomed and which has seen some of her best work. The operas of Handel and Mozart remained central to her repertory, but she expanded it to include Bellini (*I Capuleti e i Montecchi*), Verdi (*Simon Boccanegra* and *Otello*) and Puccini (*La bohème*). Recitals in leading European cities and concerts with leading orchestras enhanced a reputation which grew rapidly in these years. She was also promoted strongly by her record company, arousing expectations she could not always fulfil. Her career reached a critical point involving the cancellation of her first Arabella, scheduled for Covent Garden in 1996. She reappeared with success as Kát'á Kabanová at Glyndebourne in 1998, but her voice, originally pure, bright and firm, had hardened, gaining penetration at the expense of quality.

On recordings she is represented at her best in the *Così fan tutte* of 1992 with Gardiner, fresh of tone, technically assured and strongly characterized.

J.B. STEANE

Rooke [O'Rourke, Rourke], **William Michael** (*b* Dublin, 29 Sept 1794; *d* London, 14 Oct 1847). Irish violinist and composer. He was the son of John Rourke, or O'Rourke, a Dublin tradesman, and almost completely self-taught in music. In 1813 he took to music as a profession (having altered the form of his name), learnt counterpoint under Philip Cogan, and studied the violin, which he later taught. Among his pupils was Balfe, then a boy. In 1817 he was appointed chorus master and deputy leader at the theatre in Crow Street, Dublin. His vocal piece, *Oh Glory, in thy brightest hour*, was sung by Braham and met with acclaim.

In 1818 Rooke composed his first opera, *Amilie, or The Love Test*, and in 1821 he moved to England. In 1826 he was leading oratorios at Birmingham, and in the same year he went to London and sought the appointment of chorus master at Drury Lane Theatre under Tom Cooke. He was leader at Vauxhall Gardens (1830–33) under Bishop, and established himself as a singing teacher as well. *Amilie* was at last put on at Covent Garden Theatre on 2 December 1837, with some success. On 2 May 1839 Covent Garden produced his second opera, *Henrique, or The Love Pilgrim*, which, although favourably received, was withdrawn after five performances because of an argument with Macready, the theatre manager, who had little patience with or respect for musicians.

WORKS

Amilie, or The Love Test, 1818 (op, 3, J.T. Haines), London, Covent Garden, 2 Dec 1837 (1837)
The Pirate (musical play, W. Dimond, after W. Scott), London, Drury Lane, 15 Jan 1822
Henrique, or The Love Pilgrim (op, 3, Haines), London, Covent Garden, 2 May 1839
Cagliostro (op), unperf.
The Valkyrie (op), ?unperf.
Various songs

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DNB (L.M. Middleton)
W.C. Macready: *Reminiscences*, ed. F. Pollock (London, 1875), i, 426–7, 436
W.C. Macready: *Diaries*, ed. W. Toynbee (London, 1912/*R*), i, 418–20, 428, 478
G. Biddlecombe: *English Opera from 1834 to 1864 with Particular Reference to the Works of Michael Balfe* (New York, 1994)

W.H. HUSK/W.H. GRATTAN FLOOD/GEORGE BIDDLECOMBE

Rooley, Anthony (*b* Leeds, 10 June 1944). English lutenist. He studied the guitar at the RAM with Hector Quine from 1965 to 1968, and from 1969 to 1971 was on the staff there, teaching the guitar, and later the lute, in which he was self-taught. In 1969, with James Tyler, he founded the CONSORT OF MUSICKE, a group of variable size, based on the instruments played by Rooley and Tyler (plucked instruments and viols), and incorporating other lute and string players, usually with a singer: Martyn Hill was the first to sing regularly with the consort. The group's London début was in 1969, and it has since given many recitals worldwide, generally with a unifying Renaissance theme. In 1972 Rooley became the sole director of the consort. He has also given many solo recitals and is particularly noted as a song accompanist, working with singers who are also members of the consort, notably Emma Kirkby and Evelyn Tubb. Since the 1980s he has been a prominent champion of neglected 17th-century composers of vocal music, both Italian and English; it was in furtherance of this project that he co-founded the recording label Musica Oscura, for whom he has recorded Marenzio, Rore, Stradella, Henry Lawes, John Ward and Maurice Greene. A passionate interest in Renaissance philosophy informs all his work.

WRITINGS

'The Lute Solos and Duets of John Danyel', *LSJ*, xiii (1971), 18–27
with J. Tyler: 'The Lute Consort', *LSJ*, xiv (1972), 13–24
ed.: *The Penguin Book of Early Music* (Harmondsworth, 1980)
Performance: Revealing the Orpheus Within (London, 1990)

DAVID SCOTT/STEPHEN HAYNES

Roosendael, Jan Rokus van [*née* Rokus de Groot] (*b* Zwijndrecht, 6 May 1960). Dutch composer. The brother of the composer and musicologist Rokus de Groot, he adopted his grandmother's maiden name as his surname. He studied at the University of Amsterdam (musicology) and at the Amsterdam Conservatory (composition with Heppener, 1979–86, and instrumentation with Geert van Keulen). Rejecting the cerebral approach of post-war serialism, he sought to regain the ritual aspects of music and to use cyclic principles found in Eastern music. In *Tala*, cyclic drum patterns akin to Indian tabla patterns are confronted with a varied bass pattern derived from the medieval color and talea procedure. In his search for a universal tonal system with the natural logic of folk music, he developed a system of eight *modi*, all of them symmetrical and without chromatic progressions. *Windows* for chamber orchestra gives the listener a broad look at world music, using Chinese, African, Tibetan and Western as well as Indian and Indonesian elements. After it had been selected for the ISCM Festival 1998 in Manchester *Windows* was performed by the BBC PO, conducted by Sir Peter Maxwell Davies. Unlike many other composers Van Roosendael does not imitate world music, but incorporates it in his own musical style.

WORKS
(*selective list*)

Orch and large ens: Anabasis, orch, 1984; Sinfonia, str orch, 1985; Tala, orch, 1987; Space of time, orch, 1990; Events (Igor Stravinsky in memoriam), pf, tam-tam, wind insts, 1991; Static motion, ens, 1992; Echo, wind ens, perc, 1994; Heterophony, ens, 1995; Windows, orch, 1996; Carillon, gamelan, 1997; David and Saul, hp, chbr orch, 1998
Vocal: Facetten (3 songs, J.C. Bloem), S, ens, 1981; Charitas, mixed chorus, 1987; The Harp of Fire (R. Tagore), S, ens, 1991; Sringhara (Tagore), S, hp, perc, 1993; Ps cxxxix, triple chorus, 1997
Chbr: Chamber Music, cl, mand, gui, cymbalon, vn, db, 1982; Strijkkwintet, 2 vn, va, vc, db, 1982; Irama, pf, 9 perc, 1983; Events, pf, 1986; Rotations, tr rec, 1988; Kaida, fl, b cl, pf, 1990; George took the wrong plane, pf, 1991; Drone, str qt, 1993; Shifting patterns, wind qnt, perc, pf, 1993; Rotations, ob, 1994; Nove, sax qt, 1995; Theka, pf, 1996; Triptiek, 3 perc, 1999; Capriccio, vn, 1999; Kyrie, carillon, 1999; Prayer, shakuhachi, a rec, biwa, lute, 1999

Principal publisher: Donemus

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P. Janssen: 'Op zoek naar een nieuwe traditie: de componist Jan Rokus van Roosendael', *Mens en melodie*, liii (1998), 244–8

HUIB RAMAER

Roosenschoon, Hans (*b* The Hague, 17 Dec 1952). South African composer of Dutch origin. He has been resident in South Africa since 1953. He studied at the Conservatory of Music, Pretoria (1969–71, 1974–5), the RAM, London

(1977–8), the University of Stellenbosch (1987–9) and the University of Cape Town (1990–91), receiving the Master of Music and Dmus degrees in composition from the latter two institutions respectively. He was employed by the South African Broadcasting Corporation as a music assistant (1976–7), producer (1979–80) and music manager (1980–95). Since 1988 he has been on the board of directors of the Southern African Music Rights Organization. In 1996 he was appointed a senior lecturer in music theory and composition at the University of the Orange Free State, Bloemfontein; and since 1998 has been the director and head of the conservatory at the University of Stellenbosch.

Roosenschoon's music reflects a personal response to experiences of joy, sorrow, mystery and contradiction, through strong emphases on sound painting, collages of diverse material, structural coherence and the fusion of African elements into his own tonal language. His music is characterized by highly skilled orchestration, rhythmic, thematic and harmonic transformation and development, and textural juxtapositions, frequently involving mixtures of avant-garde and conventional techniques. His predilection for pre-existing popular melodies, themes or compositional fragments, employed both as quotations and in the service of new and original ideas and structures, underscores his music's accessibility and popularity, despite complex designs and intellectual musical thought processes. The majority of Roosenschoon's compositions are for orchestra, although other mediums and genres are fairly represented, notably unaccompanied choir, choir and orchestra, solo piano, different instrumental chamber combinations, and occasionally electronic and pop music. Roosenschoon follows a transformational and multi-level approach to rhythmic and tonal organization by which he obtains coherence, synthesis, variety, contrast and the simultaneous unfolding of different, yet related, ideas.

WORKS
(*selective list*)

Orch: Concertino, pf, str, 1972; Janus, 1973; Partita, 1973; Passacaglia, 1975; Sinfonietta, 1976; Tablo, 1976; Katutura, 1977; Palette, 1977; Mosaiek, 1978; 'n saaier het uitgegaan ..., 1978; Ghomma, 1980; Anagram, 1983; Ikonografie, 1983; Timbila, 1985; Architectura, 1986; Horizon, Night-Sky and Landskape, 1987; Chronicles, 1987; Clouds Clearing, 1987–94; Mantis, 1988; Circle of Light, 1989; Die sonnevanger, 1990; The Magic Marimba, 1991; do-re-me-fabriek, 1992; Gaudeamus, 1995; Solar Winds, wind band, 1995; Kaleidoskoop, 1997; Triptiek, str orch, 1997; Aurora, 1998

Choral (unacc. unless otherwise stated): Ekstase (N.P. van Wyk Louw), chorus, orch, 1975; Cant. on Ps viii ('Totius' [S.J. du Toit]), 1976; Ars poetica (van Wyk Louw), chorus, orch, 1979; Ps xxiii, 1979; Firebowl (S. Clouts), 1981; Does the noise in my head bother you? (Roosenschoon), chorus, orch, 1988; Prayer of St Richard (Thanks Be to Thee) (St. Richard of Chichester), 1990; Miserere, 1991; Kô, lat ons sing (A. Small), 1993; O waar is Moses (Small), 1993–6; Mbira, 1994; Mag, 1994–6; Caritas (Bible: *Corinthians*), 1995; Jubilate, 1995; Shosholoza (trad. Zulu text), chorus, orch, 1996; Ubuntu (D. Ravenhill), chorus, orch, 1996, unacc. arr. 1996–7; Wat is die mens ... ('Totius'), 1996–7

Chbr and solo inst: Augurk, pf, 1972; Goggaboek, pf, 1972; 3 klavierstukke, pf, 1972; Bepeinsing, vc, pf, 1973; Miniature, pf, 1973; Suite, ob, pf, 1973; Toccatino, pf qt, 1973; Sonatine, pf, 1974; Credo, pf, 1975; Double Fugue, org, 1975; Chorale Prelude, org, 1978; Chorale Postlude, org, 1978; Makietie, brass qnt, 1978; Fingerprints, pf, 1989; To Open a Window, str qt, 1995; Ark I, hn, 1996; Ark II, trbn, 1996

El-ac: Helios, 1984

Principal publisher: AQE

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N. Hofmeyer: 'Die menswees van Hans Roosenschoon se musiek', *Musicus*, xvii/1 (1989), 9–14

NICOL VILJOEN

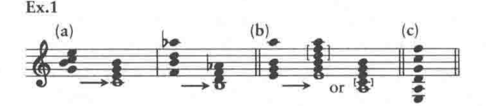
Roosevelt, Hilborne Lewis (*b* New York City, 21 Dec 1849; *d* New York City, 30 Dec 1886). American organ builder. He was a member of the prominent New York family which included President Theodore Roosevelt (a second cousin). Roosevelt apprenticed himself to the organ building firm of Hall & Labagh, much against the will of his well-to-do parents, and his first organ was built in their shop in 1869. This was unique in that it was the first in America to be built with electric action. Shortly afterwards he opened his own factory with his brother Frank (*b* Flushing, NY, 2 June 1862; *d* 2 Feb 1895) and quickly established a reputation for high quality and avant-garde ideas. It is doubtful whether the Roosevelts ever had to worry about financial solvency, and were thus able not only to experiment freely but also to use the costliest materials and most skilled craftsmen. Hilborne had an undeniable mechanical gift, making many improvements in mechanical, pneumatic and electrical actions, including the development of a practical combination mechanism. Tonally, Roosevelt organs were influenced by the European Romantic tradition, to the point where some even contained reed stops imported from Cavaillé-Coll, and were among the best American examples of this genre. After Hilborne's death, the business was continued until 1892 by Frank Roosevelt, who then sold his patents to Farrand & Votey. Among his notable instruments were those built for Grace Episcopal Church (1878) and Carnegie Hall (1891) in New York, Incarnation Cathedral, Garden City, New York (1885), and the Auditorium, Chicago (1890).

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E. Richards: 'Roosevelt's Place in Organ History', *American Organist*, xxxiii (1950), 415–16
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G. Döhring: 'The Roosevelt Organ Works', *American Organist*, xxxv (1952), 331–4
O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)
B. Owen: 'Organs at the Centennial', *The Bicentennial Tracker*, ed. A.F. Robinson (Wilmington, OH, 1976), 128–35
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BARBARA OWEN

Root. In tertiary harmony, such as the major–minor tonal system, the lowest note of a vertical sonority or chord, when the notes of the chord are rearranged as a sequence of 3rds (ex.1*a*). If no rearrangement is necessary the chord



is said to be in root position; if the root is not the lowest note it is said to be in INVERSION. Some chords are built in 3rds but lack one or more notes; these can often be interpolated, and the roots can be determined from the completed structure; occasionally this method produces ambiguities (ex.1*b*). If a chord is based on the superposition of some other interval, for example a 4th, then its root cannot be determined (ex.1*c*).

JULIAN RUSHTON

Root, George Frederick (*b* Sheffield, MA, 30 Aug 1820; *d* Bailey Island, ME, 6 Aug 1895). American composer and music educator. He was taught to play the flute by his father, and also learned other instruments. He spent his boyhood on the family farm, and had his first formal music lessons only at the age of 18 when he went to Boston; he also had singing lessons. After two years he was engaged as an assistant in Lowell Mason's singing classes. In 1841 he began coaching in Mason's teachers' classes and soon started directing regular sessions in vocal technique. In 1844 Root introduced Mason's methods to New York, where he taught at several institutions. He directed the choir of the Mercer Street Church, formed a vocal quartet and in 1846 published *The Young Ladies' Choir*, the first of many choral collections and teaching methods.

Root went to Paris in 1850 to study singing. He returned to the USA in 1851 and resumed teaching. When Mason moved to New York in 1853 Root helped him to organize the first Normal Musical Institute for training teachers. For these classes Root composed *The Flower Queen* (1852), possibly the first secular cantata by an American; it enjoyed considerable popularity, and was followed by similar dramatic cantatas, of which *The Haymakers* (1857) was the most successful. Such cantatas, musically unpretentious but with attractive choruses, contributed to Root's growing reputation as a composer as well as teacher. While in New York he also wrote songs and articles for the *New York Musical Review and Choral Advocate*.

In the 1850s Root began publishing parlour songs, at first under the pseudonym G. Friedrich Wurzel. The first of these was *The Hazel Dell* (1852); other early popular successes were *There's music in the air* (1854) and *Rosalie, the Prairie Flower* (1855). When the Civil War broke out Root was the first composer to respond; *The first gun is fired! May God protect the right!* was issued on 15 April 1861, three days after Fort Sumter was fired upon. He wrote some 30 other war songs, including the immensely successful *Tramp! Tramp! Tramp!* Root also composed hymns and gospel songs, the best-known of which is *The Shifting Shore* (1856). In all Root composed more than 200 songs, exceeding even those of Stephen Foster in number and rivalling them in popular success.

With his publications and his teachers' classes well established, Root abandoned classroom teaching. When his brother Ebenezer Root and C.M. Cady founded the firm of Root & Cady in Chicago in 1858, Root invested funds; in 1860 he became a partner in the firm. In selecting works for publication he urged composers to conform to the severe limitations of range and difficulty he imposed on his own music to make it accessible to the widest public. From 1863 to 1872 he contributed songs and articles to Root & Cady's own periodical, *The Song Messenger of the Northwest*. The firm was almost ruined by the great Chicago fire of 1871 and Root withdrew, but he continued to write and edit educational works and religious song collections. He also collaborated with his daughter Clara Louise Burnham in a series of dramatic cantatas for children. His son, Frederick Woodman Root (1846–1916), was an organist, composer and successful singing teacher, whose publications included *F.W. Root's School of Singing* (1873). He was briefly music critic for the *Chicago Herald* and was for a number of years editor of the *Song Messenger*.

Throughout his career Root remained a layman's musician, thinking of music primarily in terms of singing in the classroom, the church and the home; in his autobiography he wrote, 'I never dreamed of eminence as a writer of music … I am simply one who … makes music for the people, having always a particular need in view'.

WORKS
(*selective list*)

Cants.: The Flower Queen, or The Coronation of the Rose (New York, 1852); Daniel, or The Captivity and Restoration (New York, 1853); The Pilgrim Fathers (New York, 1854); The Haymakers (New York, 1857); Belshazzar's Feast (New York, 1860); *c*19 others, and *c*11 children's cants.

Songs: More than 200, incl. The Hazel Dell (New York, 1852); There's music in the air (New York, 1854); Rosalie, the Prairie Flower (Boston, 1855); The first gun is fired! May God protect the right! (Chicago, 1861); The Vacant Chair (Chicago, 1861); The Battle Cry of Freedom (Chicago, 1862); Just before the battle, mother (Chicago, 1862); Tramp! Tramp! Tramp!, or The Prisoner's Hope (Chicago, 1864); Farewell, father, friend and guardian (Chicago, 1865)

Methods: The Musical Curriculum (Chicago, 1864); The Normal Musical Handbook (Chicago, 1872); Root's Harmony and Composition (Cincinnati, 1892); many collections of hymns, anthems, chants and exercises

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DAB (J.T. Howard); *GroveA* (D.J. Epstein and H. Wiley Hitchcock) [with extensive work-list by P. Carder]

G.F. Root: *The Story of a Musical Life* (Cincinnati, 1891/*R*)

D.J. Epstein: *Music Publishing in Chicago before 1871: the Firm of Root & Cady, 1858–1871* (Detroit, 1969)

P.H. Carder: *George Frederick Root, Pioneer Music Educator: his Contributions to Mass Instruction in Music* (diss., U. of Maryland, 1971)

D.L. Root: *American Popular Stage Music 1860–1880* (Ann Arbor, 1981)

DENA J. EPSTEIN/POLLY CARDER

Root & Cady. American music publishers and dealers. Founded by Ebenezer Towner Root and Chauncey Marvin Cady in December 1858, the firm soon became Chicago's leading music dealer and publisher; in 1860 George Frederick Root joined it as chief of publications. It initially conducted a general music trade, publishing simple sheet music for a local market. With the outbreak of the Civil War, trade in instruments for regimental bands soared, while the firm found a national market for its succession of patriotic songs by G.F. Root, H.C. Work and others, including *The Vacant Chair* (1861), *Kingdom Coming*, *The Battle Cry of Freedom* (both 1862), *Tramp! Tramp! Tramp!* (1864) and *Marching Through Georgia* (1865).

Beginning with *The Silver Lute* (1862) the firm issued a succession of popular instruction books for schools, musical conventions and choirs, again reaching a national market. After the Civil War, while American public taste grew more diversified, the policies of the firm remained almost unchanged. Crippling losses followed the Chicago fire of October 1871 and the firm did not recover. On 24 October 1871 G.F. Root and his sons withdrew, leaving the original partners, who (with William Lewis) retained the name Root & Cady. The new firm sold the sheet

music catalogue on 17 November 1871 to S. Brainard's Sons of Cleveland and the book catalogue to John Church & Co., Cincinnati, on 23 February 1872. In October 1872 Root & Cady were bankrupt. Cady withdrew and a new firm, Root & Lewis, was formed, continuing until 1 January 1875 when it merged with Geo. F. Root & Sons and Chandler & Curtiss to form the Root & Sons Music Co.

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D.J. Epstein: *Music Publishing in Chicago before 1871: the Firm of Root & Cady, 1858–1871* (Detroit, 1969)

DENA J. EPSTEIN

Rootering, Jan-Hendrik (*b* Wedingfeld, 18 March 1950). German bass. After early lessons with his father, the Dutch tenor Hendrikus Rootering, he studied at the Hamburg Conservatory and while there took small parts at the Staatsoper. He made his stage début as Colline at Gelsenkirchen in 1980. After Gelsenkirchen he worked at the Deutsche Oper am Rhein before being engaged by Sawallisch for the Staatsoper in Munich (1982), where he remained an ensemble member until 1988 and has returned frequently since then, notably as Hans Sachs in 1998. He has made guest appearances in all the major houses in Europe and the USA, with a special emphasis on the Metropolitan Opera, where Levine has cast him in such roles as Sarastro, Don Basilio, Gremin, King Philip and Gurnemanz. His firm, flexible bass, used with innate artistry and a deal of character, has been heard on many recordings, notably as Daland, Heinrich der Vogler (*Lohengrin*) and Fasolt. He is also an accomplished soloist in choral works (including Beethoven's Ninth Symphony and Dvořák's *Stabat mater* on disc) and a thoughtful interpreter of lieder. In 1994 he was appointed a professor of singing at the Musikhochschule in Munich.

ALAN BLYTH

Rootham, Cyril (Bradley) (*b* Bristol, 5 Oct 1875; *d* Cambridge, 18 March 1938). English organist, teacher, conductor and composer. He read classics and music at St John's College, Cambridge (BA 1897, BMus 1900, MA 1901, DMus 1910). While serving as organist of Christ Church, Hampstead (succeeding H. Walford Davies) he studied with Stanford, Parratt, Barton and others at the RCM. In 1901 he took over the organist's post of St Asaph Cathedral (Robin Orr describes his repertory of church music as 'unusually enterprising and original', and his performances as filled with 'great vitality'), but within the same year he returned to St John's as organist and musical director, remaining there until his death. He was an excellent organizer and did much for the musical life of the town and the University of Cambridge, for example promoting the first English performances of works by Kodály and Pizzetti. He became conductor of the Cambridge University Musical Society (1912) and Fellow of St John's (1914). Rootham was a member of the Purcell Society Committee and conducted performances of *The Fairy Queen* and *King Arthur*.

Among Rootham's students were Bliss (who praised Rootham as a fine orchestration teacher), Darnton, Arnold Cooke, Cecil Armstrong Gibbs, Walter Leigh, Bernard Stevens and Robin Orr. Rootham's works stand in the tradition of Stanford, Charles Wood, Hubert Parry and others. Rootham was at his best when composing for voices. His harmonies, with their occasional bitonality and unexpected twists, could be criticized for their lack of spontaneity, but the expressive, lyrically sensitive version of his *For the Fallen* can stand comparison with Elgar's setting of the same year, in *The Spirit of England*. The most ambitious of Rootham's choral works, the *Ode on the Morning of Christ's Nativity*, received a number of important performances, and the revival of Rootham's music mostly benefited from Sir David Willcocks' performance of it in 1961. It was published, as was *Brown Earth*, under the scheme of the Carnegie Trust.

WORKS
(*selective list*)

Stage: The Two Sisters (op, 3, M. Fausset), 1916–20, Cambridge, 14 Feb 1922

Secular vocal: Andromeda (dramatic cant., C. Kingsley), S, C, Bar, SATB, orch, 1903–5; Coronach (W. Scott), Bar/B, TTBB, orch, 1908; Lullaby (T. Dekker), SA, pf, 1908; The Lady of Shalott (A. Tennyson), op.33, S, SATB, orch, 1909; In Highland and Meadow: 3 Songs (R.L. Stevenson, R. Bridges, E. Fitzgerald), op.35, SATB, orch, 1910; The Stolen Child (W.B. Yeats), SATB, orch, 1911; The Quest (M. Mines), S, S, C, SSAA, str/str qt, pf, 1912; Sweet Content (T. Dekker), SATB, 1914; For the Fallen (L. Binyon), SATB, orch, 1914–15; The Twa Sisters o'Binnorie (ballad), SATB, 1922; Brown Earth (T. Moult), SATB, SATB, orch (1922); In London Town (M.E. Coleridge), SSA, 1934; Guy's Cliffe at Night (M.E. Coleridge), SA, pf, 1935; Daybreak at Sea (M. McKenna), SSATTB, 1933; City in the West (J. St J. Rootham), chorus, str, hp, 1936; Hark, where Poseidon's white racing horses (Sappho, trans. B. Carman), SSATB, 1936; 2 Songs (W. Shakespeare), S, SSA, 1936; Sym. no.2 (Bible: *Revelation*), D, SSAA, orch, 1936–8 [inc., completed by P. Hadley]

Vocal sacred: Out of the Deep (Ps cxxx), TTBB, org, 1903; Mag and Nunc, F, TrATB, TrATB, 1906; O may I join the choir invisible (G. Eliot), S, SSAA, org/pf, 1910; From all that dwell below the skies (motet), TrATB, 1916 [on tune 'Melcombe'], Latin version as O salutaris hostia, 1916; Ode on the Morning of Christ's Nativity (J. Milton), S, T, Bar, SATB, SATB, orch 1925–8; TeD and Bs, e, SATB, org, 1933; Mag and Nunc, e, SATB, org, 1933; Praise the Lord, O my soul (Ps ciii), SATB, orch, 1935; several hymn tunes

*c*50 songs, v, pf

Orch: A Passer By, rhapsody, after R. Bridges, op.36, 1910; Pan, rhapsody, 1912; Miniature Suite, pf, str qt/orch, 1920 [arr. for military band, 1920]; St John's Suite, small orch, 1921; Psalm of Adonis (after Theocritus), small orch, 1913; Sym [no.1], c, 1932

Chbr and solo: Epinikion (song of Victory), org, 1907; Str Qnt, D, 1907–8; Str Qt, C, 1914; Rhapsody on an Old English Tune ('Lazarus'), org, 1915 [arr. for str, 1922]; Suite, fl, pf, 1921; Sonata, g, vn, pf, 1925; Septet, va, wind qnt, hp, 1930; Pf Trio, 1931; Suite, pf, 1933

Arr. of works by Mozart, Purcell, Schubert

MSS at *GB-Cu*, *GB-Cjc* and *GB-Lcm*

Principal publishers: Curwen, OUP, Stainer & Bell

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A.J.B. Hutchings: 'The Music of Cyril Bradley Rootham', *MT*, lxxix (1938), 17–22
K. Shenton: 'Cyril Bradley Rootham', *British Music Society Journal*, vii (1985), 30–37
A.-M.H. Forbes: 'A Comparative Study of Folk Material in Opera: Bantock's *The Seal Woman* and Rootham's *The Two Sisters*', *MR*, li (1990), 95–115
J. Schaarwächter: 'Cyril Bradley Rootham', *British Music Society Newsletter*, no.71 (1996), 257–60

JÜRGEN SCHAARWÄCHTER

Root position. An arrangement of the notes of a chord in which the ROOT of the chord is the lowest-sounding note. *See also* INVERSION.

Rooy, Anton(ius Maria Josephus) van (*b* Rotterdam, 1 Jan 1870; *d* Munich, 28 Nov 1932). Dutch bass-baritone. He studied singing in Frankfurt with Julius Stockhausen, and made his début at Bayreuth in 1897, singing Wotan at

every festival until 1902, and adding the roles of Hans Sachs in 1899 and the Dutchman in 1901. His gifts were instantly recognized: he appeared at Covent Garden in the leading Wagner roles every year but one from 1898 to 1913, and at the Metropolitan every year but one from 1898 to 1908. Having consented to sing Amfortas in the unauthorized New York *Parsifal* of 1903, he was thenceforth banned at Bayreuth. He also took part in several non-Wagner operas, and in 1907 was John the Baptist in the American première of *Salome*. For over a decade he was the unchallenged leading exponent of all the leading Wagner roles, especially Wotan, Sachs and the Dutchman. Latterly he also sang at Frankfurt. He retired in 1913, and thereafter lived in Munich. Despite primitive studio technique, brief recorded excerpts from his leading roles allow us to glimpse the noble tone and grandeur of declamation that made him a supreme Wagner interpreter.

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DESMOND SHAWE-TAYLOR

Ropartz, Joseph Guy (Marie) [Guy-Ropartz, Joseph] (*b* Guingamp, Côtes du Nord [now Côtes d'Armor], 15 June 1864; *d* Lanloup, Côtes du Nord, 22 Nov 1955). French composer and conductor. Born into a family keenly interested in the arts, he showed a remarkable early talent for music and poetry. After attending the Jesuit college in Vannes, where he played various instruments in the school orchestra, he studied law, partly to be able to take care of his mother and partly out of respect for his father's memory. After graduating in 1885, he moved to Paris, where he enrolled at the Conservatoire and studied with Dubois and Massenet; in 1887 he began to take lessons with Franck. During his years in Paris up to 1892 he was also actively engaged in literature and poetry. In 1894 he was made director of the conservatory in Nancy, which achieved an unprecedented impact on the musical life of the city, above all through the concerts Ropartz regularly conducted. His success there led to his appointment as head of the Strasbourg Conservatoire in 1919. He retired in 1929 to his native Brittany where he continued to compose until 1950. He was highly regarded by such peers as Dukas, Schmitt and Honegger; Fauré praised his taste and craftsmanship.

If Ropartz was not a champion of modernism, he was equally an enemy of academicism, rejecting the idea that a creative artist could work according to a preconceived aesthetic dogma. Though he came under the influence of Franck and of French musicians such as Duparc early in his life, he was later able to forge a strong personal style. His harmony evolved from post-Wagnerian chromaticism towards a rich tonal and modal language in which the use of added 6ths or the juxtaposition of triads is fundamental to his mature style.

He always sought renewal within traditional structures. He was fond of the use of generative cells, of partial development of different ideas that ultimately reunite, and of modulations up or down a 3rd.

Ropartz's love of Brittany is expressed not so much through the routine exploitation of folk music but rather by means of an atmospheric evocation of place (as in his opera *Le pays*), by working with modal scales and colours (especially sensitive and successful in his chamber music) and by using unequal rhythms, displaced accents and polyrhythm. Ropartz published three volumes of poetry in his youth: *Adagiettos*, *Modes mineurs* and *Les nuances* (Paris, 1888–92).

WORKS
(*selective list*)

STAGE AND ORCHESTRAL

Stage: Pêcheur d'Islande (incid music, P. Loti and L. Tiercelin), 1891; Le pays (op, 3, after C. Le Goffic: L'Irlandaise), 1910; Oedipe à Colonne (incid music, Sophocles) (1914); Prélude dominical et 6 pièces à danser pour chaque jour de la semaine (ballet), 1929; L'indiscret (ballet, 1), 1931

Orch: La cloche des morts, 1887; Les landes, 1888; Dimanche breton, 1893; Sym. no.1 'sur un choral breton', a, 1894; Sym. no.2, f, 1900; Sym. no.3, E, chorus, orch, 1905; Pastorale et danses, ob, orch, 1907; Sym. no.4, C, 1910; A Marie endormie, 1911; La chasse du Prince Arthur, 1912; Soir sur les chaumes, 1913; Divertissement, 1915; Rapsodie, vc, orch, 1928; Conc., D, 1930; Sérénade champêtre, 1932; Bourrées bourbonnaises, 1939; Petite symphonie, chbr orch, 1943; Sym. no.5, G, 1944; Divertimento, 1947; Pastorales, 1950

CHAMBER AND SOLO INSTRUMENTAL

6 Str Qts: no.1, g, 1893; no.2, d, 1911; no.3, G, 1924; no.4, E, 1933; no.5, D, 1940; no.6, F, 1951

3 Sonatas, vn, pf: no.1, d, 1907; no.2, E, 1917; no.3, A, 1927

Other works: Sonata no.1, g, vc, pf, 1904; Musiques au jardin, pf, 1916; Pf Trio, 1918; Sonata no.2, a, vc, pf, 1918; Jeunes filles, pf, 1929; Sonatine, fl, pf, 1930; Str Trio, A (1938); other pieces for pf, org, wind ens

VOCAL

Ps cxxxvi, solo vv, chorus, orch, 1897; Messe en l'honneur de Ste Anne, chorus, org, 1921; Messe en l'honneur de Ste Odile, chorus, org, 1923; 6 chansons populaires du Bourbonnais, chorus, 1936; Nocturne, chorus, orch, 1938; Requiem, solo vv, chorus, orch, 1938; Ps cxxix, B, chorus, orch, 1941; several other pieces

Songs: 4 poèmes de l'intermezzo (H. Heine), 1v, pf, 1899; Veilles de départ (C. Guérin), 1v, pf, 1902; Odelettes (H. Régnier), 1v, pf, 1914; Les heures propices (L. Mercier), 1v, pf, 1927; many others

Principal publishers: Baudoux, Durand, Rouart-Lerolle, Salabert, Schola Cantorum

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with L. Tiercelin: *Le Parnasse breton contemporain* (Paris, 1889)
Notations artistiques (Paris, 1891)
Les concerts et le conservatoire de Nancy 1881–97 (Nancy, 1897)
Leçons d'harmonie données aux concours du conservatoire de Nancy (Nancy, 1902, 2/1925)
Leçons de solfège à changements de clés (Paris, 1903)
Vocalise-étude (Paris, 1907)
Ecole de style: soixante leçons de solfège à changements de clés (Paris, 1909–12)
Enseignement du solfège (Paris, 1926)
Ecole de style: petits exercices d'harmonie (Paris, 1930)

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F. Lamy: *Joseph Guy-Ropartz: l'homme et l'oeuvre* (Paris, 1948)
L. Kornprobst: *Joseph Guy-Ropartz* (Strasbourg, 1949)
E. Djemyl: *J. Guy-Ropartz* (Le Mans, 1967)
J.H. Maillard: 'Lettres inédites d'Eugène Ysaÿe à Guy Ropartz' *RBM*, xxv (1971), 98–102
I. Petitdemange: 'Les concerts symphoniques de Nancy sous la direction de Joseph Guy Ropartz' *Annales de l'Est*, i (1994), 3–34

YVES KRIER

Ropek, Jiří (*b* Prague, 1 June 1922). Czech organist. He studied the organ under Bedřich Wiedermann at the Prague Conservatory (1941–6) and at the Academy of Musical Arts (1946–50), simultaneously studying music at Prague University. He then worked as a postgraduate student at the Academy and as professor of organ playing at the Prague Conservatory. In addition to his concert appearances he is organist at St Jakub in Prague, where he frequently performs at his 'organ lessons'. As well as playing the works of early Czech composers (Černohorský, Seger, Brixi) and the standard organ repertory, he

specializes in the performance of works by French composers of the 19th and 20th centuries. His playing is remarkable for its plasticity of expression and inner tension; it is rich in timbre and highly musical. Ropek has performed several times in Great Britain, where he has made recordings, and has visited the former USSR and other European countries. In 1968 he gave two concerts in Mexico City during the Olympic Games. (P. Skála, ed. *Čeští koncertní umělci: instrumentalisté* [Czech concert artists: instrumentalists]) (Prague, 1983)

ALENA NĚMCOVÁ

Rorantists. Name given to members of the Capella Rorantistarum founded in Kraków in 1540. *See* KRAKÓW, §2.

Rorate chants. Czech chants and songs named after the introit for the fourth Sunday in Advent (*Rorate coeli*). In Czech 'Rorate' designates the votive masses sung in honour of the Blessed Virgin Mary during the early hours of the morning. In the second half of the 14th century sacred Latin songs (*cantiones*) were sung in Bohemia in celebration of the coming of Christ and were incorporated into the votive masses. A manuscript of 1410 (*CZ-Pnm* V B42) has the rubrics 'In adventu ad missam Rorate' before the song *Ave hierarchia coelestis*, and 'cancio in nativitate Christi ad primam missam ante introitum cantetur' preceding the Christmas song *Hodie Christus nasci voluit*. Early in the 15th century Jan Hus advocated the interpolation into the Mass of vernacular sacred songs (now in the Jistebnický Kancionál, *CZ-Pnm* II C7) and by the 16th century the Rorate were sung each day in Advent to Czech texts, as in the Utraquist graduals (such as *CZ-Pnm* V B5, I A17; *HK* II A44). A special manuscript, the Rorátník, was compiled by the literary societies, male cathedral choirs of the Utraquist congregations, containing the chants for the entire week (*CZ-Pu* XVII F45; *HK* II A11). The Rorate mass, derived from Gregorian chant with free melodic and textual troping and song interpolations, usually has the order: opening song, introductory antiphon and oratio, introit, Kyrie, gradual, alleluia, *prosa* (sequence), Patrem (Credo), Sanctus (optional) and the hymn to the Blessed Virgin Mary (optional) (*CZ-Bsa* G10/117). The dissemination of the Rorate chants and the influence of the literary societies led to the establishment in 1540 by Sigismund I of the Capella Rorantistarum, a chapel choir at Kraków that existed until 1872 (*see* KRAKÓW, §2). The Rorate are still sung in Bohemia today. The first printed edition of Rorate chants was edited by J.F. Pospissil (*Roráte neboli Weselé a radostné zpěwy adwentní*, Hradec Králové, 1823). Two cycles of chants are in the new Czech Catholic hymnbook *Kancionál* (Prague, 1971).

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JAROSLAV MRÁČEK/JIŘÍ SEHNAL

Rore, Cipriano de (*b* Ronse [Renaix], 1515/16; *d* Parma, 11–20 Sept 1565). South Netherlandish composer, active in Italy. De Rore was one of the most important composers of the middle decades of the 16th century. Although he lived to be only 49 years old, his music, particularly his Italian madrigals, underwent profound changes in style from his early to his late works. His innovations both in harmonic language and in texture created a dramatic style intensely expressive of the text and very important for later developments in the madrigal.

1. LIFE.

(i) Flanders and Italy, 1515/16–1546. De Rore's birthplace can now be established as Ronse (Renaix), a small town in Flanders, west of Brussels and at the linguistic border between Flemish and French-speaking areas (Cambier). The name de Rore (and variant forms de Rodere, Roere) can be found in Ronse documents from as early as *c*1400. It is a proper Flemish name, not a Latinized version like De Monte for Van den Berghe. The family used a coat of arms with crossed scythes within an oval frame; the composer used this as his seal and it is found on his memorial plaque in Parma. Cyprianus, a saint who was celebrated at St Hermes, the collegiate church in Ronse, was the namesake of a number of members of the family. A 1564 notarial document in Parma (Owens, 1976) identifies the composer's father as the late Celestinus. According to Cambier (1983, p.243) Cipriano was the son of Celestinus (*d* before 1564) and Barbara van Coppenolle; he had two brothers: Franciscus and Celestinus (1510–58). The 'Ciprianus de Rodere, Rotornacensis Celestini' found in the matriculation records for the University of Louvain in 1550 was not the composer, but the son of a cousin. The composer signed his own name 'Cipriano de Rore' when he was writing in Italian, and a Flemish document of 1558 refers to him as 'Cup[r]iaen De Rore'. During the 16th century he was often referred to simply by his first name, not infrequently modified by the adjective 'divino', or occasionally as Cipriano Rore (or the Latinized Ciprianus Rorus).

No evidence about de Rore's early musical training has surfaced. Cambier and others have speculated that he could have been in the retinue of the young Margaret of Parma. Meier (1969, pp.103–05) argued that a phrase in *Alma real, se come fida stella*, a madrigal de Rore composed in her honour, probably in 1559, suggested a long-standing connection with her. Margaret, an illegitimate daughter of Charles V, was born in Oudenaarde, just 6 km from Ronse. In 1533 she traveled to Italy and took up residence in Naples, and three years later married Alessandro de' Medici; it is not impossible that the young Cipriano could have been in her entourage. The precise date of his arrival in Italy is unknown. Ever since Caffi's claim that de Rore had been a singer at S Marco, a Venetian sojurn in the 1530s and early 1540s has been assumed, but there is no evidence to support the claim.

De Rore is usually described as a pupil of Willaert's, though the evidence is scanty. Paolo Vergelli's dedication of the Scotto edition of the composer's third book of

madrigals to Gottardo Occagna (1548[9]) includes the phrase 'con alcuni [madrigali] del divinissimo Adriano Villaerth, et de altri suoi discepoli' and he is again referred to as Willaert's disciple on the title page of *Fantasie, et recerchari a tre voci* (1549[34]). 'Discepolo' may, however, simply mean 'a follower of Willaert's practice' (Feldman, 1995, p.xxviii). (It is worth noting that the two composers' three-voice settings of *Regina caeli* in that print use identical tenors.) Whatever the nature of his relations with Willaert, he had clear connections with the group of musicians and composers that Lewis has described as the 'Willaert circle'.

The earliest secure evidence of de Rore's whereabouts in Italy are letters preserved in the Strozzi correspondence. A letter of 3 November 1542 indicates that he was living in Brescia, and that he had been in Venice as a visitor (not as a resident); he was still living in Brescia on 16 April 1545. The nature of de Rore's employment in Brescia remains to be discovered. The Strozzi correspondence reveals an active exchange of the latest compositions in manuscript by Ruberto Strozzi and Neri Capponi, Florentine exiles living in Venice and closely associated with Willaert. Both Capponi and Strozzi commissioned music from de Rore, and the composer's relationship with Strozzi continued until as late as 1546, when he paid de Rore at the rate of 5 scudi per 'canzoni'.

De Rore seems to have sought employment at an Italian court, probably in the early 1540s. His secular motet for Cardinal Ippolito II d'Este, *O qui populos*, contains the plea 'Cypriam gentem suscipe quaeso'. He also had connections with Guidubaldo della Rovere, Duke of Urbino, for whom he composed *Cantiamo lieti* and with Cristoforo Madruzzo, Cardinal of Trent, dedicatee of *Quis tuos presul*. From this period dates the six-voice motet on the text of the prodigal son newly appreciative



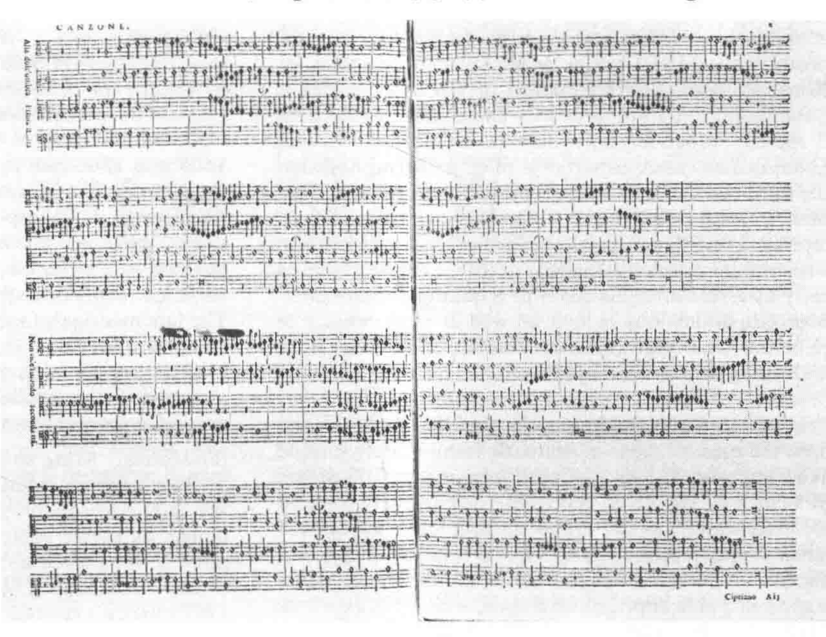
1. *Cipriano de Rore: portrait by an unknown artist (Kunsthistorisches Museum, Vienna)*

of his father's generosity, *Nunc cognovi, Domine*; addressed to an unknown patron, this piece has the witty ostinato 'Fac me sicut unum ex mercenariis tuis'. These dedications, combined with evidence of the avid desire by Capponi and Strozzi to acquire his latest madrigals and motets, provide a clear picture of a composer rapidly gaining renown in the court and aristocratic circles of central and northern Italy. These early years in Italy were extremely productive, at least to judge from the number of compositions published in the years 1542–6: 27 or about half of his motets (including secular Latin-texted compositions) and 29 or about one-third of his Italian madrigals.

(ii) Ferrara, 1546–59. The first records of employment in Italy are salary payments as *maestro di cappella* at the court of Duke Ercole II d'Este in Ferrara, one of the leading musical and artistic centres of Italy. De Rore received his first payment on 6 May 1546 (there is no evidence to support the claim that he could have begun in 1545). Particularly given the apparent lack of employment prior to 1546, his appointment as director of one of Italy's most important musical establishments is astonishing. He was then 30 years old, and at the beginning of a decade of even greater productivity. He remained in Ferrara, more or less continuously from 1546 until early 1558.

The years in Ferrara, especially the decade between 1547 and 1557, saw the publication or composition of 107 pieces, more than half of the music he composed during his life. Not surprisingly, a significant number of compositions are specifically Ferrarese in one way or another. These include two masses in honor of Duke Ercole II d'Este; a chanson (*En voz adieux*) celebrating the wedding of Anna d'Este in 1548; a motet (*Hesperiae cum laeta*) on a text by Ferrarese poet and diplomat Girolamo Faletti, describing a painting by Girolamo Carpi of Anna portrayed as Venus (Lowinsky); and three compositions concerning the unauthorized departure of Prince Alfonso for France in 1552 and his return in 1554 (*Calami sonum ferentes*, *Volgi'l tuo corso*, *Quando lasciaste signor*). Two madrigals were used in plays written by Giraldi Cinzio. Also striking are the number and character of his settings drawn from Ariosto's *Orlando furioso*, which artfully invoke the local tradition of improvised recitation of *ottave* (Haar, 1990). His daring chromatic experiments in *Calami sonum ferentes*, written for four bass voices, and published by Lassus together with one of his own experiments, fit in with the Ferrarese passion for chromaticism displayed by Vicentino, Manara, Fiesco and others.

In 1556 Ercole awarded de Rore a benefice, describing him as 'homo molto virtuoso e da bene, mio servitore da molti anni'. But the composer had trouble collecting the income, which in any case was paltry compared to that received by his colleague Francesco dalla Viola. One of a Ferrarese family whose members had been serving as musicians at the Este court for at least three generations, dalla Viola seems to have been a rival and far better connected with the future Duke Alfonso II. During Cipriano's final three years in Ferrara, dalla Viola as well as Prince Alfonso were obsessed with the publication of Willaert's *Musica nova*, the first copies of which finally appeared in Autumn 1558 (Owens and Agee). It is remarkable that a composer of the stature of Cipriano de Rore did not inspire a comparable initiative in Ferrara.



2. First stanza of 'Alla dolce ombra', in score, from 'Tutti i madrigali di Cipriano di Rore a quattro voci' (Venice: Angelo Gardano, 1577)

De Rore was absent from Ferrara, with permission from Duke Ercole, for nine months in 1558 (March to November). During his trip north to Flanders, where he arrived on 1 May, he stopped in Munich, possibly to assist with preparations of a manuscript of his motets (*D-Mbs*). Commissioned by Duke Albrecht V, this luxurious illuminated manuscript contains a folio-sized portrait of the composer. The manuscript was a regal tribute, but unlike Willaert's *Musica nova*, whose many surviving copies attest both to a large print run and an eager buying public, it was an artifact designed for an elite few.

A legal document from 18 September 1558 places de Rore in his native Ronse, assisting his sister-in-law Hermine Bauwens following the death of his brother Celestinus. By 24 September he was in Antwerp, and by December of that year he was back in Ferrara. In July 1559 he received permission to leave his position at the Este court, and once again traveled to Flanders. If his letter of 13 October 1559 is to be taken at face value, he intended to retire from court service.

During his decade in Ferrara de Rore's reputation became European in scope. He composed music for the elite of Europe: Charles V; Lamoral, Count of Egmont; Cardinal Antoine Perrenot de Granvelle; Wolfgang Engelbert I von Auersperg; and Albrecht V, Duke of Bavaria, to whom, in January 1559 he sent a New Year's gift, described as a psalm. This may have been *Beati omnes* (Lowinsky), *Donec gratus eram tibi* (Owens, 1978), or *Exspectans exspectavi* (preserved in *D-Mbs* 20).

(iii) Last years, 1559–65. When de Rore returned to Flanders in 1559 he found his town burnt: a result of the Wars of Independence. The phrase 'rovinati' in his letter, usually thought to mean that his family had lost everything, seems to describe the chaos caused by the war (his sister-in-law was wealthy enough to lend considerable sums for rebuilding the church in Ronse). After the death of Ercole II, de Rore offered his services to Duke Alfonso, in tones that scholars have long noted seemed inappropriate (returning to court service meant taking up the yoke), but the Duke had already hired Francesco dalla Viola. Correspondence with Cardinal Granvelle shows that de Rore was living in Antwerp in 1560, and after weighing offers both in Flanders and abroad, he entered Farnese service. In November he left for Parma, traveling by way of Paris.

The Farnese court in Parma, established only 20 years earlier by Pope Paul III, must have been disappointing; there are various indications that de Rore was looking for employment elsewhere: in June 1563 he sought permission to move to Willaert's position at S Marco in Venice; a document from the Mantuan archives (Sherr) indicates that Duke Guglielmo Gonzaga was considering hiring de Rore; and there is also further correspondence from this time between de Rore and the court in Urbino as well. In the end, the move to Venice did not work out, according to de Rore himself, because of administrative difficulties caused by the division of the chapel into two choirs. He returned to Parma in 1564 and died there a little more than a year later, of unknown causes. His final years saw a drop in productivity: 27 compositions (mostly madrigals), though he continued to compose on commission, including a mass for Archduke Ferdinand II of Tirol, a motet for Guidubaldo della Rovere and music for the wedding of Alessandro Farnese and Maria of Portugal.

2. WORKS. Cipriano de Rore was first and foremost a composer of madrigals. He composed a smaller but not insubstantial number of motets, as well as Latin-texted secular compositions, some of which were published in madrigal books. He also composed a handful of chansons, Masses and other liturgical compositions.

(i) Madrigals. De Rore composed some 107 madrigals. Most of them appeared in the seven madrigal books that bore his name (five for five voices, two for four), while others were published in anthologies. Only two of these seven were devoted exclusively to de Rore's music; the rest were anthologies. In contrast to the previous generation of madrigal composers, when four-voice texture was the norm, most of his madrigals are for five voices.

The works pose some problems of attribution. Four madrigals previously attributed to de Rore can be shown to be by other composers: *Quando lieta sperai* is almost

certainly by Morales and three works published in the posthumous 1565[18] are by Marc'Antonio Ingegneri, de Rore's student. The attribution of ten more pieces is questionable on grounds of style and source distribution. *A che con nuovo laccio*, which was included along with *Quando lieta sperai* as part of a 'filler' gathering added to the third book of madrigals, is probably not by him. Two others, *Deh hor foss'io* and *Volgend'al ciel*, from a Scotto reprint (1562[21]), can be challenged on stylistic grounds. The remaining seven all appear in sources dating from as early as a year after his death to a quarter-century later. Most are anomalous in style as well as in the choice of clefs and tonal type (the combination of clef, signature and final), which are important clues of compositional practice.

It is a commonplace of music history that de Rore burst onto the musical scene in dramatic fashion, fully formed as a composer, with his *Madrigali a cinque voci*, published in Venice by Girolamo Scotto in 1542 (usually referred to, inaccurately, as the *Primo libro*, a name it acquired when it was reprinted in 1544 and retained during the many subsequent editions). One of the first single-composer publications of madrigals, it presents a distinctively Venetian take on the madrigal, marked by a preference for setting sonnets, Petrarch's above all, and by the use of the lofty imitative polyphony that had heretofore been associated with motet composition (Beck; Feldman). The madrigal is thus imbued with a far different spirit than the essentially chanson-like, largely homophonic style of the generation of Verdelot in Rome and Florence.

Although it has been generally accepted that de Rore's early madrigals were strongly influenced by (and indistinguishable from) Willaert, there are significant differences in their styles, in their choice of texts, and especially in their harmonic palettes. Already in his first book de Rore achieved a distinctive voice, which Feldman, in a felicitous analogy, describes as 'Dantean' in contrast to Willaert's more balanced, 'Petrarchan' approach (1994, p.263). De Rore also explored the expanded rhythmic possibilities afforded by the use of C mensuration leading to smaller rhythmic values that 'blackened' the page ('note nere' or 'madrigali cromatici,' as later editions of the book were called). De Rore also set himself apart from Willaert in his decision to organize his 1542 collection in modal order. This was the first instance of a modally-ordered single-composer print; the organization indicates the composer's involvement in the book's publication. The imaginative use of a system of modality whose connections to polyphonic music de Rore was himself instrumental in establishing must have been astonishing to musicians encountering his 1542 print for the first time. Not all of his early madrigals – which might be described as consisting of madrigals published in or before 1550 – are dark, however. His setting of *Anchor che co'l partir*, on a text traditionally ascribed to Alfonso d'Avalos (but this ascription has been challenged by Haar, 1990), participates in the traditional madrigalian topos of death as sexual release. This madrigal achieved extraordinary popularity.

De Rore's style seems to have undergone dramatic change during the 1550s. There was a near total hiatus in publishing between 1550 and 1557 (the exceptions are experimental chromatic *Calami sonum ferentes*, 1555, and the conservative Vespers music of 1554). A change in style at this time is heralded by a change in his poetic sources: he set Petrarch only once after 1550 (as opposed to 38 times in 1550 or earlier), and not at all after 1557. His use of melodic and harmonic language changed as well, indeed many of the madrigals published between 1557 and 1566 (the year after his death) would later be singled out by Giovanni di Bardi and Giulio Cesare Monteverdi as examples of the origins of the *seconda pratica*. No longer did he present his madrigals in modally ordered sets; he seems to have favoured tonal types that could not easily fit traditional modal categories (Owens). The late madrigals (and some of the Latin-texted secular compositions) frequently employ a transparent texture, a kind of supple homophony that can be renotated as monody (Palisca), and text expression is increasingly dependent upon harmonic language.

(ii) Motets. More so than with the madrigals, study of de Rore's motets is hindered by problems of attribution. We can be reasonably certain that de Rore composed 53 motets on sacred subjects, 51 of which are extant. This number is considerably smaller than that reported in earlier scholarship (Owens, 1978; Johnson, 1954, 1963, 1980) for two reasons. First, Blackburn's discovery that all but one of the eight motets in the manuscript Treviso 29 were in fact contrafacta of surviving motets reduces the number by seven. Second, it is now possible to take a stronger stand on issues of authenticity based on considerations of style, the nature of the sources, and above all, de Rore's distinctive patterns in his choice of clefs and tonal type. Thus, 18 motets included in the *Complete Works* can be regarded as either definitely or probably not by de Rore. Six were composed by an unknown 'Ziprianus' (possibly Cipriano de Soto); seven were first published under de Rore's name for the first time only in 1595, in a problematic print issued by Angelo Gardano; three others were attributed to him only after his death; and two motets published in 1549 became associated with de Rore through mistakes in the print transmission (*Clambat autem mulier* is by Morales; *Virtute magna* remains anonymous). Most of these pieces are uncharacteristic of his style, but even more telling is that most employ combinations of clefs or tonal types not represented elsewhere among his securely attributed works.

Establishing a chronology of the motets is difficult. Evidence suggests that he composed approximately half of the motets, and possibly more, during the 1540s or earlier; none of the motets can be securely dated after 1560 (although we know that he sent Guidubaldo della Rovere an unnamed motet 'produto di novo' in 1564). We are hampered in understanding the impetus behind the composition of the early motets by not knowing anything about de Rore's employment before his appointment in Ferrara, and there has not yet been any attempt to match specific texts with particular liturgies.

De Rore's motets have not been preserved in a nicely chronological set of publications. He seems to have supervised the publication of just one volume, the 1545 *Moteti*, which, like his five-voice madrigals of 1542, is ordered by mode. An earlier 'libro primo' published by Gardano (1544) was in fact an anthology containing only seven of de Rore's motets. The only other extant prints published during his lifetime are an anthology called the 'Terzo Libro' (1549[8]) and the two books of four-voice motets for equal voices (1563[3–4]), all but one of which can be found in an earlier manuscript.

In addition to the prints, there are three important manuscripts of his motets. The great illuminated manuscript commissioned by Duke Albrecht V and completed in 1559 (*D-Mbs*) contains 26 motets for four to eight voices. Two sets of partbooks (in *I-MOe*) are copied in upright quarto in a hand and format that probably imitates Willaert's *Musica Nova* (1559). These two manuscripts, which are thought to date from about 1560, are elegantly bound and originated at the Este court in Ferrara. The date of composition of the motets from these manuscripts is uncertain; some probably date to the 1540s.

Various kinds of evidence suggest that one or more motet prints has not survived. A number of motets from the Ferrarese and Munich manuscripts turn up in late prints or manuscripts (Treviso, Bourdeney) that cannot have used the court manuscripts as their source. The absence of a 'Libro secondo' and several suggestive entries in early inventories make the hypothesis of lost prints plausible.

A thorough study of de Rore's style remains to be done and the task is hindered by the uncertain chronology of his works. Most of his demonstrably early motets use the prevailing texture of imitative polyphony throughout. The style found in many works, of textures combining both polyphonic and chordal passages, may represent a stylistic development of the 1550s. And it is possible to distinguish a spare, quasi-chordal late style, analogous to developments in the madrigal and mass. Further study of stylistic features such as the use of repeated musical material and the degree of compactness in the construction of imitative points would doubtless aid in the establishment of chronology.

De Rore set relatively few texts that could be described as liturgical (eight antiphons and five responsories), of which all are early and exclusively polyphonic in texture. Many later texts are drawn from the Bible, most as direct excerpts though some as composites. And in these de Rore shows a preference for dramatic texts. As in his madrigals, de Rore's preferred ensemble was for five voices, the majority of which employ low clefs or low equal voices. The six- and seven-voice pieces are the special, large-scale antiphon settings employing two or three voices in canon that frame the Munich manuscript: *Descendi* at the beginning, *Hodie Christus natus es*, *Ave regina caelorum*, and *Quem vidistis* at the end. The other two six-voice pieces both have ostinatos. The nine four-voice motets look as though they were composed as a group: they are all *voci pari*.

(iii) Masses and other liturgical works. De Rore composed very few masses, compared, for example, to Palestrina or Lassus. This small output surely reflects the conditions of his employment, which called primarily for compositions in other genres. The earliest mass, *Missa Vous ne l'aurez pas*, is of doubtful attribution. Based on an unidentified model, possibly a lost Josquin six-voice chanson or a reworking by Willaert, it occurs in only one source, Scotto's 1555 edition of Jachet masses (1555[1]), as 'a voci pari' and 'vus ne larez'. It is incomplete, lacking part of the Sanctus and Agnus, and seems to have been included to fill out the print. The rest of his masses have strong links (either through documentary or source evidence) to three major patrons who commissioned and collected his music: Ercole II d'Este, Duke of Ferrara; Albrecht V, Duke of Bavaria; and Ferdinand II, Archduke of Tirol.

Two extraordinary masses securely date from the period of his tenure in Ferrara (1546–59), probably from the mid-1550s. These are the two masses composed in honour of Duke Ercole: the five-voice *Missa Vivat felix Hercules* and the seven-voice *Missa Praeter rerum seriem*. In both masses, de Rore acknowledged his status as *maestro di cappella* at the court of Ferrara and thus as inheritor of the position held by his great predecessor, Josquin des Prez. He paid double homage to his patron and to Josquin himself, while at the same time, through artistic means, seeking to surpass Josquin. *Missa Vivat felix Hercules* employs a cantus firmus that is a *soggetto cavato dalle vocali*, like Josquin's mass for Ercole I, *Missa Hercules dux Ferrariae*. *Missa Praeter rerum seriem* takes as its model the motet by Josquin, and adds a chant-based cantus firmus, 'Hercules secundus dux Ferrariae quartus vivit et vivet'. With these masses, revealing his command of traditional compositional techniques that were becoming increasingly irrelevant, he declared himself part of the great tradition of Franco-Flemish polyphony and an astute observer of historical traditions of musical style.

De Rore's other two masses are both written in the transparent chordal style typical of his late music and probably date from the late 1550s or later. Both are five-voice imitation masses based on chansons: *Missa a note negre*, based on de Rore's own chanson *Tout ce qu'on peut en elle voir* (published in 1557); and *Missa Doulce memoire*, based on the popular (and frequently reworked) chanson by Pierre Sandrin.

Although most of de Rore's masses remained unpublished, they achieved considerable renown. Duke Albrecht V of Bavaria seems to have been genuinely interested in collecting his music. Three of de Rore's five masses were copied into manuscripts for Munich in the 1550s, and the duke knew de Rore's music well enough to ask for a copy of *Missa Praeter rerum seriem* by name in 1557. His comments about the music, in the letter he sent thanking Duke Ercole for having sent the mass, are extraordinary in their appreciation for de Rore and for Ercole as his patron. Even after his death, de Rore's masses continued to have a place of honour in the Munich court; according to Troiano, two of de Rore's masses, one for six voices and one for seven, were performed during the wedding festivitites in 1568 for Albrecht's son, the future Duke Wilhelm V; neither of these appears to survive. Archduke Ferdinand II of Tirol commissioned a mass from de Rore in November 1564. From the letters of the Venetian Francesco della Torre, who served as intermediary, we learn of the progress of the composition. By 20 January 1565 the Kyrie and Gloria had been composed and performed for a private audience, and de Rore reported that the mass was almost finished, and on 7 April della Torre reported that the mass was ready to be sent. The most likely candidate among de Rore's surviving masses is *Missa Doulce memoire*. De Rore's masses, which he seems to have composed primarily if not exclusively on commission from or in honour of individual patrons, reflect clear shifts in his style, or compositional agenda, during the brief decades of his compositional activity.

De Rore composed little other liturgical music. A print from 1554 contains a *Magnificat* and a set of psalms for the second Vespers on Christmas, written in conventional alternatim style. An additional *Magnificat* survives only

in manuscript. He may be author of a setting of the Passion according to St. John, published in 1557.

(iv) The printing of de Rore's music. De Rore's early maturity as a composer coincided with the flowering of music printing in Venice, where two printers, Antonio Gardano and Girolamo Scotto, would between them publish nearly one thousand music titles between the late 1530s and the early 1570s. He thus had an opportunity to establish his reputation not available to composers even a few years earlier (compare the publication history for Verdelot, Arcadelt or the young Willaert).

De Rore began publishing not in an anthology, but rather with a book devoted exclusively to his madrigals, one of only three such volumes that he would publish during his lifetime. It is unusual that he did not seek to defray the costs by dedicating this book (or any others) to a patron, the normal means for subvening publication. De Rore worked with the printer Girolamo Scotto for his 1542 book, but then switched to the firm of Antonio Gardano for the publication of his second single-author print, the 1545 motets. This time he obtained a privilege from the Venetian government to protect his rights (though this did not stop Scotto, who published his own edition in the same year, getting around the privilege by omitting the name of city and printer from its title page). His third and final single-volume publication, the 1550 First Book of four-voice madrigals, was with the Ferrarese firm of Buglhat and Hücher. Like the other two, this volume was modally organized, though not numerically ordered. With no Venetian privilege to protect this volume, it went through at least 13 editions, a number that begins to approach Arcadelt's *Primo libro* as a best-seller.

The choice of three different printers to publish his music suggests a dissatisfaction with the music publishing industry. For their part, the printers were trying to satisfy or take advantage of the strong market for de Rore's music. It is striking that the rest of his music appeared in anthologies, publications financed by the publisher/printer as a money-making venture. Gardano's so-called Libro secondo literally capitalizes on his name: 'DI CIPRIANO IL SECONDO LIBRO DE MADREGALI A CINQUE VOICI INSIEME ALCUNI DI M. ADRIANO ET ALTRI AUTORI A MISURA COMUNE NOVAMENTE POSTI IN LUCE' (though only eight of the 27 madrigals in the print are actually by de Rore).

The publication of de Rore's music in publisher-sponsored anthologies meant that the publishers/printers frequently had to make do with whatever copies they could get their hands on, rather than being able to work directly with the composer. For example, the motets that Gardano brought out in a 1544 anthology appeared in more definitive form in de Rore's own 1545 publication (Lewis, 1985–6). The most notorious example concerns the publication of the third book of five-voice madrigals (1548). Lewis (1985–6) has shown that Scotto issued the title first, with only six of the eleven stanze from Petrarch's Vergine canzone. The dedication to Gottardo Occagna by Paolo Vergelli indicates the struggle to obtain Cipriano's music: 'Knowing your diligence and hard work in these past days to obtain those Vergine, composed some months ago by the very excellent musico Cipriano Rore'. Gardano's edition, also with just six stanze, has a dedication in some copies from Gardano to Giovanni della Casa describing the music as 'nuova, rara, e bella'. Both printers issued the remaining stanze, probably in 1549, as a supplemental gathering found in some copies of the 1548 editions. But the definitive version of the music was not published until Gardano's 1552 edition. De Rore's efforts to keep his music from circulating indiscriminately are clear from Bonagionta's dedication to the posthumous *Le vive fiamme* (with its defiant title suggesting musical, if not physical immortality): '... thanks to the great familiarity and the friendly relationship which for a long time united me with the excellent musician M. Cipriano Rore, he kindly shared with me some of his most beautiful four- and five-voice madrigals with the request that I keep them close by me, so that his works might not fall so easily into the hands of everyone who would like to make them public'.

After 1550, de Rore's madrigal prints consisted of just two significant anthologies from 1557 (the fourth book of five-voice madrigals and the second book for four-voices), and two posthumous anthologies (the fifth book in 1565 and *Le vive fiamme* in 1566). Single works are scattered in various anthologies.

3. SIGNIFICANCE AND REPUTATION. The central problem still facing scholars is to explain why this composer was thought so highly of both in his own lifetime and in the half-century following his death. Evidence of this esteem is not hard to find. Over and over again he is called 'il divino Cipriano', surely not a tribute given lightly. His music would continue to be republished for four decades after his death in posthumous complete works editions, like the Phalese (1573) and Gardano (1595) collections of motets or the extraordinary publications of the complete four-voice madrigals in score (1577; fig.2); many of the madrigal books were republished in the 1590s. His music was also strongly represented in several of the large manuscript score anthologies from the second half of the century (Tarasconi, Bourdeney). A whole raft of composers claimed to have studied with him; the details of his influence on composers of the succeeding generations (for example, Giaches de Wert, Luca Marenzio, Luzzasco Luzzaschi, and Orlando di Lasso) is still not well understood.

One answer is that his music was multi-faceted and could appeal to several different compositional agendas at the end of the 16th century. Monteverdi, whose brother referred to de Rore as 'il primo rinovatore' of the 'seconda pratica' (usually translated in English as 'founder of the Second Practice'), found in his music the use of harmonic devices to illustrate the text both locally in terms of counterpoint and at the higher level of tonal organization (for example, *Da le belle contrade*). Giovanni di Bardi, taken as representative of Florentine initiatives in (re)discovering the capabilities of music for dramatic purposes, could find, sometimes in the same pieces that Monteverdi would later cite, examples of a supple, speechlike texture that allowed the words to be heard clearly. And the conservative Artusi could also cite him as an excellent example of the *prima pratica*. He was also credited with a series of 'firsts': to exploite the rhythmic possibilities of the new *note nere* notation; to publish a collection in modal order, and then to write in ways that seem to deny the modal system; to set the eleven-stanza *Vergine* canzone, an unusually long composition for the time; to move from the prevailing imitative style to a newly transparent homophony; to focus on the drama inherent in texts, many of which are speeches, almost like

mini-scenes; to use harmony to portray the power of Petrarch's darker side.

WORKS

Printed works except anthologies published in Venice unless otherwise stated

Edition: *Cipriano de Rore: Opera omnia*, ed. B. Meier, CMM, xiv (1959–77) [M]

MADRIGALS

I madrigali, 5vv (1542, enlarged 2/1544 as Il primo libro de madregali cromatici) [1542; 2/1544]
Il secondo libro de madregali, 5vv (1544^{17}) [1544^{17}]
Il terzo libro di madrigali, 5vv (1548^{9}, supp. 1549) [1548^{9}; 1549a]
Musica ... sopra le stanze del Petrarcha ... libro terzo, 5vv (1548^{10}, supp. 1549) [1548^{10}; 1549]
Il primo libro de madrigali, 4vv (Ferrara, 1550) [1550]
Il quarto libro d'i madregali, 5vv (1557^{23}) [1557^{23}]
Il secondo libro de madregali, 4vv (1557^{24}) [1557^{24}]
Li madrigali libro quarto, 5vv (1562^{21}) [1562^{21}]
Le vive fiamme de' vaghi e dilettevoli madrigali, 4, 5vv (1565^{18}) [1565^{18}]
Il quinto libro de madrigali, 5vv (1566^{17}) [1566^{17}]
Works in 1547^{14}, 1548^{7}, 1549^{34}, 1560^{23}, 1561^{15}, 1564^{16}, 1565^{8}, 1566^{2}, 1568^{13}, 1570^{5}

Alcun non può saper (Ariosto), 5vv, 1557^{23}; M iv, 87
Alla dolce ombra (Petrarch), 4vv, 1550; M iv, 7
Alma real, se come fida stella, 5vv, 1565^{18}; M v, 83
Alma Susanna, 5vv, 1565^{18}; M v, 49
Altiero sasso (F.M. Molza), 5vv, 1542; M ii, 25
Amor ben mi credevo, 4vv, 1550; M iv, 28
Amor che t'ho fatt'io, 5vv, 1565^{18}; M v, 71
Amor che vedi (2p Ben veggio di lontano) (Petrarch), 5vv, 1542; M ii, 87
Amor se così dolce, 8vv, 1557^{23}; M iv, 120
Anchor che col partire (?A. d'Avalos), 4vv, 1547^{14}; M iv, 31
Beato mi direi, 4vv, 1557^{24}; M iv, 64
Ben qui si mostra il ciel, 4vv, 1561^{15}; M v, 1
Ben si conviene a voi, 5vv, 1542; M ii, 93
Candido e vago fiore, 5vv, 1565^{18}; M v, 74
Cantai mentre ch'i arsi (G. Brevio), 5vv, 1542; M ii, 1
Cantiamo lieti, 5vv, 1544^{17}; M ii, 108
Chi con eterna legge, 4vv, 1548^{7}; M iv, 51
Chi non sa, 4vv, 1557^{24}; M iv, 58
Chi viol veder quantunque (2p Vedrà, s'arriva) (Petrarch), 5vv, 1542; M ii, 69
Come la notte (Ariosto), 5vv, 1557^{23}; M iv, 93
Com'havran fin, 4vv, 1547^{14}; M iv, 34
Convien ch'ovunque (Ariosto), 5vv, 1566^{17}; M v, 108
Da le belle contrade, 5vv, 1566^{17}; M v, 96
Da l'estrem'orizonte, 5vv, 1565^{18}; M v, 53
Da quei bei lumi (G. Brevio), 5vv, 1542; M ii, 100
Datemi pace (Petrarch), 4vv, 1557^{24}; M iv, 73
Deh, se ti strinse, amore, 5vv, 1544^{17}; M ii, 143
Di tempo in tempo (Petrarch), 4vv, 1550; M iv, 36
Di virtu di costumi (2p Così'l mio stil), 5vv, 1557^{23}; M iv, 100
Donna ch'ornata sete, 4vv, 1550; M iv, 39
Era il bel viso (2p E ne la face) (Ariosto), 4vv, 1561^{15}; M v, 3
Far potess'io vendetta (2p Così gli afflitti) (Petrarch), 5vv, 1542; M ii, 81
Felice sei, Trevigi, 4vv, 1565^{18}; M v, 12
Fera gentil (2p Perchè si stretto è'l nodo), 5vv, 1565^{18}; M v, 43
Fontana di dolore (Petrarch), 4vv, 1557^{24}; M iv, 70
Fu forse un tempo (2p Ogni mio ben) (Petrarch), 5vv, 1544^{17}; M ii, 137
Gravi pene in amor (2p Io dico e dissi) (Ariosto), 3vv, 1549^{34}; M iv, 1
Hor che l'aria (2p Sol nel mio petto), 5vv, 1542; M ii, 96
Hor che'l ciel (2p Così sol d'una chiara fonte) (Petrarch), 5vv, 1542; M ii, 4
Il desiderio, 4vv, 1566^{2}; M v, 23
Il mal mi preme (2p Ben ch'i non sia) (Petrarch), 5vv, 1542; M ii, 44
I mi vivea (2p O natura, pietosa) (Petrarch), 5vv, 1544^{17}; M ii, 126
Io canterei d'amor (Petrarch), 4vv, 1550; M iv, 19
Io credea che'l morire, 4vv, 1550; M iv, 33
Ite rime dolenti (2p E se qualche pietà), 5vv, 1548^{10}; M iii, 80
La bella Greca, 5vv, 1557^{23}; M iv, 82
La bella netta ignuda, 4vv, 1548^{7}; M iv, 21
La giustitia immortale (G. Cinzio), 4vv, 1548^{7}; M iv, 26
L'alto signor (2p L'una piagh'arde) (Petrarch), 6vv, 1557^{23}; M iv, 113
Lasso che mal accorto (Petrarch), 5vv, 1548^{9}; M iii, 41
L'augel sacro di Giove (2p Ondi'il bel nome vostro), 5vv, 1548^{10}; M iii, 76
La vita fugge (2p Tornami avanti) (Petrarch), 5vv, 1542; M ii, 34
L'inconstantia che seco han (Giraldi Cinzio), 4vv, 1548^{7}; M iv, 46
L'ineffabil bonta (Ariosto), 5vv, 1557^{23}; M iv, 105
Madonn'hormai (A. Molino), 4vv, 1564^{16}; ed. S. Cisilino, Celebri raccolte musicali venete del Cinquecento, i (Padua, 1974); M v, 7
Mentre la prima mia novella etade, 4vv, 1557^{24}; M iv, 76
Mentre lumi maggior, 5vv, 1566^{17}; M v, 92
Mia benigna fortuna (2p Crudele acerba) (Petrarch), 4vv, 1557^{24}; M iv, 79
Ne l'aria in questi dì, 4vv, 1568^{13}; M v, 26
Non è ch'il duol, 4vv, 1550; M iv, 23
Non è lasso martire (F. Spiro), 5vv, 1566^{17}; M v, 105
Non gemme non fin' oro, 4vv, 1550; M iv, 44
O dolci sguardi (2p E se talhor) (Petrarch), 5vv, 1544^{17}; M ii, 121
O morte, eterno fin (G. Brevio), 5vv, 1557^{23}; M iv, 84
O santo fior felice, 5vv, 1566^{17}; M v, 115
O sonno (G. della Casa), 4vv, 1557^{24}; M iv, 66
O voi che sotto l'amoroso insegne (2p Si dirà poi ciascun) (Guidiccioni), 5vv, 1560^{23}; M v, 34
Padre del ciel (2p Hor volge, Signor) (Petrarch), 5vv, 1544^{17}; M ii, 132
Per mezz'i boschi (2p Parmi d'udirla) (Petrarch), 5vv, 1542; M ii, 51
Perseguendomi amor (2p Io dicea franio cor) (Petrarch), 5vv, 1542; M ii, 62
Poggiand'al ciel (2p Tal si trova), 5vv, 1542; M ii, 9
Poi che m'invita Amore (2p E se pur mi mantiene), 5vv, 1565^{18}; M v, 78
Pommi ov'il sol (Petrarch), 5vv, 1548^{10}; M iii, 68
Qual donn'attende (2p Ivi'l parlar) (Petrarch), 5vv, 1548^{9}; M iii, 52
Qual'è più grand'o amore, 4vv, 1550; M iv, 49
Qualhor rivolgo il basso (2p Ma pur in te sperar), 5vv, 1566^{17}; M v, 99
Quand'io son tutto volto (2p Così davanti ai colpi) (Petrarch), 5vv, 1542; M ii, 14
Quand'io veggio (2p Poscia in pensar), 5vv, 1548^{10}; M iii, 72
Quand fra l'altre donne (2p Io benedico 'l loco) (Petrarch), 5vv, 1548^{9}; M iii, 64
Quando signor lasciaste (2p Ma poi che vostr'altezza) (Giraldi Cintio), 5vv, 1557^{23}; M iv, 96
Quanto più m'avicino (2p Perchè con lui cadrà) (Petrarch), 5vv, 1542; M ii, 56
Quel foco che tanti anni, 4vv, 1547^{14}; M iv, 52
Quel sempre acerbo (2p L'atto d'ogni gentil pietate) (Petrarch), 5vv, 1542; M ii, 72
Quel vago impallidir (2p Conobbi allhor) (Petrarch), 5vv, 1548^{9}; M iii, 48
Quest'affanato mio doglioso core, 5vv, 1565^{18}; M v, 61
S'amor la viva fiamma (2p Novo consiglio), 5vv, 1548^{10}; M iii, 84
Scarco di doglia (2p Ma il ben pensier), 5vv, 1548^{10}; M iii, 88
Schiet'arbuscel, di cui (B. Ferrino), 4vv, 1557^{24}; M iv, 60
Scielgan l'alme sorelle (2p Ardir, senno, virtù), 5vv, 1544^{17}; M ii, 116
Se ben il duol (2p Ben voi), 5vv, 1557^{23}; M iv, 107
Se'l mio sempre per voi, 4vv, 1550; M iv, 41
Se voi poteste (2p Che gentil pianta) (Petrarch), 5vv, 1548^{9}; M iii, 60
Sfrondate, o sacre dive, 5vv, 1544^{17}; M ii, 113
S'honest'amor può meritar (2p Ond'io spero) (Petrarch), 5vv, 1548^{9}; M iii, 43
Signor mio caro (2p Carità di signore) (Petrarch), 4vv, 1550; M iv, 15
S'io'l dissi mai, fortuna (2p Ma s'io no'l dissi), 5vv, 2/1544; M ii, 103
Si traviato è 'l folle (2p E poi che'l fren) (Petrarch), 5vv, 1548^{9}; M iii, 56
Solea lontana (2p Non ti soven) (Petrarch), 5vv, 1542; M ii, 20
Strane ruppi (2p A guisa d'horn) (L. Tansillo), 5vv, 1542; M ii, 29
Tra più beati (2p Io qui non miro), 5vv, 1565^{18}; M v, 56
Tu piangi (2p Lei tutta intenta) (Tebaldeo), 5vv, 1542; M ii, 40
Tutto'l dì piango (2p Lasso, che pur) (Petrarch), 3vv, 1549^{34}; M iv, 4
Un'altra volta la Germania strida, 4vv, 1557^{24}; M iv, 54
Vaghi pensieri, 5vv, 1565^{18}; M v, 66
Vieni dolce Himineo, 5vv, 1570^{5}; M v, 123
Vergine bella (Petrarch), 5vv, 1548^{9} (strophes 1–6 only), 1548^{10} (complete); M iii, 1
Volgi'l tuo corso (G.B. Pigna), 5vv, 1557^{23}; M iv, 90

DOUBTFUL MADRIGALS

A che con nuovo laccio, 5vv 1549b; M iii, 37
A che più stral amor (2p Hor non ricuso) (Ariosto), 4vv, 1575^{4}; M v, 29
Alme gentili, 5vv, 1576^{5}; M v, 131
Che giova dunque (Petrarch), 5vv, 1576^{5}; M v, 127
Chi vol veder tutta (2p Vedrà i biondi capei) (G. Parabosco), 4vv, 1565^{18} (also attrib. Ingegneri); M v, 15
Deh hor foss'io (Petrarch), 5vv, 1562^{21}; M v, 41
Lieta vivo e content, 6vv, 1591^{23} (cf *I-MOe* C.311); M v, 136
Non mi toglia, 4vv, 1565^{18} (also attrib. Ingegneri); M v, 18
Quando lieta sperai (E. Anguisciola), 5vv, 1549 (? by Morales); M iii, 34
Se com'il biondo crin, 5vv, 1566^{17}; M v, 121
S'eguale a la mia voglia, 6vv, 1591^{23}; M v, 138
Se qual è 'l mio dolore, 4vv, 1575^{15}; M v, 32
Spesso in parte (L. Gonzaga), 4vv, 1565^{18} (also attrib. Ingegneri); M v, 10
Volgend'al ciel, 5vv, 1562^{21}; M v, 38

SECULAR LATIN COMPOSITIONS

Motetta, 5vv (1545) [1545]
Le vive fiamme de' vaghi e dilettevoli madrigali, 4, 5vv (1565^{18}) [1565^{18}]
Il quinto libro de madrigali, 5vv (1566^{17}) [1566^{17}]
Works in 1544^{6}, 1544^{22}, 1549^{7}, 1549^{8}, 1555^{19}

Calami sonum ferentes, 4vv, 1555^{19}; M vi, 108
Concordes adhibete animos, 5vv, 1566^{17} (lacking 2p); M v, 118
Dispeream nisi sit dea, 5vv, 1549^{8}; M i, 140
Dissimulare etiam (2p Quin etiam hiberno, 3p Me ne fugis) (Virgil), 5–7vv, M vi, 6
Donec gratus eram tibi (Horace), 8vv, M vi, 16
Hesperiae cum laeta (2p Quis mihi te similem) (G. Faletti), 5vv, 1549^{7}; M i, 127
Itala quae cecidit (2p Una tibi floret), 5vv, 1544^{6}; M i, 7
Labore primus Hercules, 5vv, M vi, 53
Mirabar solito laetas (N. Stopius), 6vv, M vi, 87
Musica dulci sono, 4vv, 1565^{18}; M v, 20
O fortuna potens (2p Haec aufert iuvenes) (C.F. Symphosius, attrib. Virgil), 5vv, M vi, 73
O qui populos suscipis (G.B. Pigna), 5vv, M vi, 70
O socii neque enim (2p Per varios casus) (Virgil), 5vv, 1566^{17}; M v, 110
Pulchrior italicis [= Beatam me dicent], 5vv, 1545; M i, 48
Quis tuos presul (2p Quin tenes legum), 6vv, 1544^{22}; M vi, 176
Rex Asiae et Ponti, 5vv, 1565^{18}; M v, 88

CHANSONS

Il primo libro de madrigali, 4vv (Ferrara, 1550) [1550]
Amour ne faict, 5vv, 1570^{5}; M viii, 54
En voz adieux, 4vv, 1550; M viii, 39
Susann'un iour, 5vv, 1570^{5}; M viii, 49
Tout ce qu'on peut, 4vv, 1557^{15}; M viii, 46

Early or doubtful: Mon petit cueur, 8vv, 1550^{14} (doubtful); M viii, 8; Reiouyssons nous, 4vv, 1545^{16}; M viii, 37; Vous scavez bien, 4vv, 1552^{13}, *F-CA* 125–8 (anon., dated 1542); M viii, 44

MOTETS

Motectorum liber primus, 5vv (1544^{6}) [1544^{6}]
Motetta, 5vv (1545) [1545]
Il terzo libro di motetti, 5vv (1549^{8}) [1549^{8}]
Passio … secundum Joannem, 2–6vv (Paris, 1557) [1557]
Motetta, 4vv (1563^{4}) [1563^{4}]
Sacrae cantiones, 5–7vv (1595) [1595]
Works in 1549^{7}, 1551^{16}, 1554^{17}, 1555^{1}, 1566^{1}, 1567^{3}, 1569^{7}

Ad te levavi (2p Miserere nostri), 5vv, 1567^{3}; M vi, 135
Agimus tibi gratias, 5vv, 1583^{2}; M vi, 47
Angustiae mihi sunt (2p Deus aeternae), 5vv, 1549^{7}; M i, 147
Ave regina, 7vv; M vi, 95
Beati omnes (2p Ecce sic benedicetur), 4vv, 1563^{4}; M vi, 23
Beatus homo (2p Dominus sapientia), 5vv, 1545; M i, 34
Benedictum est nomen (2p Ad te, Domine), 5vv; M vi, 57
Benedictus Deus, 5vv, 1544^{6}; M i, 26
Cantantibus organis (2p Biduanis ac triduanis), 5vv, 1545; M i, 79
Caro mea (2p Hic est panis), 4vv, 1563^{4}; M vi, 34
Da pacem, 5vv, 1595; M vi, 67
Descendi in hortum meum, 7vv, 1595; M vi, 1
Deus pacis, Hvv, 1563^{4}; M vi, 40
Domine Deus (2p Quis enim tibi dicet), 5vv, 1549^{8}; M i, 133
Domine quis habitabit (2p Ad nihilum deductus est), 5vv, 1545; M i, 104
Ecce odor filii mei (2p Esto dominus fratrum), 5vv; M vi, 78
Et in saecula saeculorum, frag, *D-Mbs*
Exaudiat me Dominus (2p Impleat Dominus), 5vv, 1545; M i, 56
Exspectans exspectavi (2p Et immisit in os meum), 5vv, 1595; M vi, 158
Gaude, Maria virgo (2p Gabrielem archangelum), 5vv, 1544^{6}; M i, 12
Gratia vobis et pax, 4vv, 1563^{4}; M vi, 38
Hodie Christus natus est, 6vv, 1580^{4}; M vi, 83
Illuxit nunc sacra dies, 5vv, 1549^{7}; M i, 152
In convertendo (2p Converte Domine), 5vv, 1545; M i, 40
In die tribulationis, 5vv, 1544^{6}; M i, 18
In Domino confido (2p Dominus in templo sancto suo), 5vv, 1545; M i, 51
Infelix ego (2p Ad te igitur), 6vv, 1595; M vi, 184
Iustus es Domine, 5vv, 1595; M vi, 61
Laudem dicite Deo, 5vv, 1595; M vi, 64
Levavi oculos (2p Dominus custodit te), 5vv, 1545; M i, 98
Miserere mei Deus (2p Ecce enim, 3p Ne projicias), 5vv; M vi, 198
Miserere nostri Deus (2p Alleva manum tuam), 4vv, 1563^{4}; M vi, 26
Nulla scientia melior (2p O quam necessaria), 5vv, 1544^{6}; M i, 1
Nunc cognovi (2p Beata servi tui), 6vv, 1545; M i, 114
O altitudo divitiarum (2p Quis enim cognovit), 5vv, 1549^{7}; M i, 122
O crux benedicta, 4vv, 1563^{4}; M vi, 32
Pater noster, 5vv, M vi, 49
Plange quasi (2p Accingite vos), 5vv, 1545; M i, 63
Quanti mercenarii (2p Pater peccavi), 5vv, 1545; M i, 86
Quem vidistis, pastores, 7vv; M vi, 100
Quid gloriaris (2p Videbunt iusti), 5vv, 1545; M i, 90
Regina caeli, 3vv, 1551^{16}; M viii, 34
Repleatur os meum (2p Clementissime pater), 5vv; M vi, 169
Si ignoras te (2p Surge, propera), 5vv, 1545; M i, 74
Si resurrexistis, 5vv, formerly *I-TVd*, destroyed World War II
Stetit Jesus in medio (2p Haec cum dixisset), 4vv, 1563^{4}; M vi, 111
Sub tuum praesidium, 4vv; M vi, 209
Sub tuum praesidium, 4vv, 1563^{4}; M vi, 30
Tribularer, si nescirem (2p Secundum multitudinem), 5vv, 1544^{6}; M i, 29
Usquequo Domine (2p Illumina oculos meos), 5vv, 1545; M i, 68
Vado ad eum, 5vv, 1544^{6}; M i, 22
Vias tuas (2p Notam fac mihi viam), 5vv, 1545; M i, 109

CONTRAFACTUS OF MOTETS

Beatam me dicent [= Pulchrior italicis], 5vv, 1595
Hic vir despiciens [= Angustiae mihi], 5vv, *I-TVd*
Hodie scietis [= Pulchrior Italicus], 5vv, *TVd*
Mulier quae erat [Domine quis habitabit], 5vv, *TVd*,
O Gregori [= Cantantibus organicis], 5vv, *TVd*
Petre amas me [= Domine confido], 5vv, *TVd*
Prudentes virgines [= Exaudiat me Dominus], 5vv, *TVd*
Regnum mundi [= Usquequo Domine], 5vv, *TVd*

DOUBTFUL MOTETS

Clamabat autem, 5vv, 1549^{8} (actually by Morales); M i, 143
Cum sublevassit oculos, 4vv, *E-Mmc*; M viii, 81
Dinumerabo eos, 5vv, *Mmc*; M viii, 90
Fratres: Scitote, 5vv, 1589^{17}; M vi, 164
Fulgebunt iusti, 4vv, 1569^{7}; M vi, 169
Hic est panis, 5vv, 1595; M vi, 149
Iubilate Deo (2p Populus eius), 5vv, 1595; M vi, 118
Levate in caelum (2p Salus autem Domini), 5vv, 1595 (? by Porta); M vi, 141
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JESSIE ANN OWENS

Rorem, Ned (*b* Richmond, IN, 23 Oct 1923). American composer and writer. He grew up in Chicago, where he studied the piano with Bonds and music theory with Sowerby. His interests focussed early on 20th-century music, especially the works of Stravinsky and the French Impressionists. Billie Holiday, whose artistry he has written about eloquently, also made a lasting impression.

Rorem began studies at Northwestern University in 1940, but left in 1942 to enter the Curtis Institute in Philadelphia. He found classes at Curtis stultifying, however, and believed his composition teacher, Rosario Scalero, to be too rigid and conservative. In late 1943 he left Curtis and became secretary and music copyist to Virgil Thomson in New York. Though he never studied composition with Thomson, he benefited from his instruction in orchestration and prosody.

Rorem spent the summers of 1946 and 1947 as a fellowship student at Tanglewood, where he was part of Copland's composition class. Copland, he later wrote, 'was less a pedagogue than an adviser – a sort of musical protocol expert'. He eventually completed his formal training at the Juilliard School (BA 1947, MM 1949). In 1948 *The Lordly Hudson*, on a text by Paul Goodman, was deemed the 'best published song of the year' by the Music Library Association and *Overture in C*, recipient of the Gershwin Prize, was performed by the New York PO at Carnegie Hall.

In 1949 Rorem went to Paris, where he studied at the Ecole Normale de Musique with Arthur Honegger. After travels through Morocco, he settled in Paris in 1952, where he lived for six years, winning acceptance into the literary and musical circle of Cocteau, Auric and Poulenc, and gaining the patronage of Marie-Laure de Noailles. Increasing attention to his compositions in the USA compelled his return to New York in 1958. He later taught at the University of Buffalo (1959–60) and the University of Utah (1965–7), and in 1980 was appointed to the Curtis Institute.

Outside musical circles, Rorem became known for his writing, particularly his diaries. *The Paris Diary of Ned Rorem* (New York, 1966/*R*) includes sharp, elegantly written observations on culture, people, music and more. His nonchalant, guiltless accounts of his homosexual life, three years before the Stonewall uprising started the modern gay liberation movement, made Rorem a hero to 1960s youth. Three additional autobiographical volumes followed: *The New York Diary* (New York, 1967/*R*), *The Final Diary* (New York, 1974/*R*), and *The Nantucket Diary* (San Francisco, 1987). He has also published *Knowing When to Stop* (New York, 1994), a memoir of his early years. Rorem's several books of essays, which discuss topics from fellow composers to pop culture, also reveal him to be a trenchant music critic and insightful witness to his times.

Though many of Rorem's musical works exhibit advanced harmonic techniques – altered chords, polytonal passages and patches of modified serialism – he has never strayed far from diatonicism. His use of tonal materials, however, produces striking variety, complexity and, often, intensity. Though he is best known as a composer of songs, it was an orchestral suite, *Air Music* (1974), that won the Pulitzer Prize in 1976. His many orchestral works are distinguished by timbral exploration, rhythmic inventiveness and harmonic richness. The Piano Concerto for Left Hand and Orchestra (1993) is notable for its structural ingenuity. The work's eight movements include an opening and closing passacaglia interspersed with a tarantella, hymn, duet, vignette and medley, fashioned into three larger sections.

It is Rorem's nearly 400 songs, for solo voice and piano and for voice and chamber ensemble, that are his greatest legacy. It was not the human voice that originally drew him to song, but 'poetry as expressed through the voice'. His song writing is graced by his skills at prosody (he sets words with naturalness and clarity, without compromising the range and scope of vocal lines), and by his choice of texts. In his songs he has aspired, in the words of Thomson, to be 'an American Poulenc', communicating restraint, wit, elegance and direct yet unsentimental expressivity.

In January 1998 the New York Festival of Song, with support from the Library of Congress, gave the première of Rorem's *Evidence of Things Not Seen*, a set of 36 poems by 24 authors. The work is arranged in three large segments: 'Beginnings', the first, includes songs about moving forward and the 'wistful optimism of love'; 'Middles', the second, touches on coming of age and the horrors of war; 'Ends' treats issues of death, inspired, in part, by friends of the composer stricken by AIDS. In 1994 a revival of *Miss Julie* (1965), Rorem's only full-length opera, at the Manhattan School of Music Opera Theater showed him also to be an opera composer with a keen dramatic sense and sure vocal instincts.

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The Robbers (1, Rorem, rev. M. Blitzstein, after G. Chaucer: *The Pardoner's Tale*), 1956; New York, Mannes College, 14 April 1958

The Anniversary (J. Kessler), 1961, unperf.

Miss Julie (2, K. Elmslie, after A. Strindberg), 1964–5; New York, City Opera, 4 Nov 1965, rev. New York, 1979

Bertha (1, K. Koch), 1968; New York, Alice Tully Hall, 26 Nov 1973

Three Sisters who are Not Sisters (3, G. Stein), 1968; Philadelphia, Temple U., 24 July 1971

Fables (5 short ops, J. de la Fontaine, trans. M. Moore), 1970; Martin, TN, 21 May 1971

Hearing (1, J. Holmes after Koch), 1976; New York, Christ and St Stephens Church, 15 March 1977 [based on song cycle]

SONG CYCLES

With pf: 3 Incantations from a Marionette Tale (C. Boultenhouse), 1948; Flight for Heaven (R. Herrick), 1950; Cycle of Holy Songs (Pss cxxxiv, cxlii, cxlviii, cl), 1951; From an Unknown Past (anon. 15th and 16th century), 1951 [arr. for chorus]; 4 Dialogues (F. O'Hara), S, T, 2 pf, 1953–4; Poèmes pour la paix (J. Regnier, P. de Ronsard, O. de Magny, J. Daurat, J.-A. de Baïf), 1953 [arr. medium v, orch, 1956]; King Midas (H. Moss), 1960–61; Poems of Love and the Rain (D. Windham, W.H. Auden, Moss, E. Dickinson, T. Roethke, J. Larson, e.e. cummings, K. Pitchford), 1962–3; Hearing (K. Koch), 1965–6 [arr. as stage work, 1976]; Some Trees (J. Ashbery), S, Mez, B-Bar, pf, 1968; War Scenes (W. Whitman: *Specimen Days*), 1969; Women's Voices (E. Wylie, C. Rossetti, A. Bradstreet, M. Leigh, Lady Chudleigh, M.S. Herbert, Countess of Pembroke, M.E. Coleridge, A. Rich, Dickinson, A. Boleyn, L. Ridge, C. Mew), 1975–6; The Nantucket Songs (Roethke, W.C. Williams, E. Waller, C. Rossetti, W.S. Landor, Ashbery), 1979; 3 Calamus Poems (Whitman), 1982

With inst ens: 6 Irish Poems (G. Darley), 1v, orch, 1950; 6 Songs (R. Browning, J. Dryden, anon. 16th century), high v, orch, 1953; Sun (King Ikhnaton, Byron, P. Goodman, W. Blake, R. Morgan, W. Shakespeare, W. Whitman, Roethke) 1v, orch, 1966; Ariel (S.

Plath), S, cl, pf, 1971; Last Poems of Wallace Stevens, S, vc, pf, 1971–2; Serenade on 5 English Poems (J. Fletcher, Shakespeare, A.L. Tennyson, G.M. Hopkins, T. Campion), 1v, vn, va, pf, 1975; The Santa Fe Songs (W. Bynner), Bar, pf qt, 1980; After Long Silence (W.B. Yeats, G. Herbert, T. Carew, R. Burns, Elizabeth I, T. Hardy, Blake, E. Dowson, Dickinson), S, ob, str orch, 1981–2; Schuyler Songs (J. Schuyler), 1v, orch, 1987; The Auden Poems (Auden), high v, vn, vc, pf, 1990; Songs of Sadness (M. Strand, J. Merrill, Hopkins, R. Burns), Bar, cl, vc, gui, 1994

SONGS

1v, pf, unless otherwise stated

A Song of David (Ps cxx), 1945; A Psalm of Praise (Ps c), 1945; Absalom (P. Goodman), ?1946 [arr. 1v, orch, 1947]; Alleluia, 1946; On a Singing Girl (E. Wylie), 1946; Spring and Fall (G.M. Hopkins), 1946; Bawling Blues (Goodman), 1947; Catullus: on the Burial of his Brother (trans. A. Beardsley), 1947; Jail-Bait Blues (Goodman), 1947; The Lordly Hudson (Goodman), 1947; Near Closing Time (Goodman), 1947; Spring (Hopkins), 1947; Echo's Songs (B. Jonson), 1948; 2 Poems of Edith Sitwell, 1948; Requiem (R.L. Stevenson), 1948; Little Elegy (Wylie), 1949; Rain in Spring (Goodman), 1949; The Silver Swan (O. Gibbons), 1949; What if some little pain (E. Spenser), 1949; Lullaby of the Woman of the Mountain (P. Pearse), 1950; Philomel (R. Barnefield), 1950; Love in a Life (R. Browning), 1951; The Nightingale (anon. 16th century), 1951; To a Young Girl (W.B. Yeats), 1951; An Angel Speaks to the Shepherds (Bible: *Luke ii.9–15*), 1952; Christmas Carol (anon. 16th century), 1952; The Mild Mother (anon. 15th century), 1952; The Resurrection (Bible: *Matthew xxvii.62–6, 28*), 1952; Epitaph on Eleanor Freeman (anon. 1650), 1953; Jack l'eventreur (M. Laure), 1953; Love (T. Lodge), 1953; The Midnight Sun (Goodman), 1953; Sally's Smile (Goodman), 1953; Sonnet[s], 1953; The Tulip Tree (Goodman), 1953; 3 Poems of Capetanakis, 1954; Youth, Day, Old Age, and Night (Whitman), 1954; Early in the Morning (R. Hillyer), 1955; I am Rose (G. Stein), 1955; See how they love me (H. Moss), 1956; 3 Poems of Paul Goodman, 1956; As Adam early in the morning (Whitman), 1957; Conversation (E. Bishop), 1957; The Lord's Prayer, 1957; O you to whom I often and silently come (Whitman), 1957; 5 Poems of Walt Whitman, 1957; Such beauty as hurts to behold (Goodman), 1957; To You (Whitman), 1957; Visits to St Elizabeths (E. Bishop), 1957; 2 Poem of Theodore Roethke, 1959; Memory (Roethke), 1959; My Papa's Waltz (Roethke), 1959; Night Crow (Roethke), 1959; Root Cellar (Roethke), 1959; The Waking (Roethke), 1959; For Poulenc (F. O'Hara), 1963; 4 Poems of Tennyson, 1963; The Serpent (Roethke), 1972; A Journey (A. Glaze), 1974; To Jane (P.B. Shelley), 1974; Where we came (J. Garrigue), 1974; Back to Life (T. Gunn), Ct, db, 1980; Daylight (J. Schuyler), 1987; Anna la bonne (J. Cocteau), 1989; Are You the New Person? (Whitman), 1989; Full of Life Now (Whitman), 1989; Lay Your Sleeping Head, My Love (W.H. Auden), 1990; A Dream of Nightengales (D. Bergman), 1992; More than a Day (J. Larson), Ct, orch, 1995; My Sad Captains (T. Gunn), S, A, T, B, pf 4 hands, 1996; Evidence of Things Not Seen, 36 songs, S, A, T, B, pf, 1997; 125 unpubd songs

OTHER VOCAL

SATB unless otherwise stated

With orch: The 70th Psalm, 1943; A Sermon on Miracles (P. Goodman), 1v, unison vv, str, 1947; The Poet's Requiem (F. Kafka, R.M. Rilke, J. Cocteau, S. Mallarme, S. Freud, P. Goodman, A. Gide), S, SATB, orch, 1954–5; Laudemus tempus actum (Rorem, 1964; Letters from Paris (J. Flanner), 1966: Little Prayers (Goodman), S, Bar, SATB, orch, 1973; An American Orat (E. Lazarus, E.A. Poe, H.W. Longfellow, M. Twain, S. Lanier, S. Crane, W. Whitman, H. Melville), T, SATB, orch, 1983; A Whitman Cant. (Whitman), male vv, brass, timp, 1983; Goodbye my Fancy (orat, Whitman), Mez, Bar, SATB, orch, 1990; Swords and Plowshares (A. Rimbaud, Byron, W.H. Auden, W.B. Yeats, A. MacLeish, E.A. Robinson, E. Dickinson, Whitman, D. Levertove, Ps cxxxiii), S, A, T, B, orch, 1990; Present Laughter (W. Shakespeare, J. Donne, W. Blake, B. King), TTBB, band, 1995

With chbr ens: Mourning Scene from Samuel (Bible: *2 Samuel* i.19–27), medium v, str qt, 1947; Last Day (monodrama, J. Harrison), 1v, wind qt, str qt, pf, 1958; 2 Pss and a Proverb (Ps cxxxiii.1–3, Bible: *Proverbs* xxiii.29–35, Ps xiii.1–6), SATB, str qnt, 1962; Lift up your heads (The Ascension) (J. Beaumont), SATB, (ww/brass qt)/org, 1963; Homer (3 Scenes from 'The Iliad') SATB, fl, ob, bn, tpt, pf, 3 str, 1986; Te Deum (Book of Common Prayer), SATB, 2 tpt, 2 trbn, org, 1987

With kbd: 3 Incantations from a Marionette Tale (C. Boultenhouse), 1v/unison vv, pf, 1948; The Mild Mother, unison vv, pf, 1952; The Corinthians (Bible: *1 Corinthians xiii*), SATB, org, 1953; Miracles of Christmas (R.A. Jacobs), SATB, org, 1959; Proper for the Votive Mass of the Holy Spirit, unison vv, org, 1966; Truth in the Night Season (Ps xcii.1–5), SATB, org, 1966; He shall rule from sea to sea (Ps lxxi, Bible: *Daniel vii*), SATB, org, 1967; Gloria, S, Mez, pf, 1970; Praises for the Nativity (Book of Common Prayer), S, A, T, B, SATB, org, 1970; 4 Hymns (trad. 12th century, G. Thring, J. Oxenham, 16th century), 1973; 3 Motets (G.M. Hopkins), SATB, org, 1973; Surge, illuminare (The Draft Proposed Book of Common Prayer: 3rd song of Isaiah), SATB, org, 1977; Give all to Love (R.W. Emerson), 2vv, pf, 1981; Little lamb who made thee? (W. Blake), SATB, org, 1982; Praise the Lord O my Soul (Ps cxlvi), SATB, org, 1982; Mercy and truth are met (Ps lxxxv.10–13), SATB, org, 1983; Armenian Love Songs (N. Kuchak), SATB, 1987; Death of Moses (Bible: *Deuteronomy xxxiv.1–12*), SATB, org, 1987; What is Pink? (C. Rossetti, V. Lindsay, W.J. Smith, E. St Vincent Millay, E.A. Robinson), tr vv, pf, 1987; Lead Kindly Light (trad.), chorus, org, 1988; Love Alone (P. Monette), TTBB, pf 4 hands, 1989, orchd 1995; O God, my heart is ready (Ps cviii), SATB, kbd, 1992; Spirit Divine (S. Longfellow), SATB, org, 1992; Christ is Made the Sure Foundation, SATB, org, 1993; What is pink? (C. Rossetti, V. Lindsay, W. Smith, E. St Vincent Millay, E. Robinson), unison 2/3 tr vv, pf, 1993; How lovely is your dwelling place (Ps lxxxiv), SATB, org, 1994; Exaltabo te, Domine (Ps xxx), SATB, org, 1996; Evidence of Things Not Seen (24 authors, incl. W. Wordsworth, Whitman, R. Frost, Auden, P. Monette), vv, pf, 1997

Unacc.: 4 Madrigals (Sappho), 1947; From an Unknown Past (anon. 15th and 16th century), 7 choruses, 1951 [arr. 1v, pf]; A Far Island (K. Elmslie), SSA, 1953; Gentle Visitations (W.B. Shelley), SSA, 1953; I feel death (J. Dryden), TTB, 1953; 5 Prayers for the Young (L. Carroll), SSA, 1953; All Glorious God (anon.), 1955; Christ the Lord is ris'n today (C. Wesley), 1955; Sing my soul his wondrous love (anon. 19th century), 1955; Prayers and Responses, SATB, 1960; Virelai (G. Chaucer), 1961; Love divine, all loves excelling (Wesley), 1966; Canticle of the Lamb (Bible: *Revelation of St John*), 1971; Canticles (liturgy): I, 1971; II, 1972; 4 Hymn Tunes, 1973: 2 for chorus; 2 for 1v, pf; In Time of Pestilence (T. Nashe), 1973; Missa brevis, S, A, T, B, SATB, 1973; 3 Prayers (Goodman), 1973; Prayer to Jesus (G.M. Hopkins), 1974; 3 Choruses for Christmas (T. Hardy, trad., Muhlenberg, 1978; O magnum mysterium, 1978; The Oxen (T. Hardy), 1978; Shout the glad tidings (Muhlenberg), 1978; Pilgrim Strangers (W. Whitman), 6 male vv, 1984; 7 Motets for the Church Years (Liber Usualis), SATB, 1986; 3 Poems of Baudelaire (C.P. Baudelaire), SATB, 1986; Breathe on me, Breath of God (E. Hatch), SATB, 1989

INSTRUMENTAL

Orch: Concertino da camera, hpd, 7 insts, 1946; Pf Conc. no.1, 1948, withdrawn; Pf Conc. no.2, 1950; Sym. no.1, 1950; Design, 1953; Sym. no.2, 1956; Sinfonia, sym. wind orch, 1957; Sym. no.3, 1957–8; Eagles, 1958; Pilgrims, str, 1958; Ideas, 1961; Lions, 1963; Water Music, cl, vn, orch, 1966; Pf Conc. in 6 Movts, 1969; Solemn Prelude, brass, 1973; Air Music, 1974; Assembly and Fall, 1975; Sunday Morning, 1977; Remembering Tommy, vc, pf, orch, 1979; Vn Conc., 1984; Org Conc., 1985; Str Sym., 1985; Frolic (Fanfare), orch, 1986; Fantasy and Polka, 1988; Quaker Reader, orch, 1988; Eng Hn Conc., 1992; Triptych, chbr orch, 1992; Pf Conc. no.4, left hand, orch, 1993; Double Conc., vn, vc, orch, 1998

Chbr and solo inst: Str Qt no.1, 1947, withdrawn; Mountain Song, fl/ob/vn/vc, pf, 1949; Sonata, vn, pf, 1949; Str Qt no.2, 1950; 11 Studies for 11 Players, 1959–60; Trio, fl, vc, pf, 1960; Lovers, ob, vc, perc, hpd, 1964; Day Music, vn, pf, 1971; Night Music, vn, pf, 1972; Book of Hours, fl, hp, 1975; Sky Music, hp, 1976; Romeo and Juliet, fl, gui, 1977; 3 Slow Pieces, vc, pf, 1978; After Reading Shakespeare, vc, 1980; Suite, gui, 1980; Winter Pages, cl, bn, pf, vn, vc, 1981; Dances, vc, pf, 1983; Picnic on the Marne, waltzes, sax, pf, 1983; End of Summer: Remembrance of Things Past, cl, vn, pf, 1985; Septet 'Scenes from Childhood', ob, hn, str qt, pf, 1985; Trio, cl, bn, pf, 1985; Bright Music, fl, 2 vn, vc, pf, 1988; Praising Charles: Fanfare and Flourish, brass, org, 1988; Diversions, hn, 2 tpt, trbn, tuba, 1989; Spring Music, vn, vc, pf,

1991; Str Qt no.3, 1991; Str Qt, no.4, 1995; An Oboe Book, 9 pieces, ob, pf, 1999

Kbd: A Quiet Afternoon, pf, 1948; Pf Sonata no.1, 1948; Toccata, pf, 1948 [Pf Sonata no.1, 4th movt]; Barcarolles, pf, 1949; Pastorale, org, 1949 [transcr. Sym. no.1, 2nd movt]; Pf Sonata no.2, 1949; Sicilienne, 2 pf, 1950; Pf Sonata no.3, 1954; Slow Waltz, pf, 1956; Spiders, hpd, 1968; 8 Etudes, pf, 1975; A Quaker Reader, org, 1976; Views form the Oldest House, suite, org, 1981; Song & Dance, pf, 1986; For Shirley, pf 4 hands, 1989; Organbook I–III, 1989–90; Fantasy and Toccata, org, 1994; 6 Variations, 2 pf, 1995

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The Final Diary (New York, 1974/*R* as *The Later Diary*)
An Absolute Gift (New York, 1978)
Setting the Tone: Essays and a Diary (New York, 1983)
Paul's Blues (New York, 1984)
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ANTHONY TOMMASINI (text), JAMES HOLMES/ARLYS MCDONALD (work-list, bibliography)

Ros, Edmundo (*b* Port of Spain, 7 Dec 1910). Venezuelan bandleader, active in Britain. He played in the Venezuelan Military Academy Band and was a timpanist in the Venezuelan SO; he also learnt the saxophone and American 'hot' music and formed his own dance band. At the RAM, London, he studied harmony, composition and orchestration, financed by a Venezuelan government grant (1937–42); concurrently he performed with Latin-American bands in London and was the vocalist and percussionist in Don Marino Baretto's band at the Embassy Club. In 1940 he formed his first London band and by 1942 he was broadcasting, recording and playing for films and private engagements. The staple of Ros's repertory in his heyday around 1950 was the application of samba and rumba rhythms to well-known songs, so popularizing Latin rhythms in Britain. His most successful numbers in this style included his theme tune *The Cuban Love Song* and also *Tico Tico*, *Sun in the Morning* and *The Wedding Samba*. He collaborated with Ted Heath in the early 1960s, and retired from performance in 1975.

□

Rosa, Carl (August Nikolaus) [Rose, Karl] (*b* Hamburg, 22 March 1842; *d* Paris, 30 April 1889). German impresario, violinist and conductor. At the age of 12 he toured England, Denmark and Germany as a violinist. After studies (from 1859) at the conservatories of Leipzig and Paris, he was appointed Konzertmeister in Hamburg (1863–5). In 1866 he went to London and on 10 March appeared as a soloist at the Crystal Palace. After a short stay in England he joined Bateman in a concert tour of the USA, where he met the soprano Euphrosyne Parepa; they were married in New York in February 1867. His wife's success in opera led to the formation of a company under Rosa's management and conductorship, which in its early seasons also included Wachtel, Santley, Ronconi and Formes. Early in 1871 he returned with his wife to England, and then they made an extended visit to Egypt for reasons of health; after this they returned again to London, but Parepa-Rosa died almost immediately, on 21 January 1874. Rosa, however, was resolved to test the fortunes of opera in English in London, and on 11 September 1875 the CARL ROSA OPERA COMPANY opened its first season at the Princess's Theatre with *The Marriage of Figaro* and a cast including Rose Hersee and Santley, and Rosa himself conducting. Between 1876 and 1882 his opera seasons in London and the provinces were noteworthy for the careful manner in which repertory was chosen, rehearsed and mounted. Rosa himself had a gift for spotting talented singers, and introduced popular subscription pieces. The company commissioned many British works, and gave the first performances of such operas as Goring Thomas's *Esmeralda* (1883) and *Nadeshda* (1885), Stanford's *Canterbury Pilgrims* (1884) and Corder's *Nordisa* (1887). The company also staged the first performances in English of *Der fliegende Holländer* (1876), *Mignon* (1880), *Lohengrin* (1880), *Aida* (1880) and, most sucessfully, *Tannhäuser* (1882), among other works. In 1883 Rosa became associated with Augustus Harris, manager of the Theatre Royal, Drury Lane, and a prosperous five years for the company followed.

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FRANK WALKER, HAROLD ROSENTHAL/R

Rosa, Carlantonio de, Marquis of Villarosa (*b* Naples, 1 Jan 1762; *d* Naples, 30 Jan 1847). Italian historian and writer on music. He was trained in the arts, law and philosophy and in 1823 was made royal historian. He published a number of biographies and biographical dictionaries of Neapolitan figures. Of musical interest among them are the *Lettera biografica intorno alla patria ed alla vita di Gio: Battista Pergolese* (Naples, 1831, enlarged 2/1843), in which he introduced archival proof of the date and place of Pergolesi's birth, and *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840). As Villarosa explained in the preface, *Memorie* was based on a manuscript entitled *Apoteosi della musica*, left by Giuseppe Sigismondo, a librarian of the Naples Conservatory; it was not fit to be published as it stood but contained valuable notices of some earlier musicians to which Villarosa added material gathered from living persons and archival sources. The result is highly uneven in the amount of space devoted to composers of importance and in the accuracy of its information. This book

was the source for many errors carried on by Fétis, Florimo and others and, though occasionally useful, is mainly of historical interest.

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□

Rosa (Franco), (Maria) Clotilde (Belo de Carvalho) (*b* Lisbon, 11 May 1930). Portuguese harpist and composer. Educated at the Lisbon Conservatory (1942–9), she played the harp as a freelancer until 1963, when she went to study in the Netherlands. She joined the Oporto RO (1965), then the Lisbon RO (1969), where she remained until its extinction in 1991. In 1987 she was appointed a teacher at the Lisbon Conservatory.

Rosa's visit to the Netherlands exposed her to contemporary musical trends that had barely reached Portugal. Through repeated visits to Darmstadt and her acquaintance with Peixinho she became involved in the performance of avant-garde music. This led to her inclusion in the Lisbon Contemporary Music Group (GMCL), founded in 1970 by Peixinho. The experiments of the GMCL starting in 1974 (the year of the Portuguese democratic revolution) led Rosa to embrace composition. The following years established her reputation as a composer, but a personal, mature style did not emerge before 1980. In the early 1980s she started to adopt pan-chromatic materials with potential tonal associations and concentrated on contrapuntal techniques and textural fluidity. This enabled her to create forceful, dramatic gestures combined with subtle, evocative atmospheres, producing music of profound emotional resonance and cultural thickness.

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DRAMATIC AND VOCAL

Stage: Música para Inês I (ballet), 1983; Música para Inês II (ballet), 1986; Portuguex (op, 3, A. Silva Carvalho), 1986–9

Incid music: Projecto-collage (M. Dias Fonseca), 1977; Diapason (mise-en-scène), 1979; Jogo projectado (M.C. Araújo), 1979–81; Jogo projectado II (mis-en-scène, Araújo), 1981; Pedro, o Cru (A. Patrício), 1982; Hellas II (mise-en-scène, ancient Greek texts), 1985

Solo vocal: Discurso tardio (Andrade), T, inst ens, tape, 1975–8; 3 canções breves (Andrade), S, gui, 1980; Passo dezembros na alma (F. Pessoa), S, fl, va, hp, perc, 1981; Cinzas de Sísifo (A. Silva Carvalho), S, gui, 1986; O fabricar da música e do silêncio (Silva Carvalho), Bar, fl, vc, pf, 1987; Hellas III (ancient Greek texts), S, inst ens, 1985–90; Vozes de Florbela (F. Espanca), S, Gui, 1991; Amor que mal existe (Espanca), S, cl, pf, 1992; Antínoo (S. Mello Breyner), S, db, 1993; Em louvor da terra (Rosa), S, vn, va, vc, gui, perc, 1997; A voz da tília (Espanca), S, pn, 1991–7; Glosas próprias (L. Camões), S, pn/hp, 1998

Other vocal: Sonhava de um marinheiro (Pessoa), 2 S, Mez, small orch, tape, 1980; As quatro estações do ano, children's chorus, insts designed by C. Orff, 1982; Litania (Andrade), chorus, 1996

INSTRUMENTAL

Orch: Ricercari, 1983–4; Diapason, str, 2nd version, 1979–87; Orfeu e as sombras, chbr orch, pf, hpd, 1993

5 or more insts: Encontro, fl, qt, 1976; Música para 3 grupos, inst ens, 1981; Recondita armonia, fl, cl, va, 2 vc, gui, hp, 1984; Metalis, 3 tpt, hn, 2 trbn, tuba, 1985; Hommage, fl, cl, vn, va, vc, bn, hpd, org, 1986; Alliage, 2 tpt, hn, 2 trbn, tuba, 1991; Interferências, fl, cl, vn, va, vc, gui, pf, hp, perc, 1991; Elos. In memoriam, fl, cl, tpt, vn, va, vc, gui, pf, hp, perc, 1992; Laik, fl, cl, tpt, vn, va, vc, gui, pf, hpd, hp, perc, 1993; Frequência 94.4, fl, ob, cl, vn, va, tpt, hn, bn, 1994; Breve será dia, fl, cl, vn, va, vc, hp, perc, 1994

2–4 insts: Contrastes, fl, celtic hp, 1976; Alternâncias, fl, pf, 1977; Péon, vn, va da gamba, 1990; Ditirambo, fl, hp 1990, rev. vn, hp, 1990–91; Castelos d'oiro em mundos irreais, vn, pf, 1990; Modus, 2 cl, basset hn, b cl, 1993; Hommage-mémoires, fl, vn, va, vc, 1995; Canto de Zéfiro, 2 fl/(fl, vn), pf, 1997; Impromptu, hn, pf, 1997; Saxofilia, sax qt, 1997; Contornos, va, db, pf, 1998; Str Trio, 1998–9; 3 apontamentos, vn, vc, 1998–9

Solo inst: Variantes I, fl, 1980; Hellas I, hp, 1982; Ode, gui 1982; Variantes II, pf, 1982; Eclat du soleil, ob, 1986; 8 estudos, hp, 1986–98; Divertimento, cl, 1987; Waving, pf, 1992; Le récit d'Orphée, rec, 1994; Clair-et-net, cl, 1996

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MANUEL PEDRO FERREIRA

Rosa, Guillermus (de) (*fl* 1462–89; *d* Bruges, 28 July 1489). Franco-Flemish singer. *See* LE ROUGE, G.

Rosa, Noel (de Medeiros) (*b* Rio de Janeiro, 11 Dec 1910; *d* Rio de Janeiro, 4 May 1937). Brazilian composer and singer. Mostly self-taught, he began playing the mandolin at the age of 13, then the guitar, which he learned from his father and friends. By 1925 he was playing at local events. He joined the Bando de Tangarás, which included the important popular musicians João de Barro, Almirante, and Alvino and Henrique Brito, and which made its first recording in 1929. In the same year Rosa composed his first pieces, but it was in 1930 that his unique style was revealed in the samba *Com que roupa?* From 1931 to the end of his life he dedicated himself almost exclusively to the composition of urban sambas, expressing in the colloquial 'carioca' language of the period the psychological traits and behavioural customs and feelings of the lower middle class in Rio, including the figure of the *malandro* (hustler). In this he was the first popular composer in Brazil to express empathy with the plight of the urban poor through mild but effective social criticism.

Despite his short life he was very prolific; among his 259 known compositions the great majority are samba songs, the most popular of which have been *Eu vou pra Vila* (1930), *São coisas nossas* (1932), *Fita amarela* (1932), *Feitio de oração* (1933), *O orvalho vem caindo* (1933), *Três apitos* (1933), *Pastorinhas* (1934), *Conversa de botequim* (1935), *Palpite infeliz* (1935), *De babado* (1936), *Pierrot apaixonado* (1936), *Quem ri melhor* (1936), and *Ultimo desejo* (1937). Many of his sambas and marches were hits of Rio's Carnival seasons from 1931 to 1938, and he developed a special type of urban samba known as *samba de breque* (break samba), a highly syncopated sub-genre in which sudden stops ('breaks') allow the solo vocalist to insert humorous spoken commentaries. The neighbourhood where he was born and died, Vila Isabel, was immortalized in his samba *Feitiço da Vila* (*Vila's Magic Spell*; 1934) and has remained a symbol of popular culture of the period.

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GERARD BÉHAGUE

Rosa, Salvator [Salvatore] (*b* Arenella, Naples, 21 July 1615; *d* Rome, 15 March 1673). Italian painter and poet. He moved to Rome in 1635 and between 1640 and 1649 he lived in Florence and Volterra. There he founded the Accademia dei Percossi, whose members included the poet and librettist Giovanni Apolloni, the playwright G.B.

Ricciardi and probably the composer Antonio Cesti (for whom Rosa's letters are an important source of biographical information). Rosa was a gifted comic actor and was famous for dramatic readings of his satires. His principal significance for music derives from the first satire, *La musica* (1641), in which his keen vision of the follies of musical life in Rome (particularly the attention lavished on singers) receives trenchant expression. Rosa provided texts for at least four cantatas by Cesti but denied the composer's request for an opera libretto. In 1649 he returned to Rome, where he remained until his death.

Rosa was one of the first painters to reject the patronage system and champion artistic freedom. In the 18th century his satires and wild landscapes were much admired (save by Mattheson, who attacked *La musica* in his *Mithridat*). Rosa came to be regarded as a romantic hero and many myths about him arose, including the notion that the composed music (see Walker); his life, suitably transformed, furnished material for several opera librettos in the 19th century and Liszt named a movement of *Années de pèlerinage* after him.

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THOMAS WALKER/JENNIFER WILLIAMS BROWN

Rosace (Fr.). *See* ROSE.

Rosales, Antonio (*b* Madrid, *c*1740; *d* Madrid, 1801). Spanish composer. He was chiefly a composer of *tonadillas*, of which he wrote at least 150, the first dating from 1762, the last from 1791. His first success as a zarzuela composer came on 28 November 1767, when the one-act *burlesca El tío y la tía* (Ramón de la Cruz, excerpt in *E-Mn*, score in *E-Mm*) was staged in Madrid at the Teatro de la Cruz. In 1769 he was made *músico secundario* by the Madrid theatre company manager Manuel Martínez, and on 1 July 1776 his one-act zarzuela *El licenciado Farfulla*, also to a libretto by Cruz, had its première at the Teatro del Príncipe. This popular work, which was sung everywhere in Spain until 1813, mixed Spanish folk airs with dances such as the *jácara*, *folía*, seguidilla and *coplas de caballo*. About 1787 he succeeded Rodríguez de Hita as *maestro de capilla* of the Convento Real de la Encarnación at Madrid. 149 *tonadillas* by him are at the Biblioteca Municipal in Madrid; one, *El recitado* (*c*1775), lampooning Italian recitative, was edited by Subirá (Madrid, 1930). Parts for his solo *tonadilla El Escarmentado* (first performance at Lima Coliseo dated 1764) were loaned to the Peruvian national library in 1959.

According to Ramón de la Cruz, Rosales composed with extreme speed and captured the public by incorporating street songs of the day in his stage works. The topical subject matter of his *tonadillas* was kept fresh by the dialogue being constantly changed to stay abreast of the latest news. Rosales also composed *entremeses* and *sainetes*; 13 of the latter survive (in *E-Mm*), the earliest dated 1763.

WORKS
(*selective list*)

all tonadillas and in E-Mm

El cuento de la visita, 6 April 1774; La huevera, 25 Feb 1775; Los toros, 27 April 1775; Las mañas del amor, 22 June 1775; El ponderado, 15 Sept 1775; El majo reconvenido, 6 Feb 1776; La enhorabuena, 29 April 1776; El sueño de las comparsas, 6 June 1776; El terno, 5 Aug 1776; Las pasiegas, 19 Aug 1776; La modista, 30 Sept 1776; La manchega, 10 Oct 1776; La visita, 3 Jan 1777; El mundo novo, 13 July 1777; La buena pesca, 24 April 1778; El paneque, 22 May 1778; El mayordomo y la mayordoma, 5 June 1778; La noche de San Juan, 25 June 1778; La marcialité, 5 Oct 1778

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ROBERT STEVENSON

Rosales, Manuel J. (*b* New York, 1947). American organ builder. He studied at Immaculate Heart College and UCLA prior to becoming an apprentice at the Schlicker Organ Co. where he worked from 1969 to 1972. During his employment with Schlicker he contributed to the installation and finishing of approximately 50 organs. In 1972 he established his own firm in Los Angeles, initially engaging in maintenance work and representing the Schlicker firm. In 1980 the firm was incorporated as Rosales Organ Builders. Since that time Rosales has been active as a builder, rebuilder as well as restorer of both mechanical and electro-pneumatic action organs. Through knowledge gained on several study tours to Germany, Mexico and France in conjunction with Harald Vogel, Charles Fisk and Susan Tattershall, Rosales has developed an historically informed eclectic style for his larger organs, although smaller instruments, such as the Mexican-style organ built in 1988 for Mission San José, Fremont, California, are sometimes of a specific type. As a restorer, he has been instrumental in preserving several organs by the pioneer Los Angeles builder Murray M. Harris. Rosales's smaller or medium-sized instruments, such as that in the King of Glory Lutheran Church, Dallas (1994), are usually entirely mechanical action, but the larger ones employ electro-pneumatic or solid-state stop and combination action. Among the latter are those built for the First Presbyterian Church, Granada Hills, California (1982), Trinity Cathedral, Portland, Oregon (1987), and the First Presbyterian Church, Oakland, California (1993). For further information see B. Jones: 'Boyd Jones Looks at the Organs of Manuel J. Rosales', *Choir & Organ*, iii/3 (1995), 39–41.

BARBARA OWEN

Rosalia (It.; Ger. *Schusterfleck*: 'cobbler's patch'). A pejorative name, taken from an old Italian popular song *Rosalia, mia cara*, for the identical repetition of a melody a step higher, often involving transposition. Whenever it is used polyphonically, the part-writing is threatened with consecutive 5ths or octaves, and for this reason it has been regarded disparagingly as a compositional device.

By giving the effects both of rapid modulation and of melodic sequence it can provide great dramatic power and climax, as in the Hallelujah Chorus from Handel's *Messiah* ('King of kings' etc.). In the hands of a skilled contrapuntist, moreover, it can create the impression of a delicately elusive tonality without hinting at questionable part-writing: Mozart used it in this way in the first movement of the 'Jupiter' Symphony and in the finale of his String Quartet K575.

See also SEQUENCE (ii).

WILLIAM DRABKIN

Rosand, Aaron (*b* Hammond, IN, 15 March 1927). American violinist. His early studies were under P. Marinus Paulsen (1935–9) and Leon Sametini (1940–44), the latter a student of Ševčík and Ysaÿe. At the age of ten he made his début with the Chicago SO under Stock, playing the Mendelssohn Violin Concerto. He continued his studies at the Curtis Institute with Zimbalist (1944–8), and made his New York début with a Town Hall recital in 1948. His European début occurred in 1955 in Copenhagen; he subsequently based his career in Europe but also made tours of East Asia, the former USSR and the USA, and appeared with the leading American orchestras. From the beginning of his career Rosand showed a marked interest in the Romantic violin literature, and he has long specialized in reviving neglected works of the 19th century. He has an enormous repertory of over 70 concertos, including rarely played ones by Joachim, Godard, Hubay, Ries, Lalo, Vieuxtemps and Wieniawski, many of which he has recorded. In 1971 he began teaching at the annual Académie Internationale d'Eté in Nice, and in 1981 he joined the faculty of the Curtis Institute. Rosand possesses an effortless technique and a sumptuous tone. He plays the 1741 Guarneri del Gesù formerly owned by Paul Kochanski.

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BORIS SCHWARZ, K. ROBERT SCHWARZ

Rosand, Ellen (*b* New York, 28 Feb 1940). American musicologist. She studied at Vassar College (BA 1961), Harvard (MA 1964) and New York University where she took the doctorate in 1971 with a dissertation on aria in Cavalli's early operas. She taught at Brooklyn and Hunter colleges, New York (1972–7) and at Rutgers University (1977–92); she became professor of music at Yale in 1992. She was editor-in-chief of the *Journal of the American Musicological Society* (1981–3) and president of the society (1992–4). Her research covers the history of opera and Baroque vocal music; she has published substantial and rigorously researched articles on aspects of Monteverdi operas and on such broad issues as the libretto, the scenario, the lament and madness in early Venetian opera.

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PAULA MORGAN

Rosart, Jacques-François (*b* Namur, 5 Aug 1714; *d* Brussels, 29 May 1777). Flemish music type founder. From 1750 he began to develop new music types, and in 1753 perfected the *caractère coulée ou de finance*, destined for texts accompanying music. A new method of music printing, now called 'mosaic types', was developed by Rosart from 1749 to 1750, but it was J.G.I. Breitkopf who perfected the technique and profited from its use. After working at Haarlem for Johannes Enschedé, he established himself in Brussels in 1759, and in 1761 published proofs of *The Type Specimen of Jacques-François Rosart*, dedicated to Charles de Lorraine, which primarily set out music-type: *le plain-chant sur cinq corps de cicero*, *la double philosophie plain-chant* and *le caractère de musique*. His type rapidly became famous so that in 1764 he owned the only type foundry in the Austrian Netherlands. In 1768 Rosart published a second edition (*R*1973 with an introduction by F. Baudin and N. Hoeflake), augmented by his proofs. On his death, his son Mathias took over the foundry and, on 19 July 1777, formed a partnership with Jean-Louis de Boubers. The foundry was put up for sale on 20 June 1779, and was bought first by the widow of De Cellier and then by Benoît Le Francq, both printers and booksellers in Brussels.

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MARIE CORNAZ

Rosas, Juventino (*b* Santa Cruz de Galeana, 23 or 25 Jan 1868; *d* Batabanó, Cuba, 13 July 1894). Mexican violinist and composer. He was a pure-blooded Otomí Indian. His father, a harpist, took him to Mexico City at the age of six to play in a family quartet with his brothers Manuel (guitarist) and Patrocinio (singer). Shortly afterwards he

joined the S Sebastian church orchestra and at 15 was a member of the first violin section of Angela Peralta's touring opera orchestra. He then settled in Mexico City and began to compose salon music, publishing an enormous number of waltzes, polkas, mazurkas and schottisches. Many of them are in the library of the national conservatory. They have no recognizable Amerindian flavour. The set of five waltzes titled *Sobre las olas* (1891) gained such wide international popularity that it was even attributed to Johann Strauss. Rosas died of a fever after joining a travelling zarzuela company.

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JUAN A. ORREGO-SALAS

Rosas Fernandes, Maria Helena (*b* Brazópolis, Minas Gerais, 8 July 1933). Brazilian composer, conductor and pianist. In 1964 she graduated from the Conservatório Brasileiro de Música, Rio de Janeiro, where she studied the piano with Liddy Mignone. She pursued further studies, in composition and conducting and in 1977 graduated from the Escola Superior de Musica S Marcelina, São Paulo. Her composition teachers were Osvaldo Lacerda and José de Almeida Prado. She has also studied music education and in 1992 held a teaching appointment at the Escola de Artes Pró-Música, São Paulo. Her output consists mainly of chamber works; piano music, of which the prize-winning *Ciclo no.2* (second prize in a Brazilian composers' competition in 1979) has entered the repertory of many Brazilian pianists; and, most importantly, vocal and choral music, which often incorporates Native American material.

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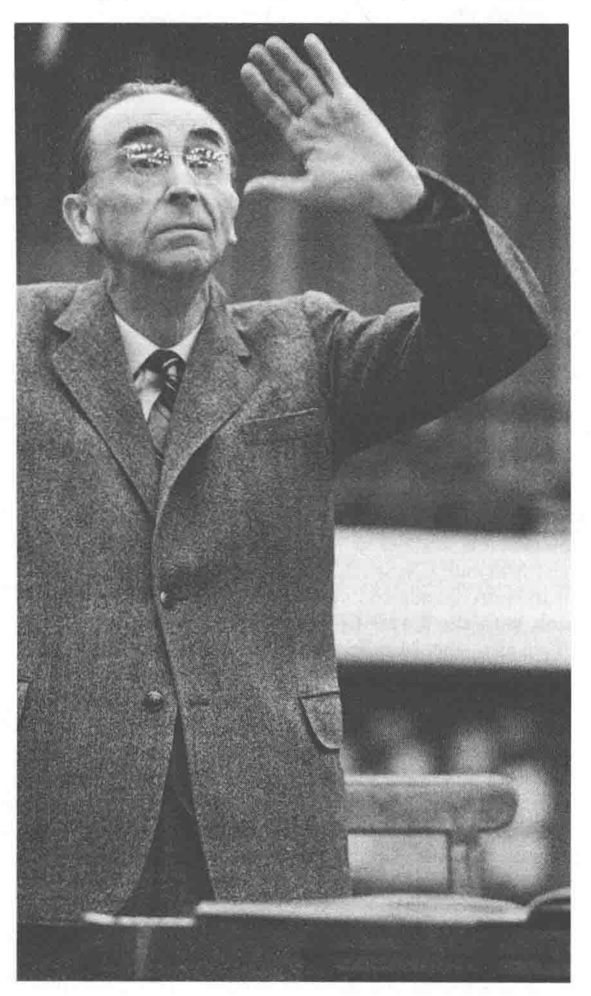
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CRISTINA MAGALDI

Rosbaud, Hans (Johann) (*b* Graz, 22 July 1895; *d* Lugano, 29 Dec 1962). Austrian conductor. He attended the Hoch Conservatory in Frankfurt, where he studied the piano with Alfred Hoehn and composition with Bernhard Sekles. In 1921 he was appointed director of the Städtische Musikschule in Mainz, where he also conducted some of the municipal orchestra's concerts. His performance in 1923 of Hindemith's *Kammermusik no.1* signalled the commitment to modern music that marked his career. In 1929 he assumed the leadership of the Frankfurt RO. Here his carefully prepared performances, especially of new music, attracted wide attention. Until the Nazi takeover in January 1933 Rosbaud regularly performed works by Schoenberg, Webern, Berg, Hindemith, Stravinsky, Bartók and others. Premières included Schoenberg's *Begleitmusik zu einer Lichtspielszene* op.34 (1930) and *Vier Orchesterlieder* op.22 (1932), and Bartók's Second Piano Concerto, with the composer as soloist (1933). In 1937, after unsuccessful efforts to find employment in the USA, Rosbaud left Frankfurt, accepting the post of Generalmusikdirektor in Münster; four years later he was appointed Generalmusikdirektor in German-occupied Strasbourg.

In 1945 the American military appointed Rosbaud Generalmusikdirektor of Munich and conductor of the Munich PO, and in 1948 he took over the orchestra of the newly established South-west German Radio (SWF) in Baden-Baden, a position he held until his death. The orchestra quickly gained recognition for its performances of modern music, especially after the Donaueschingen Festival was resumed in 1950. Rosbaud also appeared frequently at other festivals of modern music, including those of the ISCM, which awarded him its Schoenberg Medal in 1952. In 1954, replacing Schmidt-Isserstedt, he conducted the concert première of Schoenberg's *Moses und Aron*; the performance was recorded and released in 1957 as the first recording of the opera. In 1957 he also conducted the stage première of *Moses* in Zürich, and the following year directed memorable performances of



Hans Rosbaud, 1961

Erwartung and *Von heute auf morgen* at the Holland Festival.

Rosbaud's authoritative performances of the music of the Second Viennese School and of new works by Boulez, Stockhausen and their contemporaries gained him a reputation as a contemporary music specialist, a label which fails to do justice to the breadth of his achievements. In 1948 he helped organize the Aix-en-Provence Festival, where he appeared each summer until 1959, and where his performances of Mozart's operas garnered special praise. From 1950 he conducted Zürich's Tonhalle Orchestra, whose principal conductor he became in 1957. As guest conductor he toured widely in Europe, Argentina, South Africa and the USA. His performances were distinguished by clarity, precision, faithfulness to the score and an unerring grasp of structure. Rosbaud's commercial recordings range from Gluck (a notable reading of *Orphée*), Haydn and Mozart through Bruckner, Mahler and Sibelius to Stravinsky and the Second Viennese School. European archives preserve hundreds of Rosbaud's performances, including premières, many of which have appeared on CD.

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JOAN EVANS

Roscoe, Martin (*b* Halton, Cheshire, 3 Aug 1952). English pianist. He studied at the RMCM with Gordon Green and Marjorie Clementi. He has played with all the major British orchestras and conductors and has forged a close link with the Royal Liverpool PO. He has also toured Australia, the Middle East and South America. As a chamber musician he has worked with many distinguished ensembles, and his partnership with Peter Donohoe is justly celebrated. Roscoe has appeared on several occasions at the Proms and in 1987–8 recorded the complete Schubert sonatas for BBC Radio. In 1998 he gave three recitals at the Wigmore Hall entitled 'Szymanowski – The Polish Impressionist', a celebration of the composer within the context of Chopin. Roscoe's recordings include concertos by Dohnányi and Ignaz Brüll, three volumes of Szymanowski's piano music, chamber music by Rebecca Clarke and Amy Beach, a solo recital of music by Dohnányi and a much-praised Gershwin two-piano recital with Donohoe. An eclectic pianist, whose repertory extends from Beethoven, Schubert and Brahms to Henze, Britten and Lutosławski, Roscoe displays exceptional keyboard assurance and warm sympathy for a wide variety of styles.

BRYCE MORRISON

Rose [knot] (Fr. *rosace*; Ger. *Rose*, *Stern*). A decorative device placed in the SOUNDHOLE of many string instruments, including lutes and guitars, keyboard instruments and occasionally bowed instruments such as viols. It is either carved from the wood of the soundboard (or table) itself, as in some early Italian harpsichords and virginals, or, most often, made separately from materials such as wood, veneer, parchment, ivory or combinations of these, and set into the soundboard. Some keyboard roses were cast from lead or lead alloy. In some roses, layers of wood veneer or parchment were used to build up elaborate three-dimensional designs. Makers sometimes incorporated their identifying mark or initials into their rose designs.

□

Rosé [Rosenblum], **Arnold (Josef)** (*b* Iaşi, Romania, 24 Oct 1863; *d* London, 25 Aug 1946). Austrian violinist. He studied with Heissler from 1873 at the Musikverein Konservatorium der Gesellschaft der Musikfreunde in Vienna, making his début at the Leipzig Gewandhaus in 1879. He also received support from Verdi, Gounod and Liszt. In 1881 he became leader of the orchestra of the Vienna Hofoper (later Staatsoper) and the Vienna PO, positions he held until 1938 (with some breaks due to disagreements, including an extended absence from 1907 to 1929). From 1888 to 1896 Rosé also led the orchestra of the Bayreuth Festival.

In 1883 he founded the Rosé Quartet, with Egghard, Loh and Eduard Rosé (Arnold's brother). The quartet underwent several changes of personnel, but from 1905 to 1920 consisted of Rosé, Fischer, Ruzitska and Buxbaum. The quartet performed with many prominent musicians, and gave the first performances of works by Brahms, Reger, Pfitzner, Korngold, Schmidt, Schoenberg (first two string quartets) and Webern (Five Movements). Among their most outstanding contributions were four Beethoven cycles, and their performances of the late quartets were especially acclaimed. Also noteworthy were frequent performances of Brahms and Schubert.

In 1902 Rosé married Mahler's sister Justine, and thus came into close contact with Mahler, who was then director of the Vienna Hofoper. Rosé appeared 48 times as a soloist with the Vienna PO, and from 1909 to 1924 taught at the Vienna Music Academy. He became a celebrated figure in Viennese musical life, and received many honours including the Order of Franz Josef and the Goldenes Verdienstzeichen um die Republik Österreich. In 1938 he emigrated to England, where he continued to perform, with Buxbaum and others, until 1945. Rosé played with great musicality, rhythmic sensitivity and purity of intonation; he was also noted for his absolute security in changing position, 'noble vibrato' and secure left hand. His correspondence with Mahler is contained in the Mahler-Rosé Collection at the University of Western Ontario.

Rosé's daughter Alma (*b* Vienna, 3 Nov 1906; *d* Auschwitz, ?4 April 1944) was also a violinist, and sometimes performed with her father in Bach's Double Concerto. She toured Europe as a violinist and as conductor of a women's orchestra until 1938, and was later arrested by the Germans in the Netherlands. In July

1943 she was transported to Auschwitz, where she led and directed the 'Mädchenorchester'. Her death is thought to have been caused by poisoning at the hands of a jealous colleague.

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CARMEN OTTNER

Rose, Bernard (William George) (*b* Little Hallingbury, Herts., 9 May 1916; *d* Bampton, Oxford, 21 Nov 1996). English organist, musicologist and composer. He was a chorister under Alcock at Salisbury (1925–31) and studied at the RCM with Alcock (1933–5) before going up to Cambridge as organ scholar of St Catherine's College, where he was a pupil of Hubert Middleton and Edward Dent (BA 1938, MusB 1939). In 1939 Hugh Allen's influence drew him to Oxford, where he became organist at The Queen's College and conductor of the Eglesfield Musical Society. Distinguished war service intervened, including a period as a prisoner of war. With the Oxford Orchestral Society, Rose conducted the première of Vaughan Williams's *An Oxford Elegy*, in the composer's presence (1949). From 1946 he lectured in the faculty of music; he was appointed supernumerary Fellow of The Queen's College in 1949 and a university lecturer in 1955. He was made official Fellow of Queen's in 1954, took the DMus in 1955 and became Fellow, organist and *Informator choristarum* at Magdalen College in 1957, remaining there until his retirement in 1981. He was appointed conductor of the Oxford Harmonic Society in 1971 and in 1973–5 was vice-president of Magdalen. He was president of the Royal College of Organists in 1974–6.

Rose made a special study of the choral music of Tomkins (see *PRMA*, lxxxii, 1965–6, p.89), and prepared many editions of English music from the 16th to 18th centuries. His work with the Magdalen choir made it one of the finest English college choirs, particularly in the late 1960s and early 70s; it was widely renowned for its polish and precision, attention to words and stimulating repertory. He proved an enduringly popular lecturer and teacher, around whom legends gathered, and who influenced the development of generations of undergraduates. He composed 30 anthems, five settings of the canticles, two masses and several settings of the Preces and Responses, among them a set which remains the most popular of the 20th century. He was made an OBE in 1980.

EDITIONS

T. Tomkins: *Musica Deo sacra* [all except the canticles], EECM, v, ix, xiv, xxvii, xxxvii, xxxix (1965–80)
G.F. Handel: *Susanna*, Hallische Händel-Ausgabe, i/28 (Kassel, 1967)

ERIC BLOM, DAVID SCOTT/PAUL HALE

Rose, David (*b* London, 15 June 1910; *d* Burbank, CA, 23 Aug 1990). American composer, arranger and conductor. His family emigrated from England when he was four, and he grew up in Chicago, absorbing the vibrant sounds of the emerging jazz scene. During the 1930s he worked with Benny Goodman and other dance bands, eventually moving to Hollywood to work in the film and recording industries. A long association with MGM resulted in many film scores (including *Jupiter's Darling*, 1955) and, after the introduction of LPs, regular record albums. In 1941 he became Judy Garland's first husband, and his radio show 'California Melodies' grew into something of an American institution, providing the showcase for his new compositions. In 1943 Rose startled the Light Music establishment with his *Holiday for Strings*, in turn inspiring a whole generation of composers including Anderson, Duncan and Farnon.

At the dawn of television he worked with all the leading singers and film stars, and is especially remembered for his Red Skelton, Jack Benny, Bob Hope and Fred Astaire shows. Rose received six gold discs, 22 Grammys, four Emmys and two Oscar nominations. In 1962, just when his composing career was waning, he produced his most enduring composition, *The Stripper*, and was always associated with it thereafter.

WORKS
(*selective list*)

all works for orchestra

Dance of the Spanish Onion, 1942; Holiday for Strings, 1943; One Love, 1943; Our Waltz, 1943; My Dog has Fleas, 1944; Gay Spirits, 1946; Manhattan Square Dance, 1947; American Hoe Down, 1950; Rose of Bel-Air, 1951; Stringopation, 1951; Christmas Tree, 1953; Fiesta in Seville, 1953; Parade of Clowns, 1953; Satan and the Polar Bear, 1953; Holiday for Trombones, 1962; The Stripper, 1962; Holiday for Flutes, 1964; The Tiny Ballerina, 1967

DAVID ADES

Rose [Donington], **Gloria** (*b* New York, 20 May 1933; *d* Buffalo, NY, 25 April 1974). American musicologist. She was educated at Hunter College, New York (BA 1953), and at Yale (PhD 1960). She was greatly influenced by Leo Schrade, with whom she studied at Yale, and for whom she worked as a research assistant (1957–8). After two years (1958–60) as music librarian at Wellesley College, she taught at the University of Pittsburgh (1960–62). She also held visiting lectureships at Rutgers University (1968) and SUNY, Buffalo (1972). She was married to the English musicologist Robert Donington. Her published works deal with 17th-century Italian music, particularly Carissimi's chamber cantatas, of which she published an edition in 1969, and with problems relating to thoroughbass. In 1976 her research materials were acquired by the Music Library of the University of Birmingham.

WRITINGS

The Cantatas of Carissimi (diss., Yale U., 1960)
'The Cantatas of Giacomo Carissimi', *MQ*, xlviii (1962), 204–15
'Agazarri and the Improvising Orchestra', *JAMS*, xviii (1965), 382–93
'Pietro Reggio, a Wandering Musician', *ML*, xlvi (1965), 207–16
Giacomo Carissimi (1605–1674), WECIS, v (1966)
'Purcell, Michelangelo Rossi and J.S. Bach: Problems of Authorship', *AcM*, xl (1968), 203–19
'Two Operas by Scarlatti Recovered', *MQ*, lxviii (1972), 420–35
'Cantata, La', *RicordiE*
'The Italian Cantata of the Baroque Period', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. W. Arlt and others (Berne, 1973), 655–77

HOWARD MAYER BROWN

Rose [Ross], **John.** English viol makers. John Rose (i) (*fl* 1552–61) was among the earliest known of English viol

makers, and his son John Rose (ii) (bur. London, 29 July 1611) was certainly the most celebrated. Both worked in Bridewell, London.

John Rose (i) was first mentioned in the account books of Sir Thomas Chaloner, who ordered from him a viol 'of the finest sort' in 1552. In 1561 he was mentioned in the books of the Bridewell court, where he leased premises in the former state apartments of Henry VIII. The books refer to him as 'virtuous and honest', and as having 'a most notable gift given of God in the making of instruments' which has made his name known throughout 'a great part of Christendom ... [He is] as muche commended in Italy than in this his natural contery'. John Stow's *Annales, or a General Chronicle of England*, 1631, p.869, credited him with the invention of the BANDORA in 1562, and noted that his son excelled in making them. The elder Rose probably died about 1562; if so no extant instruments can be securely attributed to him. Those that are credited to 'John Rose' date mainly from the 17th century and are probably the work of the son.

The younger Rose was apparently less virtuous than his father, but no less talented. He appeared in court records in 1568, when he was ordered to desist from performing puppet shows, and by 1602 he was perpetually in and out of debt. He created a fine body of work, some of which survives as evidence of the greatest period of English viol making. This includes a large consort bass in the Victoria and Albert Museum, London. A particularly fine bass viol (*c*1600) attributed to Rose is in the Hill collection at the Ashmolean Museum, Oxford. Rose's most famous instrument is the so-called Queen Elizabeth lute, a bandora (formerly thought to be an ORPHARION) reputedly given to an ancestor of Lord Tollemache by Queen Elizabeth I. Its label reads: 'IOANNES ROSA/ LONDINI/FECIT/In Bridwell the 27 of July/1580'. A viol by 'John. Rose in Brattwell 1599' is mentioned in an



Front and back views of the instrument, variously thought to be an early bandora or orpharion, inscribed on its sides 'Cymbalum decachordon', by John Rose (ii), London, 1580 (private collection): note the closeness of the outer strings to the edges of the fingerboard and the awkward placing of the two central pegs, spoiling the carved pattern on the front of the keyboard, suggesting that the sixth course was a later addition

auction catalogue published at The Hague in 1759. Thomas Mace (*Musick's Monument*, 1676, p.245) regarded the younger Rose, along with Bolles, as the finest of all viol makers.

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D. Gill: 'An Orpharion by John Rose', *LSJ*, ii (1960), 33–40
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R. Hadaway: 'An Instrument-Maker's Report on the Repair and Restoration of an Orpharion', *GSJ*, xxviii (1975), 37–42
J. Pringle: 'John Rose, the Founder of English Viol-Making', *EMc*, vi (1978), 501–11
I. Woodfield: *The Early History of the Viol* (Cambridge, 1984)

JOHN DILWORTH

Rose, Jürgen (*b* Bernburg, 25 Aug 1937). German stage designer who has worked on several productions with OTTO SCHENK.

Rose, Karl. *See* ROSA, CARL.

Rose, Leonard (Joseph) (*b* Washington DC, 27 July 1918; *d* White Plains, NY, 16 Nov 1984). American cellist and teacher. He took his first cello lessons at the age of ten and the next year he went to Walter Grossman at the conservatory in Miami; later, in New York, he studied with his cousin Frank Miller, principal cellist of the NBC SO. He won a scholarship to the Curtis Institute, where his teacher was Felix Salmond (1934–8); he then left to become assistant principal cellist of the NBC SO under Toscanini. After one season he became principal cellist of the Cleveland Orchestra under Rodzinski, 1939–43, and directed the cello departments of the Cleveland Institute and Oberlin College. He next joined the New York PO, 1943–51, with which he made his concerto début at Carnegie Hall in 1944. His last solo appearance as a member of the New York PO was also his first in Britain, at the 1951 Edinburgh Festival; he then began touring widely as a soloist. He taught at the Juilliard School from 1947 and at the Curtis Institute from 1951 until 1962; his pupils included Lynn Harrell, Ronald Leonard, Yo-Yo Ma, Stephen Kates and the principal cellists of many leading American orchestras. Salmond presented him with his own music library, and Rose edited performing editions of a number of cello works. His large-toned but firmly controlled playing was heard to advantage in the Romantic repertory, most of which he also recorded, and he was much admired as a chamber player, especially in trios with Stern and Istomin (with whom he began performing regularly in 1961), and in sonatas with various pianists, notably Graffman. He commissioned, and later recorded, Schuman's *A Song of Orpheus*. He played a cello by Nicolò Amati dated 1662.

RICHARD BERNAS/DENNIS K. McINTIRE

Roseingrave. English family of organists and composers, possibly of Irish origin.

(1) Daniel Roseingrave (*d* Dublin, May 1727). According to Hawkins and Burney (who knew his son Thomas in the 1740s) he was a choirboy in the Chapel Royal with Henry Purcell. The Ralph Rossengrave who died in Dublin in 1667 could have been his father. He became Master of the Choristers at Gloucester Cathedral soon after Charles Wren's death in 1678, and organist in 1679. He married Ann Washbourne, the prebendary's daughter, in spring 1681, and later that year became organist and lay vicar of Winchester Cathedral. He was appointed organist, instructor of the choristers and lay vicar of Salisbury Cathedral on 19 April 1692, and moved to Dublin in 1698, becoming organist and stipendiary of Christ Church Cathedral and organist and vicar-choral of St Patrick's Cathedral. He worked at St Patrick's until 12 February 1719, when he resigned for health reasons, although he continued at Christ Church until his death; he was buried in St Bride's, Dublin. He evidently had a fiery temperament, for he was admonished for 'beating and wounding' a Gloucester colleague on 10 April 1679, and was fined twice for fighting in 1699 and 1700; on the second occasion the Christ Church authorities ordered that 'from henceforth no vicar or stipendary of this church do wear a sword, under penalty of expulsion'. He had at least seven children, including Daniel (*b* 1684–5), who became organist of Trinity College, Dublin, in 1705 and BA in 1707, (2) Thomas and (3) Ralph Roseingrave.

He was less noteworthy as a composer. The organ parts of five anthems and a service in F are in the part-autograph manuscript *US-BEm* 751, apparently copied during his time at Winchester. The service and three of the anthems are not known elsewhere, and are therefore incomplete. However, *Haste three, O God, to deliver me* is also at *GB-Lbl* (suggesting that it is an early work) and elsewhere, while *Lord, thou art become gracious* is in a score of Winchester provenance in John Reading's hand at *GB-Lbl* (R.M.20.h.9) and on a single leaf now in *GB-Och* (Mus.1215), apparently copied jointly by Purcell and the composer in the early 1680s. They are fluent and attractive works, though rather short-winded and limited in scope.

WORKS

all in US-BEm (autograph organ part only)

Service, F
Haste thee, O God, to deliver me, verse anthem, SSATB, org, *GB-GL*
Lord, thou art become gracious, verse anthem, SSATB, org, *Lbl*, *Och*
3 anthems: Bow down thine ear, O Lord, O clap your hands together, The voice of my beloved, inc.

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W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c1538* (Oxford, 1991)
A. Parker: 'The Cathedral Choir and its Music, 1660–1800', *Winchester Cathedral: Nine Hundred Years*, ed. J. Cook (Chichester, 1993), 305–14
P. Holman: 'Purcell and Roseingrave: a New Autograph', *Purcell Studies*, ed. C. Price (Cambridge, 1995), 94–105
I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

(2) Thomas Roseingrave (*b* Winchester, 1690/91; *d* Dunleary, 23 June 1766). Son of (1) Daniel Roseingrave. As a boy he went to Dublin with his father, under whom he first studied music, and on 1 February 1707, at the age of 16, he entered Trinity College, but he did not complete his degree. He was sent to Italy in 1709 with the financial assistance of the dean and chapter of St Patrick's Cathedral 'to improve himself in the art of music ... that hereafter he may be useful and serviceable to the said Cathedral' (Chapter Acts, 14 December 1709). In Venice he attended a concert at a nobleman's house; he was invited to play, and later told Burney: 'finding myself rather better in courage and finger than usual, I exerted myself ... and fancied, by the applause I received, that my performance

had made some impression on the company'. Burney continued:

a grave young man dressed in black and in a black wig, who had stood in one corner of the room, very quiet and attentive while Roseingrave played, being asked to sit down to the harpsichord, when he began to play, Rosy said, he thought ten hundred d----ls had been at the instrument; he never had heard such passages of execution and effect before ... Upon enquiring the name of this extraordinary performer, he was told it was Domenico Scarlatti, son of the celebrated Cavalier Alessandro Scarlatti. Roseingrave declared he did not touch an instrument himself for a month; after this rencontre, however, he became very intimate with the young Scarlatti, followed him to Rome and Naples, and hardly ever quitted him while he remained in Italy...

Roseingrave composed the anthem *Arise, shine, for thy light is come* in Venice, for the Peace of Utrecht. Tudway referred to it in a letter to Humfrey Wanley:

The Artful part is very fine, and he [Roseingrave] has show'd himself a great Master, but for want I believe to being us'd to set Church Music, he keeps too theatrical a style, and introduces in most places his words, with very great Levetees; ... This is also Mr Hendale's fault.

Burney commented that there was 'much fire in the introductory symphony, which is of a very modern cast'.

According to Dr Patrick Delany, Roseingrave returned to Dublin in 1713. By June 1717 he was in London and, according to the *Daily Courant*, took part in a concert at York Buildings at which a 'Serenade' of his was sung. On 25 March 1718 Mlle Coraill sang one of his Italian cantatas 'with Instruments' at Hickford's Room. During the next few years he was active in London's musical life, particularly as a champion of Domenico Scarlatti. In 1720 he produced Scarlatti's opera *Amor d'un'ombra e Gelosia d'un'aura* under the title *Narciso* at the Haymarket Theatre, adding two arias and two duets of his own. His famous edition of 42 sonatas by Scarlatti appeared in 1739, including sonatas from the *Essercizi* of the previous year and others of which he evidently had manuscript copies.

In 1725 Roseingrave became organist of Handel's parish church, St George's, Hanover Square, where a new three-manual organ had just been completed by Gerard Smith. The vestry, refusing to be 'teased by the solicitations of candidates of mean abilities', appointed a panel of advisers. There are differing accounts regarding the numbers of candidates and judges (quoted by Butcher), and it is said that Handel sent a theme upon which the candidates were to improvise. Burney wrote that Roseingrave's style,

though too crude and learned for the generality of hearers when left to himself, treated the subjects given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects, and turning the themes to so many ingenious purposes that the judges were unanimous in declaring him the victorious candidate.

Roseingrave's accomplished fugal extemporizations were no doubt the result of his enthusiasm for contrapuntal textures; he had a deep admiration for Palestrina's style, examples of which were seen by John Hawkins on scraps of paper on the walls of Roseingrave's bedroom. He received a modest salary at St George's, and was allowed sufficient time for composition, 'a science too greatly my delight not to be continually my study', as he later wrote. He was now at the height of his powers, having acquired an outstanding reputation as organist and teacher: J.C. Smith, Henry Carey and John Worgan were among his pupils. Although his manner of composing was commonly censured as being both 'harsh and disgusting, manifesting great learning, but void of eloquence and variety' (Hawkins), his virtuosity as executant and improviser was beyond question. Burney wrote that he 'had a power of seizing the parts and spirits of a score and executing the most difficult music at sight beyond any musician in Europe'. A promising career was brought to a premature end by a broken heart, or 'crepation' (as Roseingrave himself called it). Coxe described its cause:

His reputation was ... so high that on commencing teaching he might have gained one thousand pounds a year, but an unfortunate event reduced him to extreme distress. Among Roseingrave's scholars was a young lady to whom he was greatly attracted, and whose affections he had gained, but her father, who intended to give her a large fortune, did not approve of her marrying a musician, and forbade Roseingrave his house. This disappointment affected his brain, and he never entirely recovered the shock. He neglected his scholars and lost his business. He lived upon fifty pounds per annum, which his place produced, and was often in indigence. He was perfectly rational upon every subject but the one nearest his heart: whenever that was mentioned he was quite insane.

At a vestry meeting at St George's on 20 February 1738 a suggestion that the organist's salary be reduced was rejected; it was resolved 'That the Salary to Mr Thos. Roseingrave ... be continued at Forty Five Pounds a year'. There is no mention of any inadequacy on Roseingrave's part until the vestry meeting of 22 March 1744, when a complaint was made that Roseingrave's deputies had not 'behaved in so decent a manner as they ought, with respect to the Airs and Voluntary's played in the church, which has given offence to several of the Parishioners'. In his reply Roseingrave 'signified that by Infirmity he was render'd incapable of playing the organ'; the vestry then resolved to 'appoint an assistant to the said Mr Roseingrave to officiate at the church, the allowance for his trouble out of Mr Roseingrave's salary'. On 23 April 1744 John Keeble was appointed assistant organist; Roseingrave, 'on account of his infirmitys', was allowed half of the salary for the remainder of his life. He stayed for some time at Hampstead where, although he would occasionally alarm his hosts by leaving his bed in the middle of the night to go to the harpsichord, he seems to have recovered to some extent, for Burney was often tempted to visit him 'on account of his sweetness of temper, his willingness to instruct young pupils, and his entertaining conversation'.

Roseingrave eventually retired to Dublin, where his brother Ralph was organist. He stayed with his nephew William Roseingrave (*b* 1726), a son of Ralph, then (1753) chief chamberlain of the exchequer court. Mrs Delany wrote in her autobiography on 12 January 1753 that 'Mr Rosingrave (. . . who was sent away from St George's Church on account of mad fits) is now in Ireland, and at times can play very well on the harpsichord'. It was announced in the *Dublin Journal* (February 1753) that the opera *Phaedra and Hippolitus*, 'by Mr Roseingrave lately arrived from London', was to be given a concert performance, and that between the acts Roseingrave would play 'Scarlatti's Lesson on the Harpsicord, with his own Additions, and to conclude with his celebrated ALMAND'. Although the opera 'met the highest applause', a subscription plan to stage the work unfortunately came to nothing.

Roseingrave was buried in the family grave in the churchyard of St Patrick's Cathedral. The inscription adds that he died in his 78th year, 'a most celebrated musician and accomplished man'. A small watercolour portrait by


Thomas Roseingrave: watercolour by W.N. Gardiner after an unknown artist

W.N. Gardiner can be found in the copy of Coxe's *Anecdotes* in the Gerald Coke collection, currently in the Hampshire Records Office (see illustration).

Roseingrave's relationship with Scarlatti was of considerable importance and was directly responsible for the beginning of the 'Scarlatti cult' in England. Arne, Avison, Boyce, Greene, Loeillet, Pepusch and Stanley were among the 95 subscribers to Roseingrave's edition of Scarlatti. Roseingrave's own harpsichord music shows surprisingly little of Scarlatti's influence. His organ music is closer to the earlier English tradition of Blow and Purcell than to his continental contemporaries. There is nothing of the clear part-writing and simple textures of most keyboard composers of the period: the printed page is often confusing, with isolated notes on the staff belonging to none of the contrapuntal lines. Roseingrave's fondness for chromatic intricacies, irregular phrases and flexibility of form suggests a compositional approach not only motivated by his brilliant powers of improvisation, but probably related to his apparently unstable mental state. The Solo in D is unlike his other keyboard works, with a simpler texture and fluent passage-work; it is probably the solo part for a work such as that listed in the *Dublin Journal* in February and November 1750 as an 'Organ Concerto with Trumpet(s) and Kettle-drums by Tho. Roseingrave'.

Each of his Italian cantatas consists of two da capo arias divided, and sometimes introduced, by a recitative. Two of the manuscript cantatas (nos.9 and 10) are introduced by string sinfonias. Though the cantatas and flute sonatas are more conventional than his keyboard works, several movements have chromatic passages and unexpected modulations, typical of Roseingrave's style.

WORKS

all printed works published in London

VOCAL

Anthems: Arise, shine, for thy light is come, thanksgiving for the peace, Venice, 1712, *GB-Lbl*, ed. P.M. Young (London, 1968); Blessed is he, Bow down thine ear, Praise the Lord ye servants, full anthems, S, org, bc, *Ob*; Great is the Lord, One generation shall praise thy works, verse anthems, S, 2 vn, 2 b, *Lbl*, *Lcm*; I will cry unto God, I will magnify Thee, O come hither, Sing unto God, verse anthems, S, org, bc, *Ob*; O Lord our governor, SATB, *Lcm*

2 songs, 2 duets in D. Scarlatti's Narciso (op), London, King's, 30 May 1720, pubd (1720)

Phaedra and Hippolitus (op), concert perf., Dublin, Fishamble Street Music Hall, 6 March 1753, recits and arias, *Lbl*

12 cants, in 2 sets of 6 (2nd set described as It. cants.), S, acc. 1/2 vn, bc, tpt (only in no.6 of 2nd set) (*c*1735)

12 cants., nos.1–3 to Eng. texts, nos.4–12 to It. texts (nos.7, 8 as arias): all for S, 1/2 vn, bc, some with va, nos.2, 3, 7 with ob, no.3 with fl, no.10 with tpt, *Lbl*

3 songs, pubd singly (*c*1720): Celia conscious of her beauty, S, b; Fairest charmer, lovely dear, S, tr inst, b; This mercenary age despise, S, bc: all with fl pt

INSTRUMENTAL

8 Suits of Lessons, hpd/spinet (1725)

Voluntaries and Fugues, org/hpd (1728), ed. P. Williams (London, 1961)

XII Solos, fl, bc (1730), no.1, ed. R. Platt (London, 1970), no.2, ed. J. Barlow (London, 1978), nos.4, 7, ed. R. Platt (London, 1975)

6 Double Fugues, org/hpd ... to which is added, Sig. Domenico Scarlatti's Celebrated Lesson, hpd, with addns by Roseingrave (1750)

Solo in D, hpd, *GB-Cfm*, pubd as A Celebrated Concerto (*c*1770)

3 Minuets, vn, bc, *c*1730, *Cfm*

Allemande, hpd/org, *c*1740, *Cfm*

EDITIONS

XLII suites de pièces, hpd ... composées par Domenico Scarlatti (1739), with addl movt by Roseingrave

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(3) Ralph Roseingrave (*b* Salisbury, *c*1695; *d* Dublin, 6 Dec 1747). Son of (1) Daniel Roseingrave. He received his musical education from his father, whom he succeeded as organist of St Patrick's Cathedral, Dublin, in effect from 1719 but formally only in 1726. On his father's death, in 1727, he also became organist of Christ Church Cathedral. In 1721 he, his father, Robert Woffington (i) and Cuvillie examined and reported unfavourably on the new organ (by Hollister) in St Werburgh's, Dublin. Roseingrave is sometimes referred to as having been a bass soloist in the first performance of Handel's *Messiah* (1742). He was buried in the churchyard of St Patrick's Cathedral; the headstone mentions that his wife Sarah, who died in 1746, and four of their children, were buried with him, as were his mother Ann Roseingrave and his brother Thomas.

WORKS

2 services, C, F, *IRL-Dcc*
8 anthems, *Dcc*
O God of truth (anthem), in J.P. Hullah: *Part Music* (London, 1842)
Music in The Second Book of the Divine Companion (London, 1731)
Org music, lost, noted by Swanton

Doubtful: Setting of Ps viii, *GB-Lcm*; Gl, in Evening Service in g by Purcell, Y, ed. M. Bevan (London, 1968), by 'Mr Roseingrave, junior', ? i.e. T. Roseingrave

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PETER HOLMAN (1), GERALD GIFFORD/RICHARD PLATT (2), GERALD GIFFORD (3)

Rosell, Lars-Erik (*b* Nybro, 9 Aug 1944). Swedish composer and organist. He studied the organ at the Royal College of Music in Stockholm (1962–8) and continued composition studies with Lidholm from 1968 to 1972. He became a teacher of counterpoint at the college in 1973. Ligeti, a guest teacher at the college, was of great significance in Rosell's development, as were other guest teachers such as the young Americans Morton Feldman and Terry Riley. Rosell's earliest music was tinged with minimalism, one piece bearing Riley's name.

Before the première in 1982 of Rosell's most important work, the Organ Symphony (each movement of which is introduced by a quotation by Rilke), he also spoke about his desire to give the music a spiritual and socially influencing function. He has said, 'My personal conviction is that art now fulfills a vital function, as an expression of the response of sensitive people to what happens, but also as a sign of resistance and desire for change.' This humanistic element, like his sensitive feeling for poetry and literature, has influenced his later focus on church music and chamber opera, as well as on expressive and solidly composed choral music. As an organist Rosell has undertaken many concert tours.

WORKS

Stage: Nattesang (op, 1, M. Faber, after Indian myth), 1974; Tillfälligt avbrott [Temporary Interruption] (op, 2, S. Györbiro), 1981; Amedée (op, 2, M. Kundler, after Ionesco), 1983–5; Mellan tvenne världar [Between Two Worlds] (stage music, B. Malmberg), 1994; Illusionisten [The Illusionist] (op, 2, Kundler, after T. Mann), 1995–6

Choral: Visiones prophetae, solo v, 3 choirs, orch, 1974; Den just skapade världen [The Just-Created World] (Indian poem), children's choir, 1975; I fönstrets fyrkant [In the Square of the Window] (S. Weöres), SATB, 1979; Om icke vetekornet faller i jorden [If the grain of wheat not falls in the earth] (motet, Bible: *John*), SATB, 1980; Ordens källa [The Word's Spring] (scenic cant., various authors), eurhythmic, recit, SATB, fl, ob, hn, 2 va, vc, org, hp, perc, 1980; Ännu en liten tid [Yet a short time] (Bible: *John*), SATB, 1981; 5 färöiska dikter (various authors), SATB, 1983; Jubla ni himlar [Heavens, Rejoice] (Bible: *Jeremiah*, *Revelations*), 2 motets, SATB, org, 1984; O natt av ljus (B. Setterlind), SATB, 1984; Elden [The Fire] (motet, E. Erlandsson, Bible: *Matthew*), SATB, org, 1985; O giv oss Herre av den tro (motet, anon.), SATB, brass qnt, 1985; Fragmente: vier Sätze (various authors), SATB, 1986; Rondel (G. Ekelöf), SATB, 1988; Ljud ropande i vinden [Sounds shouting in the wind] (scenic pictures, B. Trotzig), eurhythmic, recit, SATB, orch, 1990; Jag vet en brunn som flödar [I know a flowing well] (Bible: *John*), 3-pt female choir, vn, vc, pf, 1996; 7 koraler: änglar, skapelsemakter [7 Chorales: Angels, Creation Powers] (various authors), Mez, SATB, 2 org, 1996

Solo vocal: Poem in the Dark (N. Sachs, trans. M. Pergament), Mez, fl, tpt, db, perc, 1972; 4 folkvisor (trad.), Mez, pf, 1979; Gåtan [The Riddle] (S. Arb, R. Parland, G. Ekelöf), Mez, fl, vn, va, vc, pf, 1985; 5 Estonian Poems (M. Render, M. Traat, L. Andre), Mez, pf, 1994; Naket liv (A. Lundkvist), Bar, pf, 1994; Vaggsång [Lullaby] (G. Mistral), Mez, pf, 1996

Orch: Moments of Changing Sonority, hpd, Hammond org, str, 1969; Musik för cello och stråkorkester, 1975; Expando, 1976; Five to Five, suite, 10 wind, 1982; Org Conc., 1982, rev. 1988; Fantasia concertante, vc, orch, 1992

Chbr and solo inst: Sine nomine, org, tape, 1969; Terry Riley, 3 pf, 1970; Twilight, cl, trbn, vc, perc, 1970; Cantico sereno, vc, org, 1976; Dioskurer, 2 org, 1977, arr. org, perc, 1977, rev. 1993; Toccata, org, 1978; 9 orgelkoraler, org, 1978–80; Reflections, trbn, org, 1979; Anima, va, org, 1980; Bridges, hn, org, 1980; Stages, fl, cl, vn, vc, pf, 2 perc, 1980; Sonatin (aus alter Märchenzeit), pf, 1984; Introduktion, chaconne, kadens, epilog: Poem, org, 1984; Chaconne: à la recherche de J.S.B., org, 1985; Trefaldigshetsnatten [Trinity Night], str qt, pf, 1988; Str Qt, 1989; Sonata, va, 1989; Nattens träd [Night's Trees], vc, 1990; Trio concertato, pf trio, 1990; Det gamla år framgånget är [The old year is gone], org, 1992; Ouverture in D, org, 1993; Elegi, vn, 1993; Musica dolce, fl, 1994; 5 preludier, manual org, 1996

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S. Hanson: 'Efter syndafallet', *Nutida musik*, xvi/3 (1972–3), 37 only
H. Egnell: 'Vad händer nu med vår musik?', *Svenska kyrkans tidning*, no.38 (1985), 12 only
G. Petersén: 'Tonsättaren Lars-Erik Rosell', *Operan* (1987–8), no.11, pp.5–8

ROLF HAGLUND

Rosen, Charles (Welles) (*b* New York, 5 May 1927). American pianist and writer on music. He started piano lessons at the age of four and studied at the Juilliard School of Music between the ages of seven and 11. Then, until he was 17, he was a pupil of Moriz Rosenthal and Hedwig Kanner-Rosenthal, continuing under Kanner-Rosenthal for a further eight years. He also took theory

and composition lessons with Karl Weigl. He studied at Princeton University, taking the BA (1947), MA (1949) and PhD (1951), in Romance languages. Some of his time there was spent in the study of mathematics; his wide interests also embrace philosophy, art and literature generally. After Princeton he had a spell in Paris, and a brief period of teaching modern languages at the Massachusetts Institute of Technology. But in the year of his doctorate he was launched on a pianist's career, when he made his New York début and the first complete recording of Debussy's Etudes. Since then he has played widely in the USA and Europe. He joined the music faculty of the State University of New York at Stony Brook in 1971.

As a pianist, Rosen is intense, severe and intellectual. His playing of Brahms and Schumann has been criticized for lack of expressive warmth; in music earlier and later he has won consistent praise. His performance of Bach's Goldberg Variations is remarkable for its clarity, its vitality and its structural grasp; he has also recorded *The Art of Fugue* in performances of exceptional lucidity of texture. His Beethoven playing (he specializes in the late sonatas, particularly the Hammerklavier) is notable for its powerful rhythms and its unremitting intellectual force. In Debussy his attention is focussed rather on structural detail than on sensuous beauty. He is a distinguished interpreter of Schoenberg and Webern; he gave the première of Elliott Carter's Concerto for piano and harpsichord (1961) and has recorded with Ralph Kirkpatrick; and he was one of the four pianists to commission Carter's *Night Fantasies* (1980). He has played and recorded sonatas by Boulez, with whom he has worked closely. His piano playing came to take second place to his intellectual work during the 1990s.

Rosen's chief contribution to the literature of music is *The Classical Style*. His discussion, while taking account of recent analytical approaches, is devoted not merely to the analysis of individual works but to the understanding of the style of an entire era. Rosen is relatively unconcerned with the music of lesser composers as he holds 'to the old-fashioned position that it is in terms of their [Haydn, Mozart and Beethoven's] achievements that the musical vernacular can best be defined'. Rosen then establishes a context for the music of the Classical masters; he examines the music of each in the genres in which he excelled, in terms of compositional approach and particularly the relationship of form, language and style: this is informed by a good knowledge of contemporary theoretical literature, the styles surrounding that of the Classical era, many penetrating insights into the music itself and a deep understanding of the process of composition, also manifest in his study *Sonata Forms* (1980). *The Classical Style* won the National Book Award for Arts and Letters in 1972. His smaller monograph on Schoenberg concentrates on establishing the composer's place in musical and intellectual history and on his music of the period around World War I. Rosen's interest in the thought and composition processes of the Romantics, also strong, is shown in his Harvard lectures published as *The Romantic Generation*. He has written many shorter articles, and contributes on a wide range of topics to the *New York Review of Books*.

WRITINGS

The Classical Style: Haydn, Mozart, Beethoven (London and New York, 1971, enlarged 3/1997 with sound disc)
Arnold Schoenberg (New York, 1975/*R*)
'Influence: Plagiarism and Inspiration', *19CM*, iv (1980–81), 87–100
Sonata Forms (New York, 1980, 2/1988)
'The Romantic Pedal', *The Book of the Piano*, ed. D. Gill (Oxford, 1981), 106–13
The Musical Languages of Elliot Carter (Washington DC, 1984)
with H. Zerner: *Romanticism and Realism: the Mythology of Nineteenth-Century Art* (New York, 1984) [rev. articles pubd in *The New York Review of Books*]
'Brahms the Subversive', *Brahms Studies: Analytical and Historical Perspectives*, ed. G.S. Bozarth (Oxford, 1990), 105–22
'The First Movement of Chopin's Sonata in B-flat minor, op.35', *19CM*, xiv (1990–91), 60–66
'Ritmi de tre battute in Schubert's Sonata in C minor', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. W. Allanbrook, J. Levy and W. Mahrt (Stuyvesant, NY, 1992), 113–21
'Variations sur le principe de la carrure', *Analyse musicale*, no.29 (1992), 96–106
Plaisir de jouer, plaisir de penser (Paris, 1993) [collection of interviews]
The Frontiers of Meaning: Three Informal Lectures on Music (New York, 1994)
The Romantic Generation (Cambridge, MA, 1995) [based on the Charles Eliot Norton lectures delivered at Harvard; incl. sound disc]
Romantic Poets, Critics, and Other Madmen (Cambridge, MA, 1998)
Critical Entertainment: Music Old and New (Cambridge, MA, 2000) [collection of essays]

STANLEY SADIE

Rosen, David (Baruch) (*b* San Francisco, 21 Sept 1938). American musicologist. He studied at Reed College, Portland (BA 1960), at Columbia University (1960–61), and under Kerman at the University of California, Berkeley, where he took the doctorate in 1976 with a dissertation on the genesis of Verdi's Requiem. His main teaching positions have been at Brandeis University (1972–5), the University of Wisconsin, Madison (1976–89), and thereafter at Cornell, where he is professor of music. Rosen's area of research is European music of the 18th and 19th centuries; he has written perceptively on Mozart and music in 19th-century Italy, but his operatic interests centre on Verdi. He has edited the Requiem for the collected edition (1990) and has worked on the early operas and *Don Carlos*.

WRITINGS

with C. Rosen: 'A Musicological Word Study: Italian *Cabaletta*', *Romance Philology*, xx (1966), 168–76
'La *Messa* a Rossini e il *Requiem*per Manzoni', *RIM*, iv (1969), 127–37; v (1970), 216–33; repr. in *Messa per Rossini: la storia, il testo, la musica*, ed. M. Girardi and P. Petrobelli (Parma, 1988), 119–49
'Le quattro stesure del duetto Filippo-Posa', *Studi verdiani II: Verona, Parma and Busseto 1969*, 368–88
'Verdi's "Liber scriptus" Rewritten', *MQ*, lv (1969), 151–69
with D. Lawton: 'Verdi's Non-Definitive Revisions: the Early Operas', *Studi verdiani III: Milan 1972*, 189–237
The Genesis of Verdi's Requiem (diss., U. of California, Berkeley, 1976)
'The Staging of Verdi's Operas: an Introduction to the Ricordi *Disposizioni sceniche*', *IMSCR XII: Berkeley 1977*, 444–53
ed., with A. Porter: *Verdi's Macbeth: a Sourcebook* (New York, 1984)
'How Verdi Operas Begin: an Introduction to the Introduzioni', *Tornando a Stiffelio: … drammaturgia del Verdi romantico: Venice 1985*, 203–22
'The Composer's "Standard Operating Procedure" as Evidence of Intention: the Case of a Formal Quirk in Mozart's K. 595', *JM*, v (1987), 79–90
'How Verdi's Serious Operas End', *IMSCR XIV: Bologna 1987*, iii, 443–50; repr. in *Verdi Newsletter*, no.20 (1992), 9–15
'Literature & Opera', *Italica*, lxiv (1987), 561–724
'The Operatic Origins of Verdi's "Lacrymosa"', *Studi verdiani*, v (1988–9), 65–84

'Cone's and Kivy's "World of Opera"', *COJ*, iv (1992), 61–74
'Reprise as Resolution in Verdi's "Messa da Requiem"', *Theory and Practice*, xix (1994), 105–20
Verdi: Requiem (Cambridge, 1995)
'"Unexpectedness" and "Inevitability" in Mozart's Piano Concertos', *Mozart's Piano Concertos: Text, Context, Interpretation*, ed. N. Zaslaw (Ann Arbor, 1996), 261–83
'Meter, Character, and *Tinta* in Verdi's Operas', *Verdi's Middle Period: Source Studies, Analysis, and Performance Practice (1849–1859)* (Chicago, 1997), 339–92
ed.: *Giuseppe Verdi: La traviata* (Cambridge, forthcoming)

PAULA MORGAN

Rosen, Jerome (William) (*b* Boston, 23 July 1921). American composer and clarinettist. He was educated at New Mexico State College, UCLA and the University of California, Berkeley, where he studied composition with Denny and Sessions (MA 1949); he also studied with Milhaud in Paris (1949–50). In 1952 he was appointed to the faculty of the University of California, Davis, where he became professor of music (1963–87) and director of the electronic studio. He has received two awards and a grant from the Fromm Foundation (1953, 1954, 1960), a Guggenheim Fellowship (1958) and awards from the Institute for Creative Arts (1966, 1972). The chromatic but tonal neo-classical tendencies of his early music later developed into a free chromaticism in which successive pitch centres and instrumental timbres define the overall structure. Also active as a clarinettist, Rosen has made several recordings, including one of his own Sonata for Clarinet and Cello. He specializes in 20th-century music but also plays the standard repertory.

WORKS

Stage: Search (dance satire), 2 pf, perc, 1953; Life Cycle (dance satire), 2 pf, perc, 1954; Emperor Norton Lives! (musical play, J. Schevill), 1976; Calisto and Melibea (chbr op, 2, E. Honig), 1978; Emperor Norton of the USA (op, 2, J. Schevill), 1997
Orch: Sax Conc., 1957; 5 Pieces, band, 1960; Sounds and Movements, 1963; Conc., cl, trbn, band, 1964; Synket Conc., 1968; 3 Pieces, 2 rec, orch, 1972; Cl Conc., 1973; Campus Doorways (C. Wright), chorus, orch, 1978; 3 Waltzes, a sax, band, 1996
Chbr: 2 Pieces, pf, 1949; Ww Qnt, 1949; Ov. and Danse Marine, cl, bn, vc, 1950; Sonata, cl, vc, 1950; A Birthday Piece, vn, va, vc, 1951; Prelude to a Dance, cl, bn, vc, 1951; Serenade, vn, cl, pf, 1951; Str Qt no.1, 1953; Duo, cl, pf, 1955; Cl Qnt, 1959; Petite suite, 4 cl, 1959; 5 Pieces, wind qnt, pf, 1960; Elegy, solo perc, 1963; 5 Pieces, vc, pf, 1964; Sonata, hpd, 1964; Str Qt no.2, 1965; 10 Beginnings, vn, pf, 1966; Serenade, cl, perc, 1967; 5 Pieces, va, pf, 1970; Serenade for Basses, b cl, db, 1972; Qnt, sax, str qt, 1974; Serenade, cl, vn, 1977; Music for 2 cl, 1980; Ex uno plura, cl, tape, 1981; Play Time, cl, db, 1981; Play Time II, cl, str qt, 1981; Fantasy, vn, 1983; Concertpiece, cl, pf, 1984; Sextet Sine Nomine, fl, cl, vn, vc, pf, perc, 1996
Vocal: 13 Ways of Looking at a Blackbird (W. Stevens), song cycle, S, pf, 1951; Recollection (E. Dickinson), 1952; 3 Songs (G.M. Hopkins), chorus, 1952; 5 Songs (medieval Latin), S, pf, 1954; The Friendly Beasts, chorus, 2 cl, 1954; Serenade, S, sax, 1964; 3 Songs (E. Honig, W.V. O'Connor, C. Wright), chorus, pf, 1965; Chbr Music, SA, hp, 1975
Incid music

Principal publishers: Boosey & Hawkes, ACA, Laureate Music Press

RICHARD SWIFT

Rosenbaum, (Maria) Therese. Austrian singer, daughter of FLORIAN LEOPOLD GASSMANN.

Rosenberg, Herbert (*b* Frankfurt, 13 Oct 1904; *d* Copenhagen, 29 June 1984). Danish musicologist of German birth. He studied musicology with Abert, Blume, Hornbostel, Sachs and Wolf at the University of Berlin, where he took the doctorate in 1931 with a dissertation on 15th-century German song. He was a lecturer at the Berlin Klindworth-Scharwenka Conservatory (1932–5), before working in Copenhagen (1935–43) and Stockholm (1943–6); on his return to Copenhagen (1946) he became recording manager for the Danish branch of EMI (1946–64) and subsequently head of the recorded sound department (Nationaldiskoteket) of the Danish National Museum (1964–73). In 1966 he was appointed lecturer at the Malmö Conservatory, and in 1967 he also became a lecturer in musicology at Lund University. His publications include articles on the frottola, the Locheimer Liederbuch and Scandinavian musicology, a book on understanding music and several discographies.

WRITINGS

Untersuchungen über die deutsche Liedweise im 15. Jahrhundert (diss., U. of Berlin, 1931; Wolfenbüttel, 1931)
'Übertragungen einiger bisher nicht aufgelöster Melodienotierungen des Locheimer Liederbuches', *ZMw*, xiv (1931–2), 67–88
ed.: *Das Schedelsche Liederbuch, ausgewählte Sätze* (Kassel, 1933)
Musikforståelse (Copenhagen, 1941–2, enlarged, 1969–71)
'La frottola e il lied tedesco nel '500', *RMI*, xlviii (1946), 30–66
'Frottola und Deutsches Lied um 1500: ein Stilvergleich', *AcM*, xviii–xix (1946–7), 30–78
'Musikwissenschaftliche Bestrebungen in Dänemark, Norwegen und Schweden', *AcM*, xxx (1958), 118–37
Discographies: with C. Fabricius-Bjerre: *Carl Nielsen* (Copenhagen, 1965, 2/1968); *The Danish HMV DA and DB series, 1936–1952* (Copenhagen, 1965, rev. 1967); *Edition Balzer: a History of Music in Sound in Denmark* (Copenhagen, 1966); *Aksel Schiøtz* (Copenhagen, 1966); with E. Skandrup Lund: *Jussi Björling* (Copenhagen, 1969); with H. Smidth Olsen: *Wilhelm Furtwängler* (Copenhagen, 1970); with D. Yde-Andersen: *The Scandinavian HMV V-series, 1920–1932* (Copenhagen, 1973)

JOHN BERGSAGEL

Rosenberg, Hilding (Constantin) (*b* Bosjökloster, Ringsjön, Skåne, 21 June 1892; *d* Stockholm, 19 May 1985). Swedish composer and conductor. In boyhood he studied organ and piano, and, after taking the organ examination, he held a post as organist for several years. He travelled in 1914 to Stockholm, where he studied the piano with Andersson and where in 1915 he entered the Royal Academy of Music. There he studied composition with Ellberg for a year and took a longer course in conducting. In 1916 he was introduced to Stenhammar, who gave him much encouragement. He made his first journey abroad in 1920, travelling to Berlin and Dresden and coming into contact with the music of Hauer and Schoenberg; he went on to Vienna and Paris, where he heard works by Stravinsky and Les Six. In the mid-1920s Rosenberg studied counterpoint with Stenhammar, took a leading part in the Swedish section of the ISCM and became known as an excellent chamber musician. In 1926 he began a long and fruitful association with the theatre director Per Lindberg. At the beginning of the 1930s he studied conducting with Scherchen, and from 1932 to 1934 he was coach and assistant conductor at the Royal Opera of Stockholm. Subsequently, as a result of an increasing volume of commissions from Swedish radio, he concentrated more and more on composition, though he continued to make guest appearances conducting his own works in Scandinavia and the USA (1948). He also exerted a great influence on Swedish musical life as a teacher, his pupils including Blomdahl, Lidholm and Bäck.

Rosenberg is held by many to be the leading figure in 20th-century Swedish music. During the 1920s he was a pioneer, together with Broman and Jeanson, in the effort to free Swedish composition from the national Romantic tradition. His very first works reveal the influence of Sibelius, but he was soon experimenting with various

styles displaying diverse models; in Sweden he was regarded as an extreme radical. From early childhood he had been familiar with Lutheran chorales and Gregorian chant, and this, combined with his studies of Bach and his eager acceptance of the principles of Hindemith (whose music he had come across during the European tour of 1920), formed a foundation for his fine contrapuntal technique. He shared Schoenberg's feeling for melody, and lyricism is an integral part of his art; the First String Quartet (1920), a work that has much in common with early Schoenberg, is a good example. The creative culmination of his Bach studies came in the Piano Sonata no.4 (1927), while the *8 plastiska scener* (1921) are close to Bartók, a composer then unknown to Rosenberg. Again like Bartók he took an interest in his country's folk music, composing the Suite on Swedish Folktunes for strings (1927), which combines contrapuntal, lyrical and newer elements.

In 1926 Rosenberg began working in the theatre, where he was active for more than 25 years, producing incidental music to over 40 plays. His work for the stage gave him the opportunity to experiment, and to develop his innate dramatic sense. Several incidental scores gave rise to large-scale works, including the three major operas, *Marionetter*, *Lycksalighetens ö* ('The Isle of Felicity') and *Hus med dubbel ingång* ('The House with Two Doors'). His first opera, *Resa till Amerika* ('Journey to America', 1932), was the source of an orchestral suite which incorporates the celebrated 'Railway Fugue'. This was also the period of an important work in Rosenberg's development, the Second Symphony (1928–35), where there began to emerge a more individual style marked by melodic cantilenas, long pedal points and well-worked, often two-part contrapuntal sections. Bach's influence is again evident in the trio sonata texture at the beginning of the second movement and the presence of a chorale and passacaglia in the finale. The influences of Nielsen and Sibelius are still apparent, though in many respects the style is similar to that of Vaughan Williams.

During the 1930s Rosenberg made a rapprochement with the public, simplifying his style and using clearer, essentially diatonic harmonies, chromaticism becoming more a melodic embellishment. Among the many successful works of the later 1930s are the Christmas oratorio *Den heliga natten* ('The Holy Night') and its Passion counterpart *Huvudskalleplats* ('Calvary'), the opera *Marionetter* and the ballet *Orfeus i sta'n* ('Orpheus in Town'). A more lyrical, meditative mood is notable in the Third Symphony and the Fourth Quartet. In 1940 Rosenberg produced one of his greatest works, the Symphony no.4 'Johannes uppenbarelse' ('The Revelation of St John'), a vast composition in eight movements for baritone, chorus and orchestra. The piece is dramatically conceived, with sharp contrasts both in mood and style between the choral-orchestral movements (at times recalling Mahler) and the baritone recitatives, whose tonality is more advanced. The linking *a cappella* chorales draw on Palestrina and Schütz, but they also continue, from Stenhammar, the development of the Swedish choral tradition.

The 1940s was a decade of further large-scale choral works, reaching a climax in the massive opera-oratorio in four parts after Mann, *Josef och hans bröder* ('Joseph and his Brothers'), commissioned by Swedish radio. From the same period is the opera *The Isle of Felicity* and the Fifth Symphony, a work in a pure classical spirit, forming a pastoral equivalent and complement to the *Revelation* symphony. After 1949 there was a return to purely instrumental works. Rosenberg's style became more homogeneous and his part-writing further refined, as in the excellent Fifth Quartet. Other outstanding works written at this time include the Sixth Symphony (1951) and several concertos, among them the Piano Concerto (1950) and the Violin Concerto no.2 (1951). The Sixth Quartet followed in 1954, and two years later Swedish radio commissioned a further six. These new quartets, written in less than two years, were in a radically new style; Rosenberg used a very personal 12-note technique that was not highly methodical but more a confirmation of his early linear structuring. In the Twelfth Rosenberg returned to material from the First Quartet (1920), a retrospective glance that brought about this renewed interest in atonality and 12-note technique. Two important works that display the lyrical expressionism of Rosenberg's late style are *Åt jordgudinnan* ('To the Earth Goddess', 1960) for voice and six instruments and *Dagdrivaren* ('The Sluggard', 1962) for baritone and orchestra.

WORKS

Catalogue: P.H. Lyne: *Hilding Rosenberg: Catalogue of Works* (Stockholm, 1970)

OPERAS

Resa till Amerika [Journey to America] (A. Henrikson), 1932; Stockholm, 24 Nov 1932

Spelet om St Örjan (children's op), 1937, rev. 1941

Marionetter (J. Benavente), 1938; Stockholm, 14 Feb 1939

De två konungadöttrarna [The Two Princesses] (children's op, H. Rosenberg), 1940; Stockholm, 19 Sept 1940

Lycksalighetens ö [The Isle of Felicity] (P.D.A. Atterbom), 1943; Stockholm, 1 Feb 1945

Josef och hans bröder [Joseph and his Brothers] (op-orat, after T. Mann), 1946–8; Swedish radio, pt 1 30 May 1946, pt 2 19 Dec 1946, pt 3 9 Sept 1947, pt 4 23 Jan 1948

Kaspers fettisdag [Punch's Shrove Tuesday] (A. Strindberg), 1953; Swedish radio, 28 Feb 1954

Porträttet (after N.V. Gogol), 1955; Swedish radio, 22 March 1956; rev. 1963

Hus med dubbel ingång [The House with Two Doors] (after P. Calderón), 1969; Stockholm, 24 May 1970

BALLETS AND PANTOMIME

Yttersta domen [The Last Judgment] (pantomime, E.A. Karlfeldt), 1929; unperf.

Orfeus i sta'n [Orpheus in Town] (ballet), 1938; Stockholm, 19 Nov 1938

Eden (Adam and Eve) (ballet) [after Concerto no.1], 1946; New York, 1961

Salome (ballet) [after Metamorfosi sinfoniche nos.1–2], 1963; Stockholm, 28 Feb 1964

Sönerna (Cain and Abel) (ballet) [after Metamorfosi sinfoniche no.3], 1964; Swedish television, 6 Dec 1964

Babels torn [The Tower of Babel] (ballet) [after Symphony for Wind and Perc], 1966; Swedish television, 8 Jan 1968

ORATORIOS, CANTATAS, ETC.

Den heliga natten [The Holy Night] (H. Gullberg), orat, 1936; Swedish radio, 27 Dec 1936

Perserna [The Persians] (after Aeschylus), orat, 1937; unperf.

Huvudskalleplats [Calvary] (Gullberg), orat, 1938; Swedish radio, 15 April 1938; rev. 1964–5

Prometheus och Ahasverus (V. Rydberg), melodrama, 1941; Swedish radio, 27 April 1941

Julhymn av Romanus (Gullberg), cant., 1941; Swedish radio, 25 Dec 1941

Svensk lagsaga (old Swed. verse), orat, 1942; Swedish radio, 24 Feb 1942

Djufars visa [Djufar's song] (V. von Heidenstam), melodrama, 1942; Swedish radio, 18 Dec 1942

Cantata to the National Museum (Gullberg), 1942; Swedish radio, 1 June 1943

Lyrisk svit (H. Martinson), cant., 1954; Göteborg, 2 Oct 1954

Hymnus (Gullberg), orat, 1965; Swedish radio, 24 July 1966
Hymn to a University (Gullberg, E. Tegnér), cant., 1967; Lund, 13 June 1968

ORCHESTRAL

Adagio, 1915
Symphony no.1, 1917, rev. 1919; Göteborg, 1921; rev. 1971
3 fantasistycken, 1918; Göteborg, 1919
Sinfonia da chiesa no.1, 1923; Stockholm, 16 Jan 1925; rev. 1950
Sinfonia da chiesa no.2, 1924; Stockholm, 20 Jan 1926
Violin Concerto no.1, 1924; Stockholm, 8 May 1927
2 suites [from opera Marionetter], small orch, 1926
Suite on Swedish Folktunes, str, 1927; Swedish radio, 13 Sept 1927
Suite [from incidental music Livet en dröm], small orch, 1927
Threnody for Stenhammar (Sorgemusik), 1927
Trumpet Concerto, 1928; Stockholm, 16 Jan 1929
2 preludes and 2 suites [from pantomime Yttersta domen], 1929
Suite [from incidental music Moralitet], 1930
Suite [from opera Resa till Amerika], 1932; Stockholm, 29 Sept 1935
Overtura piccola, 1934
Symphony no.2 (Sinfonia grave), 1928–35; Göteborg, 27 March 1935
Symphonie concertante, vn, va, ob, bn, orch, 1935; Göteborg, 9 Jan 1936
Suite [from film score Bergslagsbilder], 1937; Swedish radio, 16 Nov 1937
Overture and Dance Suite [from opera Marionetter], 1938
Dance Suite [from ballet Orfeus i sta'n], 1938
Cello Concerto no.1, 1939
Symphony no.3 'De fyra tidsåldrarna' [The Four Ages of Man], 1939; Swedish radio, 11 Dec 1939; rev. 1952
Adagio funèbre, 1940
Suite (I bergakungens sal [In the Hall of the Mountain King]), 1940
Symphony no.4 'Johannes uppenbarelse' [The Revelation of St John], Bar, chorus, orch, 1940; Swedish radio, 6 Dec 1940
Suite [from melodrama Djufars visa], 1942
Viola Concerto, 1942; Swedish radio, 11 Feb 1943
Vindarnas musik [from opera Lycksalighetens ö], 1943
Symphony no.5 'Hortulanus' (Örtagårdsmästaren [The Keeper of the Garden]), A, chorus, orch, 1944; Swedish radio, 17 Oct 1944
Concerto no.1, str, 1946; Swedish radio, 6 July 1947
Overtura bianca-nera, 1946
Partita [from opera-oratorio Josef och hans bröder], 1948
Concerto no.2, 1949; Malmö, 12 Jan 1950
Piano Concerto, 1950; Göteborg, 14 March 1951
Symphony no.6 (Sinfonia semplice), 1951; Gävle, 24 Jan 1952
Violin Concerto no.2, 1951; Stockholm, 25 March 1952
Ingresso solenne del premio Nobel, 1952
Cello Concerto no.2, 1953; Swedish radio, 25 April 1954
Variations on a Sarabande, 1953
Concerto no.3 'Louisville', 1954; Louisville, KY, 1954; rev. 1968
Riflessioni no.1, str, 1959; Swedish radio, 24 April 1965
Riflessioni no.2, str, 1960; Swedish radio, 2 March 1962
Riflessioni no.3, str, 1960; Lucerne, 1961
Dagdrivaren [The Sluggard] (S. Alfons), Bar, orch, 1962; Stockholm, 28 Oct 1964
Metamorfosi sinfoniche nos.1–3, 1963–4
Symphony for Wind and Perc, 1966
Concerto no.4, str, 1966; Stockholm, 14 Sept 1968
Symphony no.7, 1968; Swedish radio, 29 Sept 1968
Symphony no.8 'In candidum', chorus, orch, 1974, rev. 1980 [after poem by W. Ekelund]

CHAMBER AND INSTRUMENTAL

Str qts: no.1, 1920, Stockholm, 6 March 1923; no.2, 1924, Stockholm, 6 March 1925; no.3 (Quartetto pastorale), 1926, Göteborg, 3 April 1932; no.4, 1939, Stockholm, 2 Nov 1942; no.5, 1949, Stockholm, 23 May 1950; no.6, 1954, Stockholm, 25 May 1954; no.7, 1956, Swedish radio, 13 Nov 1958; no.8, 1956, Swedish radio, 20 Dec 1958; no.9, 1956, Swedish radio, 17 March 1959; no.10, 1956, Swedish radio, 12 May 1959; no.11, 1956, Swedish radio, 23 Oct 1959; no.12 (Quartetto riepilogo), 1956, Swedish radio, 11 Dec 1959
Other works for 2–5 insts: Trio, fl, vn, va, 1921; Suite, D, vn, pf, 1922; Sonatina, fl, pf, 1923; Sonata no.1, vn, pf, 1926; Trio, ob, cl, bn, 1927; Divertimento, str trio, 1936; Taffelmusik, pf trio/chbr orch, 1939; Serenade, fl, vn, va, 1940; Sonata no.2, vn, pf, 1940; Wind Qnt, 1959; Moments musicaux, str qt, 1972
Pf: 3 intermezzi, 1916; 8 plastiska scener, 1921; Sonata, 1923; Suite, 1924; 11 små föredragsstudier, 1924; Sonata, 1925; Sonata, 1926; 2 Pieces (Musik för Nordens barn), 1927; Sonata, 1927; Improvisations, 1939; Tema con variazioni, 1941; 6 Polyphonic Studies, 1945; 11 nya små föredragsstudier, 1949; Sonatina, 1949; Le dilette seconde, 1962
Other solo inst: Sonata, vn, 1921; Fantasia e fuga, org, 1941; Prelude and Fugue, org, 1948; Toccata, Aria pastorale, Ciacona, org, 1952; Sonata, vn, 1953; Sonata, fl, 1959; Sonata, cl, 1960; Sekvens 40, org, 1961; Sonata, vn, 1963, rev. 1967

SMALL-SCALE VOCAL

Choral: Song of Mourning and Pastoral [from incid music Medea], female vv, pf, 1931; 2 Female Choruses (G. Fröding), 1931; 5 Motets, 1949; 3 Swedish Folksongs, 1953; Indianlyrik från Nordamerika (H. Fredenholm), female vv, 2 fl, gui, perc, 1969
Songs for 1v, pf: 3 Songs (Heidenstam), 1918; 2 Songs (F. Hebbel), 1920; 3 Songs (E. Blomberg), 1926, orchd; Glaukes sånger (from incid music Kvinnan i Hyllos hus], 1940, rev. 1959; 4 Jewish Songs (R. Josephson), 1941, orchd; 14 Chinese Songs, 1945–51; 4 Songs (J. Edfelt), 1959
Other works: Grekiska strövtåg [Greek Excursion], 1v, reciter, fl, pf, 1940; 2 Songs (Edfelt), 1v, fl, 2 cl, vc, 1960; Åt jordgudinnan [To the Earth Goddess] (Edfelt), Mez/Bar, fl, cl, lute, str trio, 1960; Ensam i tysta natten (G. Ekelöf), T, str qnt, 1976

INCIDENTAL MUSIC

De skapade intressena [The Created Interests] (J. Benavente), 1926; Kung Oidipus (Sophocles), 1926; Livet en dröm [Life is a Dream] (Calderón), 1927; Lek ej med kärleken [Don't Play with Love] (A. de Musset), 1927; Tusen och en natt [Thousand and One Nights] (P. Hallström), 1927; Molnen [The Clouds] (Aristophanes), 1927; Porten [The Door] (H. Bergman), 1927; Längtans land [The Land of Heart's Desire] (W.B. Yeats), 1927; Agamemnon (Aeschylus), 1928; Hans nåds testamente [His Grace's Will] (Bergman), 1929; Dåren och döden [Death and the Fool] (H. von Hofmannsthal), 1929; Markurells i Wadköping (Bergman), 1930; De trogna [The Faithful] (J. Masefield), 1930; Moralitet eller Spelet om flickan och frestaren [Morality or The Play of the Girl and the Tempter] (Bergman), 1930; Lycksalighetens ö [The Isle of Felicity] (Atterbom), 1930
Gravoffret [Choephori] (Aeschylus), 1930; Betongen och skogen [The Concrete and the Forest] (A. Henrikson), 1930; Medea (Euripides), 1931; Trettondagsafton [Twelfth Night] (W. Shakespeare), 1932; Alcestis (Euripides), 1933; Stora landsvägen [The Great Highway] (Strindberg), 1933; Hus med dubbel ingång [House with Two Doors] (Calderón), 1934, 1950; Lysistratus (Aristophanes), 1934; Antigone (Sophocles), 1934; Circus Juris (S. Broberg), 1935; Noak (A. Obey), 1935; Kvinnan av börd och mannen av folket [The Woman of Birth and the Man of the People] (Lope de Vega), 1935; Köpmannen av Venedig (Shakespeare), 1935; Den store guden Brown (E.G. O'Neill), 1936; Fåglarna [The Birds] (Aristophanes), 1936
Spökdamen [The Phantom Lady] (Calderón), 1936; Perserna (Aeschylus), 1937; Ifigenia på Tauris (J.W. von Goethe), 1940; Långfredag (Masefield), 1940; Kvinnan i Hyllos hus (E. Byström-Baeckström), 1940; Fårakällan [The Sheep Spring] (Lope de Vega), 1944; Blodsbröllop (F.G. Lorca), 1944; Djami och vattenandarna [Djami and the water spirits] (S. Siwertz), 1945; Oidipus på Kolonos (Sophocles), 1945; Flugorna (J.-P. Sartre), 1945; Bron vid Arta [The Bridge at Arta] (Theotokas), 1945; Philoktetes (Sophocles), 1947; Richard III (Shakespeare), 1947; Yerma (Lorca), 1948; Egmont (Goethe), 1949; Hippolytos (Euripides), 1950; Ajax (Sophocles), 1950; Oidipus (Sophocles), 1951; Wadköping runt (A. Henriques), 1952

FILM SCORES

Bergslagsbilder [Scenes from Bergslagen], 1937; Stål [Steel], 1940; I paradis, 1941; Det sägs på sta'n [There's a Rumour in Town], 1941; Trut [Gull]; Hets [Bustle]; Ödemarksprästen [The Priest of the Wilderness]; The Missionary and the Medicine Man; The World of Beauty, 1960; Pan, 1962

MSS in *S-Sic*
Principal publisher: Nordiska Musikförlaget

WRITINGS

Per Lindberg och den skapande musiken [Per Lindberg and the creative musician] (Stockholm, 1944)
'Lycksalighetens ö', *Musikvärlden*, i/1 (1945), 2–4

'Min skånska barndom' [My childhood in Skåne], *Sydsvenska dagbladet* (19 Nov 1950)
'Tankar-minnen' [Recollected thoughts], *Nutida musik*, v/4 (1961–2), 1–4
Toner från min örtagård [Notes from my garden] (Stockholm, 1978)

BIBLIOGRAPHY

R. Hove: 'Tre nordiske symphonikere', *Nordisk tidskrift*, xii (1936), 571–9
M. Pergament: *Svenska tonsättare* (Stockholm, 1943), 102–24
E. Kallstenius: *Svenska orkesterverk: katalog med kommentarer* (Stockholm, 1947; Eng. trans., 1949)
M. Pergament: 'A Journey in Modern Swedish Music', *ML*, xxviii (1947), 249–57
N.L. Wallin: 'Hilding Rosenberg's "The Revelation of St. John"', *Musikrevy International* (1951), 17–24
B. Wallner: 'Melodiken i Hilding Rosenbergs senaste instrumentalverk', *Ord och bild*, lxi (1952), 359–66
B. Wallner: 'Till den himmelske fadern: en vuolleh som symfoniskt tema', *STMf*, xxxviii (1956), 87–110 [on Conc. for orch]
B. Wallner: 'Kring Rosenbergs Riflessioni 1–3', *Nutida musik*, v/4 (1961–2)
H. Åstrand: 'Fallet Rosenberg', *Konsertnytt*, iii/1 (1967), 3
B. Wallner: 'Hilding Rosenbergs symfoni nr.7 och blåsarsymfoni', *Nutida musik*, xii/1 (1968–9), 70–75
B. Wallner: 'Rosenberg och 20-talet', *Nutida musik*, xv/4 (1971–2), 3–18; xvi/1 (1972–3), 20–33
H. Connor: *Samtal med tonsättare* [Conversation with composers] (Stockholm, 1971), 117–31
B. Wallner: 'Komik, romantik, epik, etik, politik: om sceniska verk av Hilding Rosenberg, Sven-Erik Bäck och Gunnar Bucht', *Operan 200 år*, ed. K. Ralf (Stockholm, 1973), 140–55
B. Wallner and others, eds.: *En bok till Hilding Rosenberg 21/6 1977* (Stockholm, 1977)
B. Wallner: 'Rosenberg möter Stenhammar: om Kontakter under åren 1916–25', *Artes*, xiii/2 (1987), 76–84
G. Schönfelder: 'Revelation of New Music. Hilding Rosenberg: Johannes Uppenbarelse (Symphony No.4)', *Contemporary Swedish Music through the Telescopic Sight* (Stockholm, 1993), 29–53
B. Wallner: 'Hilding Rosenberg', *Musiken i Sverige: Konstmusik, folkmusik, populärmusik 1920–1990* (Stockholm, 1994), 367–84
B. Martinson: *Hilding Rosenbergs apokalyps: studier i 'Johannes Uppenbarelse' – ett musikverk i stridsutrustning* (diss., U. of Lund, 1999)

PETER H. LYNE/HANS ÅSTRAND

Rosenblum, Mathew (*b* New York, 19 March 1954). American composer. He studied at the New England Conservatory (BM 1977, MM 1979) and Princeton University (MFA 1981, PhD 1992), where his teachers included Babbitt and Lansky. In 1991 he joined the music department at the University of Pittsburgh. Among his awards are grants from the Rockefeller Foundation (1980), the ACA (1987) and the Pennsylvania Council on the Arts (1994), and commissions from the Fromm Foundation, Newband and the Stony Brook Contemporary Players. He has served as artist-in-residence at the MacDowell Colony, the Djerassi Foundation and Yaddo. In 1992 his microtonal work *Continental Drift* was performed at the ISCM World Music Days in Oslo.

A leading voice in American microtonal music, Rosenblum attempts a synthesis of elements from classical, jazz, rock and world music in his works. His stated goal is 'to explore ways in which seemingly separate musical voices and traditions may be woven together into a newly expressive whole'. Many compositions employ both a 12-note equal tempered system and a 19- or 21-note microtonal system. Used in combination, these two systems provide a wide variety of intervallic and harmonic possibilities and permit strong harmonic and stylistic contrasts within each work.

WORKS
(*selective list*)

Qt, fl + a fl, cl + b cl, va, hp, 1978; Cascades, vn, 1980; Le jon ra, 2 vc, 1981; Continental Drift, hn, perc, 2 kbd, 1988 [arr. for cl, hp, 2 perc, synth, 1990]; Circadian Rhythms, vc, perc, 2 kbd, 1989; Ancient Eyes, fl, cl, vc, perc, 2 kbd, 1990; Nü kuan tzu (Wen T'ing Yün, G. Apollinaire, A. Rimbaud), S, Mez, 10 players, 1996; Maggies, fl, cl, vn, vc, perc, pf + sampler, 1997

Principal publisher: Peters

BIBLIOGRAPHY

G. Read: *20th Century Microtonal Notation* (New York, 1990)
E. Moe: 'Beyond Right and Wrong Ways to Write Music: Tsontakis, Rosenblum and Diesendruck', *CMR*, x (1994), 149–95

DON C. GILLESPIE

Rosenboom, David (*b* Fairfield, IA, 9 Sept 1947). American composer, performer and designer and maker of electronic instruments. He studied music at the University of Illinois (1965–7, composition with Binkerd and Martirano, electronic and computer techniques with Hiller) and also privately, learning various instruments, conducting and Indian music. In 1967–8 he went to the Center for Creative and Performing Arts at SUNY, Buffalo, and from there to New York University as a guest lecturer (1968–70). He was director of computer and electronic media research at York University, Toronto (1970–77), developing a computer language for the composition and performance of synthesized music, and computerized electronic instruments for live performance. He also carried out research on biofeedback and the relationship between the information-processing mechanisms of the brain and aesthetic experience. He served as artistic director of the Electric Circus in New York (1967–8) and helped found the Neurona Company, which carries out research and development in arts and technology. He joined the faculty at Mills College in 1979 and at the San Francisco Art Institute in 1981. He was a member of the team that designed the software for the Buchla Touché and 400 Series synthesizers. In 1990 he became dean of the School of Music and co-director of the Center for Experiments in Art, Information and Technology at CAL Arts.

Rosenboom's early compositions (1963–9) include film and theatre music, sometimes involving tape and live electronics interacting with synthesized sound. His best-known works isolate electrical signals produced by the human body, principally brain-waves, and pass them through electroacoustic instruments. *Ecology of the Skin* (1970) is an environmental 'event' for brain signals, keyboard players, and group dynamic. Similar techniques were employed in the sound sculptures *Vancouver Piece* and *Portable Gold and Philosophers' Stones* no.2 (both 1973). Rosenboom views electronics as a means of expanding orchestral resources of colour and texture. *And Out Come the Night Ears* (1977–8) balances the virtuoso keyboard style of the composer–performer with preprogrammed electronic processes that monitor frequency spectra derived from the different areas of the keyboard. The best example of this approach is *Future Travel* (1981), a series of works employing compute-assisted electronic systems, percussion, violin, piano, and synthesized speech. His book, *Extended Musical Interface with the Human Nervous System* (Berkeley, 1990), discusses the process of cognition in relation to those of performance.

Rosenboom has appeared as a solo performer and has participated in improvisation and collective composition

with Robert Ashley, 'Blue' Gene Tyranny, Subotnick, Riley, Hassell, and Teitelbaum, among others. He has also produced a number of television and video works.

WORKS

Ens: Contrasts, vn, orch, 1963; Caliban upon Sebetos, after Browning, orch, 1964; 12 Stories High, jazz band, 1964; Prelude, Danse fantastique, sym. band, 1965; Chart Pieces I, II, orch, 1966; Patterns for London, kbds, ens, jazz insts, 1972; Is Art Is, variable ens, 1974; Champ Vital (Life Field), vn, pf, perc, 1987

Elec and cptr: Internals, tape, 1966; Then we Wound through an Aura of Golden Yellow Gauze, fl, trbn, elec gui, perc, pf, elec hpd, 2 actresses, 1967; And Come up Dripping, ob, cptr, 1968; How much Better if Plymouth Rock had Landed on the Pilgrims, cptr, elec insts, wind, perc, str, 1969–72; Ecology of the Skin, kbds, elec, audience, 1970; Pf Etude no.1, 1971; Portable Gold and Philosophers' Stones no.1, cptr, elec, 1972; The Seduction of Sapientia, va da gamba, elec resonators, 1974–5; And Out Come the Night Ears, pf, elec, 1977–8; In the Beginning I (Electronic), pfmr, elec, 1978; Future Travel, elec, 1981; Zones of Influence, perc, cptr, 1985; Systems of Judgment, insts, cptr, 1987; 2 Lines, any two melodic insts, 1989; Layagnanam, cptr, mrdangam, 1990; Predictions, Confirmations, and Disconfirmations, MIDI pf, cptr, elecs, 1991; Extended Trio, insts, HSML, 1992, Extended Trio, cptr, pf, db, mrdangam, 1992; Lineage, Enactment, Transfiguration, and Transference, MIDI pf, cptr, cl, fl, 3 sax, elec pf, 1992; On Being Invisible II (Hypatia Speaks to Jefferson in a Dream), 1995; Brave New World, cptr and/or tape, 1995

Mixed-media: The Thud, Thud, Thud of Suffocating Blackness, insts, tape, lights, 1966–7; The Brandy of the Damned, 1967; 4 Soundings from Urboui, tape, film, 1968; She Loves me, she Loves me Not, tape, slide projections, lights, perc, pfmrs, 1968; Body Music, tape, slide projections, 1969; Portable Gold and Philosophers' Stones no.2, sound sculpture, 1973; Vancouver Piece, sound sculpture, 1973; In the Beginning V (The Story), 16 insts, film, elec synthesized speech, 1980; sound sculptures, many collaborations, incl. On Being Invisible, vv, elec, pfmrs, vn, perc, pf, speech, 1976–7, collab. J. Humbert; It is About to ... Sound, 1993; It is About ... Vexations, 1993

Chbr and solo inst: Sextet, str qt, fl, bn, 1965; To that Predestined Dancing Place, perc qt, 1968; Pocket Pieces, fl, a sax, va, perc, 1968; Septet, 1974; In the Beginning II (Qt), va, vc, trbn, perc, 1979; In the Beginning III (Qnt), ww qnt, 1979; In the Beginning: Etude I, trbns, 1979; early works

Kbd: Continental Divide, pf, 1964; 6 Pieces, pf, 1964; Movt, 2 pf, 1965; [untitled], pf, 1965; Epilogue, pf, 1978; In the Beginning: Etude II, kbds, mallets, hps, 1980; In the Beginning: Etude III, pf, 2 oranges, 1980; Keyboard Study for ZONES, cptr-kbd, 1984

Many film, TV, video productions; many collaborations with other composers and pfmrs

Principal publisher: Seesaw

WRITINGS

Biofeedback and the Arts: Results of Early Experiments (Vancouver, 1975)

'Barry Truax: Sequence of Earlier Heaven', *Computer Music Journal*, xi/2 (1987), 71–2

'Cognitive Modelling and Musical Composition in the Twentieth Century: a Prolegomenon (Editor's Introduction)', *PNM*, xxv/1–2 (1987), 439–46

'Maple Sugar and James Tenney: "In the Beginning, Etudes II and III"', *PNM*, xxv/1–2 (1987), 562–3

'A Program for the Development of Performance-Oriented Electronic Music Instrumentation in the Coming Decades: "What You Conceive is What You Get"', *PNM*, xxv/1–2 (1987), 569–83

with P. Burk and L. Polansky: 'HMSL (Hierarchical Music Specification Language): a Theoretical Overview', *PNM*, xxviii/2 (1990), 136–78

Extended Musical Interface with the Human Nervous System: Assessment and Prospectus (Berkeley, 1990)

'The Performing Brain', *Computer Music Journal*, xiv/1 (1990), 48–66

'Interactive Music with Intelligent Instruments: a New, "Propositional Music"?', *New Music Across America*, ed. I. Brooks (Santa Monica, 1992)

'Propositional Music: on Emergent Properties in Morphogenesis and the Evolution of Music', *Leonardo Music Journal*, xxx/4 (1997), xxx/7 (1997)

BIBLIOGRAPHY

H. Lincoln: *Advances in Computers* (New York, 1972)
F. Malina: *Kinetic Art: Theory and Practice* (New York, 1974)
J. Appleton and R. Perera: *The Development and Practice of Electronic Music* (Englewood Cliffs, NJ, 1975)
W. Zimmermann: *Desert Plants: Conversations with 23 American Musicians* (Vancouver, BC, 1976)
D. Paul: 'Interview with David Rosenboom', *Performing Arts Journal*, xxix (1986)
T. Blum: 'David Rosenboom, Editor: Biofeedback and the Arts', *Computer Music Journal* (1989), 86–88
K. Gann: 'Let there be noise', *Village Voice* (8 May 1990)

STEPHEN RUPPENTHAL/DAVID PATTERSON

Rosenfeld, Gerhard (*b* Königsberg in Bayern, 10 Feb 1931). German composer. He studied musicology at Humboldt University, Berlin (1952–4), and composition with Wagner-Régeny at the Deutsche Hochschule für Musik, Berlin (1954–7). He completed his studies in masterclasses with Hanns Eisler and Leo Spies at the German Academy of Arts, Berlin (1958–61). After working at the International Music Library, Berlin, he taught film music at the Deutsche Hochschule für Filmkunst, Potsdam-Babelsberg, and music theory at the Berlin Hochschule für Musik 'Hanns Eisler' (1961–4). The success of his First Violin Concerto (1963) gained him numerous commissions for concertos and orchestral works. Beginning in 1964 he devoted himself to composition full time.

Rosenfeld has composed in a wide variety of genres. Inspired by his operatic writing, he came to devote an ever-increasing role to the human voice, evident in such works as *Rifugio d'uccelli notturni* (1976), *Mnemosyne* (1984), *Friedensgloria* (1985), *Ognuno sta solo* (1986) and *Amore e sapienza* (1996). His music is marked neither by concession to fashion nor by sudden changes of style. A concern for musical expression is fundamental, determining both the musical materials used and the compositional techniques employed, which range from traditional to 20th-century methods. Unusual interval sequences distributed according to contrapuntal or harmonic principles often play a structural role in his works.

WORKS
(*selective list*)

all dates are of first performance

Ops: Das alltägliche Wunder (G. Hartmann, after J. Schwarz), Stralsund, 1973; Der Mantel (Hartmann, after N.V. Gogol), Weimar, 1978; Das Spiel von Liebe und Zufall (Hartmann, after P.C. de Chamblain de Marivaux), Potsdam, 1980; Friedrich und Montezuma (Hartmann); Die Verweigerung (Hartmann, after Gogol), Osnabrück, 1989; Kniefall in Warschau (P. Kochheim), Dortmund, 1997

Orch: Vn Conc., 1963, Vc Conc., 1967; Pf Conc., 1969; Fl Conc., 1972; Reger-Variationen, 1973; Vn Conc., 1973; Sym., 1983; Viva Scarlatti, 1985; Architektonischer Entwurf, 1987; Sym., 1990; Musik für Willy Brandt, 1996

Choral: Rifugio d'uccelli notturni (S. Quasimodo), S, chorus, ob, perc, 1976; Friedensgloria (Hartmann), S, chorus, orch, 1985; Amore e sapienza (St Francis of Assisi), Bar, chorus, wind, 1996

Solo vocal: Kleist-Briefe, Bar, orch, 1975; Hölderlin-Dedikation (Hartmann), Bar, orch, 1982; Mnemosyne (F. Hölderlin), Mez, chbr ens, 1984; 3 sonnets françaises (C.P. Baudelaire), Mez, pf, 1984; Conc., Mez, ob, orch (Quasimodo), 1985; Quasi un madrigale (Quasimodo), Mez, hpd, 1985; Ognuno sta solo (Quasimodo), Mez, 1986; Salamandrine Voices, Mez, gui, 1992

Chbr and solo inst: Str Qt, 1978; Musik für einen Maler, fl, gui, 1981; Flächen und Überlagerung II, ob, trbn, va, vc, perc, 1982; Da pacem, 7 fl, 1983; Vision fugitive, hp, 1985; Sonate, gui, 1986; Stimmungen, sax qt, 1986; Gemini, 2 ob, 1988; Pan, cl, 1989; Porta dei morti, fl, a fl, hpd, perc, 1989; Sonate, vn, 1990; Volci, db, 1990; Configurationen, fl, hp, va, db, 1992; Dialoge, vn, perc, 1992; 3 visioni, org, 1992; Pour Brâncuşi, vn, pf, 1995

Principal publishers: Peters, Bärenreiter

WRITINGS

'... ich will gehört, angehört werden', *MG*, xxix (1979), 674 only
'... nicht diese Töne', *Entrückt und neu gewonnen: Essays zur Kunstentwicklung*, ed. W. Neubert (Halle, 1981), 105–12
'Herausforderung', *Oper heute*, vii (1984), 110–12
'Zeitgenössische Oper und Spielweise', *Theater der Zeit*, xxxix (1984), 3, 20–21

BIBLIOGRAPHY

H.-P. Müller: 'Werkstattgespräch mit Gerhard Rosenfeld', *MG*, xx (1970), 365–71
E. Krause: 'Rosenfeld: Der Mantel', *Operntagebuch* (Berlin, 1986), 399
H.J. Schneider: 'Opernspezifische Sicht auf Geschichte', *Theater der Zeit*, xliv, (1989), 8, 56–7 [interview]

VERA GRÜTZNER

Rosenfeld, Paul (*b* New York, 4 May 1890; *d* New York, 21 July 1946). American writer on music. He studied at Yale (BA 1912) and with Talcott Williams at the Columbia School of Journalism (LittB 1913). In 1916 he began to contribute essays and reviews to the *Seven Arts*, *New Republic*, *The Dial* (of which he was music critic from 1920 to 1927), *Vanity Fair* and others. Almost all his music criticism appeared in the 'little magazines' with his essays on the plastic arts and literature: the only music journal to publish a substantial number of his articles was *Modern Music*.

Rosenfeld was an unflinching and intelligent champion of new music. He was primarily an essayist: of his five books concerned mainly with music the two which are least successful represent contributions to publishers' series rather than collections of essays. His approach is impressionistic rather than analytical (with particular success in *Modern Tendencies in Music*); his interest in the way music reflects reality as perceived by both composer and listener has produced valuable critical assessments notable for their taste and intelligence.

At his succession of modest New York homes Rosenfeld brought together those interested in new literature, art and music; his help to individual artists included finding a patron for Copland on his return from Europe.

WRITINGS

Musical Portraits: Interpretations of Twenty Modern Composers (New York, 1920/*R*)
Musical Chronicle (1917–1923) (New York, 1923/*R*) [New York seasons 1917–23]
Modern Tendencies in Music (New York, 1927)
By Way of Art: Criticisms of Music, Literature, Painting, Sculpture and the Dance (New York, 1928/*R*)
An Hour with American Music (Philadelphia, 1929/*R*)
Discoveries of a Music Critic (New York, 1936/*R*)
On Music and Musicians (New York, 1946/*R*) [trans. of R. Schumann: *Gesammelte Schriften über Musik und Musiker*, Leipzig, 1875]
ed. H.A. Leibowitz: *Musical Impressions: Selections from Paul Rosenfeld's Criticism* (New York, 1969)

BIBLIOGRAPHY

J. Mellquist and L.Wiese, eds.: *Paul Rosenfeld, Voyager in the Arts* (New York, 1948/*R*)
H. Leibowitz: 'Remembering Paul Rosenfeld', *Salmagundi*, ix (1969), 3–27
B. Mueser: *The Criticism of New Music in New York, 1919–1929* (diss., CUNY, 1975)
H.M. Potter: *False Dawn: Paul Rosenfeld and Art in America, 1916–1946* (Ann Arbor, 1980)
C.L.P. Silet: *The Writings of Paul Rosenfeld: an Annotated Bibliography* (New York, 1981)

WAYNE D. SHIRLEY

Rosenhain, Jacob [Jakob, Jacques] (*b* Mannheim, 2 Dec 1813; *d* Baden-Baden, 21 March 1894). German pianist and composer. He studied with Jakob Schmitt, Kalliwoda and Schnyder von Wartensee, and made a successful début in 1832 in Frankfurt, after which he took up residence there. His one-act opera *Der Besuch im Irrenhause* was performed there in 1834. In 1837 he went to London, where he played in numerous concerts, and then to Paris, where he settled and became a prominent figure, particularly through his chamber-music evenings given with Alard, Ernst and other eminent players and frequented by Cherubini, Rossini and Berlioz. In 1841 his second one-act opera, *Liswenna* (1836), was performed. In 1843 he founded a piano school in collaboration with J.B. Cramer, and in 1851 *Liswenna*, provided with a new libretto and renamed *Le démon de la nuit*, was produced at the Opéra, although with limited success. His final opera, *Volage et jaloux*, was produced in 1863 at Baden-Baden, where he settled in 1870 and again became the centre of a distinguished artistic circle.

In his long life Rosenhain wrote in many genres. In addition to his four operas, he composed an oratorio and three symphonies, the first of which, in G minor, was played under Mendelssohn at the Leipzig Gewandhaus in 1846. He wrote many orchestral and chamber pieces, and a plethora of works for solo piano, including variations based on themes of famous operas of the time. Moscheles indicated in his diary that he maintained a good friendship with Rosenhain, as did Mendelssohn. Early essays in the *Neue Zeitschrift für Musik* reveal Schumann's enthusiasm for Rosenhain's Piano Trio no.1, op.2 (1836), and *Douze études caractéristiques*, op.17 (1839), although in later discussions Rosenhain's sonatas were dismissed as light and unoriginal.

WORKS

(selective list: see also PazdírekH)

Ops: Der Besuch im Irrenhause (1) (Frankfurt, 1834); Liswenna (1), 1836 (Paris, 1841), rev. as Le démon de la nuit (M. Baynard), vs (Paris, 1851); Volage et Jaloux (oc) (Baden-Baden, 1863)
Orat: Saul, 1885
Orch with solo instr(s): Pf Concertino, a, op.30; Pf Conc., d, op.73 (Leipzig, 1887); Am Abend, Stimmungsbilder, solo str qt, orch, op.99; Am 22. März 1887: Nun lasst due Fahnen rauschen (Kaierlied), solo TTBB, vv, pf, orch
Orch: 3 syms: Agitato; Es war ein alter König; 3 str qts: Str Qt no.1, G, op.55; Str Qt no.2, C, op.57; Str Qt no.3, d, op.65
Works for chbr ens with pf, incl. Pf Qt, vn, va, vc, pf, op.1; Pf Trio no.1, e, op.2; Pf Trio no.2, d, op.32; Pf Trio no.3, op.33; Pf Trio no.4, f, op.50; 6 Lieder, vc, vn/vc, pf, op.66
Works for pf and solo instr, incl. Sonata no.1, E, vn, pf, op.38; Sonata no.2, C, vn/vc, pf, op.52; Sonata no.3, d, vn/va/vc, pf, op.98; salon pieces for vn/va/vc and pf, hp, and pf, vn and pf
Pf 4 hands: Fantasia appassionata, grand duo, g, op.40 [also for hp, pf]
Pf sonatas: Sonata, c, op.12; Grande Sonata à Mendelssohn-Bartholdy, op.38; Sonata, f, op.44; Sonata ('Sonate symphonique'), f, op.70; Sonata, d, op.74 (Leipzig, 1886); Sonata, a
Misc. works for solo pf, incl 12 études caractéristiques, 24 études mélodiques, Charakterstücke, divertissement, mazurkas, romances, romances sans paroles, rondos
*c*10 collections of Lieder; several individual songs

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R. Schumann: *Gesammelte Schriften über Musik und Musiker* (Leipzig, 1854, 5/1914/*R*; Eng. trans., 1877–80; new Eng. trans. [selection], 1946/*R*)
I. Amster: *Das Virtuosenkonzert in der ersten Hälfte des 19. Jahrhunderts* (Wolfenbüttel, 1931)
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STEPHAN D. LINDEMAN

Rosenman, Leonard (*b* Brooklyn, NY, 7 Sept 1924). American composer. Originally trained as a painter, he began musical studies at the age of 15. After war service, he studied composition with Schoenberg, Sessions and Dallapiccola and the piano with Bernard Abramowitsch. In 1953 he served as composer-in-residence at the Berkshire Music Center and received a Koussevitzky Foundation commission for an opera; however this was never completed. From 1962 to 1966 he lived in Rome where he scored television programmes and gained experience as a conductor. He has taught at the universities of Southern California and New York, was a member of the board of directors of the California branch of ISCM and served as musical director of the New Muse, a chamber orchestra specializing in performances of avant-garde music.

An important figure in the history of American film music, his score for *The Cobweb* is said to be the first in Hollywood to employ 12-note procedures. In *Fantastic Voyage* he experimented with *Klangfarben*, while portions of his *Chamber Music I* found their way into his score for *The Savage Eye*. In his scores for the James Dean films *East of Eden* and *Rebel Without a Cause* he effected a successful synthesis of the traditional and modern. At other times he showed himself both willing and able to compose music in a more traditional romantic style; his score for *Cross Creek*, for example, is influenced by American folk music.

WORKS
(*selective list*)

DRAMATIC

Stage: A Short History of Civilization (theatre work with film), 1972
Film scores: The Cobweb, 1955; East of Eden, 1955; Rebel Without a Cause, 1955; Edge of the City, 1957; The Young Stranger, 1957; Pork Chop Hill, 1959; The Savage Eye, 1959; The Crowded Sky, 1960; The Plunderers, 1960; Hell is for Heroes, 1961; The Outsider, 1961; The Chapman Report, 1962; Convict 4, 1962; A Covenant With Death, 1966; Fantastic Voyage, 1966; Countdown, 1968; Beneath the Planet of the Apes, 1969; A Man Called Horse, 1969; Battle for the Planet of the Apes, 1973; Race with the Devil, 1975; Birch Interval, 1976; Bound for Glory, 1976; 9/30/55, 1977; The Car, 1977; An Enemy of the People, 1978; Lord of the Rings, 1978; Promises in the Dark, 1979; Prophecy, 1979; Hide in Plain Sight, 1980; Making Love, 1982; Cross Creek, 1983; Sylvia, 1985; Star Trek IV 'The Voyage Home', 1986; Robocop II, 1990

OTHER

Orch: Vn Conc., 1951; Threnody on a Song of K.R., jazz ens, orch, 1971; Foci, orch, tape, 1972; Chbr Music III–VI (Alto ego), vn, va, chbr orch, cptr, 1976; Foci I, 1981, rev. 1983; Vn Conc. no.2, 1991; Sym. No.1 of Dinosaurs, 1997; Double Conc., ob, cl, 1998; Walk in New York, 1999
Vocal: Time Travel, S, orch, 1996 [based on H. Wolf songs]; 6 Songs (F. García Lorca), Mez, pf, 1952–4; Chbr Music II, S, 10 players, tape, 1968; Looking Back at Faded Chandeliers (A. Giraud), S, 5 players, 1990; Prelude and 4 Scenes (García Lorca), S, 11 players, 1992
Chbr and solo inst: Concertino, pf, ww, 1948; Sonata, pf, 1949; Theme and Elaborations, pf, 1951; Duo, cl, pf, 1960; Chbr Music I, 16 players, 1961; Duo, vn, pf, 1970; Fanfare, 8 tpt, 1970; Two Grand Pianos, 2 amp pf; Chbr Music IV, db, 4 str qt, 1976; Chbr Music V, pf, 6 players, 1979; Str Qt, 1996; Str Qt, 1999

Principal publisher: Peer-Southern

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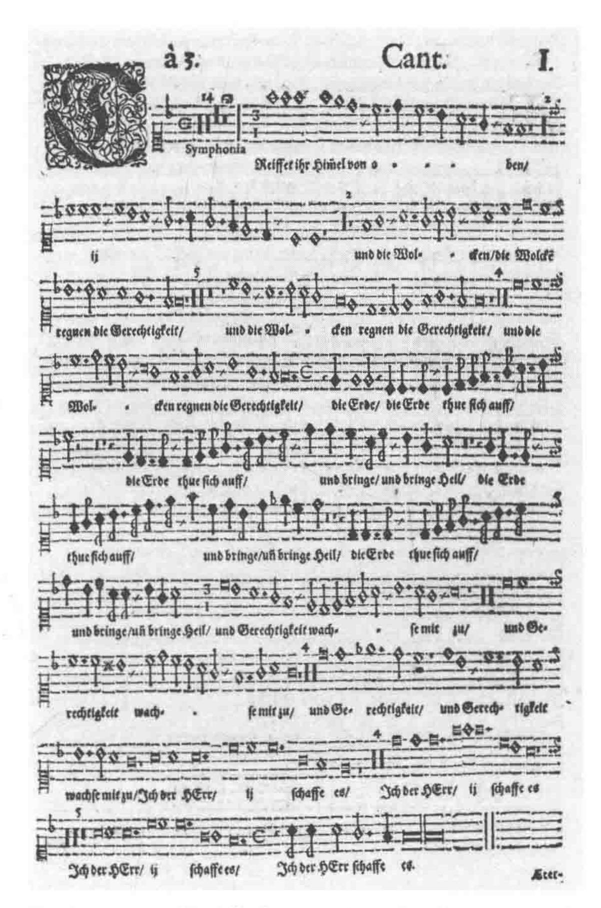
CHRISTOPHER PALMER/FRED STEINER

Rosenmüller, Johann [Rosenmiller, Giovanni] (*b* Oelsnitz nr Zwickau, *c*1619; *d* Wolfenbüttel, bur. 12 Sept 1684). German composer, trombonist, organist and teacher. Although he spent the major part of his creative life in Italy, his music was held in high esteem in Germany, making him an important figure in the transmission of Italian styles to the north.

1. LIFE. Rosenmüller received his early musical training at the Lateinschule at Oelsnitz and matriculated in the theological faculty of the University of Leipzig in 1640. There he most likely continued his musical studies with Tobias Michael, cantor of the Thomasschule, and he is listed as an assistant there in 1642, teaching music in the lower classes. By 1650 he had become the first assistant; in 1651 he was also appointed organist of the Nicolaikirche, and in 1653 the Leipzig city council promised him the succession to the Thomasschule cantorate. In the following year he also became director of music *in absentia* to the Altenburg court. This promising career came to an abrupt halt in spring 1655, when he and several of the schoolboys were arrested and imprisoned on suspicion of homosexuality. He escaped from gaol and is thought to have gone to Hamburg, though there is no documentary evidence for his presence there.

Rosenmüller was employed as a trombonist at S Marco, Venice, in early 1658 and by 1660 had established himself as a composer there; an emissary from the court at Weimar obtained some compositions from him there that year. Johann Philipp Krieger studied composition with him in Venice about 1673–4; Rosenmüller also held the post of composer at the Ospedale della Pietà from 1678 until July 1682. Towards the end of his life he returned to Germany as Kapellmeister of the court at Wolfenbüttel. His connections with the house of Brunswick-Lüneburg had probably been established in 1667, when Duke Johann Friedrich visited Venice and Rosenmüller dedicated his first sonata collection to him. The duke's cousin, Anton Ulrich, to whom the 1682 sonatas are dedicated, returned to Wolfenbüttel in 1682 from a visit to Italy, perhaps taking Rosenmüller with him. Rosenmüller's epitaph in Wolfenbüttel declared him to be 'the Amphion of his age'.

2. WORKS. Rosenmüller's publications of instrumental music span his creative career, from 1645 to 1682, and a clear line of stylistic development can be traced through them. The first three have in common the organization into suites of quite short, functional dance pieces, usually in duple-triple pairs in the order allemande, courante (correnta), ballet (ballo) and sarabande, introduced by a longer, more stylized movement. In the case of the *Paduanen* (1645) and *Studenten-Music* (1654) this opening movement is also a dance, a pavan. Lehmann claimed that the 1645 collection is the first to use a pavan in this



'Prima vox' part of 'Treiffet ihr Himmel von oben' from Rosenmüller's 'Kern-Sprüche' (Leipzig: Author, 1648)

way, without a galliard; however, it contains only four such suites, the other 30 pieces being single dances, mostly allemandes. In the *Studenten-Music* there are ten suites, systematically arranged in ascending order of key. The greatest growth is seen in the introductory pavans, where all five parts engage in motivic interplay. The other dances, like the 1667 sonatas, may also be played *a* 3: the middle parts are only harmonic filling.

Italian influence, particularly that of Legrenzi and Cavalli, is clear in Rosenmüller's last two collections. In the 1667 *Sonate da camera* the opening pavan has given way to a much longer sinfonia made up of sections contrasting strongly in tempo, metre and texture. The main sections always fall into the form *ABCB*, *B* being in a cantabile 3/2; this produces a rich, nicely balanced movement. There is no corresponding growth in the dances, however, and they disappear completely from the 1682 sonata collection.

These sonatas, probably intended for church use, clearly represent an expansion of the 1667 sinfonias, but they show a much greater variety in both scoring and overall structure. There are three to five main movements, one of which is often repeated at the end; many are fugal, and there is a marked increase in the number of chromatic themes. The slow, chordal transition sections are longer, more dramatic and often startling in their harmonic boldness. While these sonatas are neither as 'classical' in structure nor as secure in tonality as those of Corelli's op.1 (1681), this collection is rightly regarded as Rosenmüller's instrumental masterpiece.

With few exceptions, all of Rosenmüller's extant vocal music is sacred. Prints are confined to the Leipzig period; after 1654 he followed the practice of all the better German composers of the time and preferred to have his sacred music disseminated in manuscript. Much of it must have been composed in Italy, but it seems to have survived only in German sources, of which the Bokemeyer Collection, copied mainly in the 1690s by Georg Österreich, is the most important. Approximately 150 surviving manuscript works and inventories of lost collections in Lüneburg, Rudolstadt, Weissenfels, Ansbach and elsewhere (see Krummacher) attest the fact that he was one of the most popular composers of his day.

The funeral songs, each published separately on the occasion, are strophic, homophonic *a cappella* hymns. The most famous of them, *Welt ade, ich bin dein müde*, was taken over intact by J.S. Bach into his Cantata no.27. The *Kern-Sprüche* and *Andere Kern-Sprüche* are collections of small sacred concertos, careful settings of short German and Latin texts in the style of Schütz's *Symphoniae sacrae*. Rosenmüller was in fact Schütz's Leipzig agent for the distribution of the second set of *Symphoniae sacrae* (1647), and Schütz had contributed a congratulatory poem to Rosenmüller's first publication (the *Paduanen* of 1645). Although the contents of the *Kern-Sprüche* are the best represented in modern editions of Rosenmüller's vocal music, they give little hint of the expressiveness, clarity of form and idiomatic vocal writing of his later works.

Of the extant manuscript works, most of the 32 with German texts were probably composed before he settled in Italy. These include a few small concertos similar to those in the *Kern-Sprüche*, large concertos contrasting vocal soloists with a choral tutti, dialogues of both the dramatic and allegorical type, sometimes with a concluding chorale, and his first two settings of complete psalms. Most of the manuscript works, however, have Latin texts and were probably composed in Italy. There is little music for the Mass, but Italian liturgical practice is reflected in the large number of pieces proper to Vespers or Compline; there are 53 settings of complete Latin psalms, including multiple settings of the Sunday and Marian vesper psalms. These range from works for solo voice with two violins and continuo to large concertos with double chorus, soloists and instruments (e.g. NM, lix and lxxxi). Most of them share a clear overall structure articulated by instrumental ritornellos. The vocal writing consists mainly of arioso, with some concertato sections and often a virtuoso setting of the 'Gloria Patri'. The very expressive setting of words from the Lamentations (NM, xxvii–xxviii), Rosenmüller's only purely monodic work, is also liturgical. His cantatas for solo voice, on the other hand, are modelled on the secular cantatas of Carissimi and Cesti. Based on Latin devotional texts of mixed prose and poetry, they are set as recitative, arioso and arias and include closed forms (examples are *Homo Dei creatura* and *Ad pugnas ad bella*, both in Snyder, 1970). Rosenmüller's incorporation of elements of the solo cantata and Italian operatic and instrumental styles into sacred music that was widely performed in Germany clearly helped prepare the way for the emerging German sacred cantata.

WORKS

SACRED VOCAL

complete catalogue in Snyder (1970)

Kern-Sprüche mehrentheils aus heiliger Schrifft Altes und Neues Testaments (Leipzig, 1648); some ed. D Krüger (Hohenheim, nr Stuttgart, 1960–68) and B. Clark (Wyton, 1996):
Aeterne Deus, clementissime Pater, 1v, 2 str, bc; Christum lieb haben, 3vv, 2 str, bc; Coeli enarrant gloriam Dei, 3vv, 2 str, bc; Danket dem Herren und prediget, 2vv, 2 str, bc; Danksaget dem Vater, 5vv, 2 str, bc; Daran ist erschienen die Liebe Gottes, 5vv, 2 str, bc; Das ist das ewige Leben, 3vv, bc; Das ist ein köstlich Ding, 2vv, 5 str, bc; Die Augen des Herren, 4vv, 2 str, bc; Ein Tag in deinen Vorhöfen, 3vv, 2 str, bc; Habe deine Lust an dem Herren, 1v, 5 str, bc; Hebet eure Augen auf gen Himmel, 2vv, 2 str, bc; In te Domine speravi, 4vv, 2 str, bc; Lieber Herr Gott, 1v, 3 str/brass, bc; Mater Jerusalem, civitas sancta Dei, 2vv, 2 str, bc; Meine Seele harret nur auf Gott, 3vv, 2 str, bc; O admirabile commercium, 2vv, 4 str/brass, bc; O Domine Jesu Christe, adoro te, 3vv, bc; O nomen Jesu, nomen dulce, 4vv, bc; Treiffet ihr Himmel von oben, 1v, 2 str, bc

Andere Kern-Sprüche (Leipzig, 1652–3); some ed. A. Tunger (Hohenheim, nr Stuttgart, 1960–63) and B. Clark (Wyton, 1991):
Also hat Gott die Welt geliebet, 5vv, 5 str/brass, bc; Amo te Deus meus amore magno, 2vv, 4 str/brass, bc; Christum ducem, qui per crucem, 1v, 2 str, bc; Das ist meine Freude, 1v, 2 str, bc; Der Name des Herren, 5vv, 2 str, bc; Die Gnade unseres Herren Jesu Christi, 4vv, bc; Domine Deus meus, 2vv, 2 str, bc; Herr mein Gott, ich danke dir, 3vv, 2 str, bc; Herr, wenn ich nur dich habe, 1v, 5 str, bc; Ich bin das Brod des Lebens, 3vv, 2 str, bc; Ich hielte mich nicht dafür, 4vv, bc; Ist Gott für uns, 1v, 5 str, bc; Kündlich gross ist das gottselige Geheimnis, 3vv, bc; O dives omnium bonarum dapum, 1v, 3 str/brass, bc; O dulcis Christe, bone Jesu charitas, 2vv, 3 str/brass, bc; Siehe an die Wercke Gottes, 5vv, 5 str/brass, bc; Siehe des Herren Auge, 3vv, 2 str, bc; Vulnera Jesu Christi, 1v, 2 str, bc; Wahrlich, wahrlich ich sage euch, 4vv, 2 str, bc; Weil wir wissen, dass der Mensch, 3vv, 2 str, bc

Funeral songs, 5vv; ed. F. Hamel, Acht Begräbnisgesänge zu fünf Stimmen (Wolfenbüttel, 1930) [H]:
Alle Menschen müssen sterben, in Letzte Ehre (Leipzig, 1652), H 4; Meines Lebens letzte Zeit, in Melodia … Heinrich Beckers (n.p., 1654), H 8; Nun Gott lob, es ist vollbracht, in Valet- und Trost-Lied (Leipzig, 1652), H 3; Nur Kreuz und Not, in Letzte Ehre (Leipzig, 1654), H 7; Tret her, die ihr voll Jammer seid, in Melodia … J.E. Bosen (Leipzig, 1654), H 5; Was hat der Mensch auf dieser Erden, in Letzter Abschied (Leipzig, 1650), H 2; Was ist es doch, in Melodia … Wirthens (Leipzig, 1654), H 6; Welt ade, ich bin dein müde, in Valet- und Trost-Lied (Leipzig, 1649), H 1

Credo, 8vv, 2 str, bc, *GB-Lbl*
Dies irae, 4vv, 6 str, bc, *D-Bsb*
Gloria in excelsis Deo, 4vv, 4 str, brass, bc, *Bsb* 18880/4
Gloria in excelsis Deo, 8vv, 3 str, brass, bc, *Bsb* 18880/5
Lamentationes Jeremiae, 1v, bc, *Bsb*; ed. F Hamel, NM, xxvii–xxviii (1929)
Magnificat, 8vv, 5 str, brass, bc, *Bsb*
Magnificat, 5vv, 5 str, bc, *GB-Lbl*, ed. B. Clark (Wyton, 1992)
Missa (Ky, Gl, Cr), 4vv, bc, *D-Bsb*
Missa, 4vv; lost, ed. F. Commer, Musica sacra, xxiv (Regensburg, 1863)
Missa brevis (Ky, Gl), 5vv, 5 str, brass, bc, *Bsb*
Nunc dimittis, 1v, 3 str, bc, *Bsb* 18883 ff.111*r*–113*v*
Nunc dimittis, 4vv, 5 str, bc, *Bsb* 18882 pp.281–92
[Te Deum], 4vv, 5 str, brass, bc, *Bsb*

Ach dass Gott erbarm, 1v, 5vv, 2 str, brass, bc, *D-Bsb*; Ach Herr, es ist nichts gesundes, 4vv, 5 str, bc, *Dl*; Ach Herr, strafe mich nicht (Ps vi), 1v, 5 str, bc, ed. in Snyder (1970), 1; Ach mein herzliebes Jesulein, 5vv, 6vv, 2 fl, 5 str, bc, *Dl* (inc.); Ach was erhebt sich doch, 3vv, 2 str, bc, *Dl* (inc.); Ad Dominum cum tribularer, 4vv, 5 str, bc, *Bsb*; Ad proelium mortales, 1v, 5 str, bc, *Bsb*; Ad pugnas ad bella, 1v, 5 str, brass, bc, ed. in Snyder (1970), 19; Afferte Domino, 4vv, 2 str, bc, *Bsb*; Als der Tag der Pfingsten, 7vv, 4 str, brass, bc, *Bsb*; Ascendit Christus in altum, 1v, 5 str, bc, ed. in Snyder (1970), 54; Ascendit invictissimus Salvator, 1v, 5 str, bc, *Bsb*

Aude quid times, 1v, 5 str, bc, *Bsb*; Aurora rosea sit semper rutilans, 1v, 2 str, bc, *Bsb*; Beati omnes qui timent, 4vv, 5 str, bc, *Bsb*; Beatus vir qui timet Dominum, 3vv, bc, *Bsb* 18887/1, *Dl*; Beatus vir qui timet Dominum, 4vv, 5 str, brass, bc, *Bsb* 18887/2, *GB-Lbl*; Beatus vir qui timet Dominum, 4vv, 4 str/brass, bc, *D-Bsb* 18887/3; Beatus vir qui timet Dominum, 4vv, 5 str, bc, *Bsb* 18887/4 [2 settings], *Dl*, *GB-Cfm*, *Lbl*; Beatus vir qui timet Dominum, 4vv, 5 str, bc, *D-Bsb* 18887/5; Beatus vir qui timet Dominum, 5vv, 5 str, bc, *Dl*; Beatus vir qui timet Dominum, 8vv, 9 str, bc, *Bsb*18887/6; Benedicam Dominum, 3vv, bc, *Bsb*; Bleibe bei uns, Herr Jesu Christ, 5vv, 5 str, bras, bc, *Bsb*; Caelestes spiritus, surgite, 1v, 2 str, bc, ed. in Snyder (1970), 81

Christus ist mein Leben, 5vv, 5 str, bc, *Bsb*; Classica tympana, tubae per auras, 10vv, 10 str, bc, *Bsb*; Confitebor tibi Domine (Ps cx), 1v, 2 str, bc, *Dl*, *W*; Confitebor tibi Domine (Ps cx), 1v, 5 str, bc, *Bsb* 18886/1; Confitebor tibi Domine (Ps cx), 2vv, 5 str, bc, *Bsb* 18886/2; Confitebor tibi Domine (Ps cx), 3vv, bc, *Bsb*18886/3; Confitebor tibi Domine (Ps cx), 4vv, 5 str, bc, *Bsb* 18886/4; Confitebor tibi Domine (Ps cx), 4vv, 4 str, bc, *Bsb* 18886/6; Confitebor tibi Domine (Ps cx), 4vv, 5 str, bc, *Bsb* 18886/7; Confitebor tibi Domine (Ps cx), 4vv, 7 str, bc, *Bsb* 18886/8; Confitebor tibi Domine (Ps cx), 8vv, brass, bc, *Bsb* 18886/9; Confitebor tibi … quoniam (Ps cxxxvii), 4vv, 3 str, bc, *Bsb*, ed. F. Hamel, NM, lix (1930)

Congregati sunt inimici, 2vv, 2 str, bc, *Bsb*, *S-Uu*; Cor meum eja laetare, 2vv, 2 str, bc, *D-Bsb*; Das Blut Jesu Christi, 4vv, bc, *SWl*; Delectare in Dominum, 4vv, 2 str, bc, *GB-Cfm* (doubtful); De profundis clamavi, 4vv, 5 str, bc, *D-Bsb*; Der Herr ist mein Hirte (Ps xxiii), 3vv, 5 str, bc, *Bsb*; Dilexi quoniam exaudiet Dominus (Ps cxiv), 8vv, 5 str, brass, bc, *Bsb*; Dixit Dominus Domino meo (Ps cix), 4vv, 5 str, bc, *Bsb* 18888/1; Dixit Dominus Domino meo (Ps cix), 4vv, 6 str, brass, bc, *Bsb* 18888/2; Dixit Dominus Domino meo (Ps cix), 4vv, 5 str, bc, *Bsb* 18888/3; Dixit Dominus Domino meo (Ps cix), 8vv, 5 str, brass, bc, *Bsb* 18888/4; Domine cor meum jam ardet, 1v, 5 str, bc, *Bsb*, *Dl*

Domine ne in furore tuo (Ps vi), 1v, 5 str, bc, *Bsb*, ed. F. Commer, Cantica sacra, ii (Berlin, n.d.); Domine probasti me et cognovisti (Ps cxxxviii), 8vv, 5 str, brass, bc, *Bsb*, *GB-Lbl*; Ecce nunc benedicite (Ps cxxxiii), 1v, 3 str, bc, *D-Bsb* 18883 ff.8*r*–11*v*, ed. F. Hamel, NM, lxxxi (1930); Ecce nunc benedicite (Ps cxxxiii), 1v, 2 str, bc, *Bsb* 18883 ff.42*r*–45*r*; Ego te laudo et saluto, 3vv, bc, *Bsb*; Eja torpentes animae surgite, 1v, 2 str, bc, *Bsb*; Entsetze dich Natur, 6vv, 2 str, brass, bc, *Bsb*; Es gingen zwei Menschen, 3vv, 5vv, 4 str, bc, *Bsb*; Estote fortes in bello, 2vv, 5 str/brass, bc, *Bsb*; Exsultate Deo adjutori nostro, 1v, 5 str, bc, *Bsb*; Fürchte dich nicht, 5vv, 5 str, bc, *Bsb*, *S-Uu*; Gelobet sei der Herr, 5vv, 5 str, bc, *D-Bsb*

Gloria/Das Wort ward Fleisch, 5vv, 2 str, brass, bc, *D-Bsb* 18880/3, 18901; Herr mein Gott, wende dich, 4vv, 2 str, bc, *Dl*; Homo Dei creatura, 1v, 3 str, bc, ed. in Snyder (1970), 113 and Hamel (Kassel, 1950); Ich weiss dass mein Erlöser lebet, 1v, 4 str, bc, *Dl*; Ich will den Herrn loben allezeit, 2vv, 5 str, bc, *Bsb*; In hac misera valle, 3vv, bc, lost, ed. M. Seiffert, Organum, i/24 (Leipzig, 1933); In te Domine speravi, 1v, 3 str, bc, ed. in Snyder (1970), 125; In te Domine speravi, 1v, 5 str, bc, *Bsb*18889/2, 18889/4; In te Domine speravi, 1v, 2 str, bc, ed. in Snyder (1970), 144; In te Domine speravi, 2vv, 3 str, bc, *Bsb* 18889/5, *Dl*; In te Domine speravi, 2vv, 2 str, bc, *Bsb* 18889/6; In te Domine speravi, 8vv, 5 str, brass, bc, *Bsb* 18889/7

Jauchzet dem Herrn alle Welt, 3vv, 3 str, bc, *Bsb* 18903; Jauchzet dem Herrn alle Welt, 5vv, 2 str, bc, *Bsb* 18900; Jesu mi amor, spes dulcedo, 3vv, bc, *Bsb*; Jube domne benedicere, 8vv, 5 str, brass, bc, *Bsb*, *GB-Lbl*, *US-Bp*; Jubilate Deo, omnis terra (Ps xcix), 1v, 2 str, bc, *D-Bsb*; Jubilent aethera, 1v, 5 str, bc, ed. in Snyder (1970), 168; Laetatus sum (Ps cxxi), 3vv, 3 str, bc, *Bsb* 18882 pp.1–11; Laetatus sum (Ps cxxi), 8vv, 5 str, brass, bc, *Bsb* 18882 pp.15–58

Lauda Jerusalem (Ps cxlvii), 4vv, 5 str, bc, *Lbl* R.M.24.a.3 (2), *S-Uu* 66/2, 86/47, ed. B. Clark (Wyton, 1996); Lauda Jerusalem (Ps cxlvii), 8vv, 5 str, brass, bc, *D-Dl*, *GB-Lbl*; Lauda Sion Salvatorem, 3vv, 2 str, bc, *Bsb*; Laudate Dominum omnes gentes (Ps cxvi), 6vv, 5 str, brass, bc, *Bsb* 18882 pp.99–107; Laudate Dominum omnes gentes (Ps cxvi), 8vv, 5 str, brass, bc, *Bsb* 18882 pp.69–97; Laudate pueri Dominum (Ps cxii), 3vv, 5 str, brass, bc, *Bsb* 18890/1; Laudate pueri Dominum (Ps cxii), 3vv, 4 str, brass, bc, *Bsb* 18890/2; Laudate pueri Dominum (Ps cxii), 4vv, 5 str, bc, *Bsb* 18890/3; Laudate pueri Dominum (Ps cxii), 4vv, 5 str, bc, *Bsb* 18890/4, *GB-Lbl* R.M.24.a.1(3)

Laudate pueri Dominum (Ps cxii), 5vv, 5 str, bc, *D-Bsb* 18890/5; Laudate pueri Dominum (Ps cxii), 5vv, 5 str, bc, *Bsb* 18890/6;

Laudate pueri Dominum (Ps cxii), 6, 7vv, 5 str, bc, *Bsb* 18890/7, 18890/8 [2 versions], *GB-Lbl* R.M.24.a.5(2) (version 7vv only); Laudate pueri Dominum (Ps cxii), 8vv, 5 str, brass, bc, *D-Bsb* 18890/9; Laudate pueri Dominum (Ps cxii), 10vv, 5 str, brass, bc, *Bsb* 18890/10, *GB-Lbl*R.M.24.a.3(3); Levavi oculos meos (Ps cxx), 8vv, 5 str, brass, bc, *D-Bsb*; Lobt Gott, lobt alle Gott, 4vv, 2 str, brass, bc, *Bsb* 18892 (doubtful); Lumina verte in me, 1v, 5 str, bc, *Bsb*, *W*; Mater Jerusalem, 3vv, bc, *Bsb*; Meine Sünden betrüben mich, 6vv, 5 str, bc, *Bsb*(doubtful)

Mein Gott, ich danke dir, 2vv, 5vv, 3 str, bc, *Bsb*; Miserere mei Deus, 3vv, 2 str, bc, *Dl*, *GB-Och*; Misericordias Domini, 1v, 5 str, bc, *D-Bsb*; Nihil novum sub sole, 5vv, 5 str/brass, bc, *Bsb*, *Dl*; Nisi Dominus aedificaverit domum (Ps cxxvi), 1v, 2 str, bc, *Bsb*18889/8; Nisi Dominus aedificaverit domum (Ps cxxvi), 3vv, 2 str, bc, *Bsb*18889/9, *Dl* 1739/E1512; Nisi Dominus aedificaverit domum (Ps cxxvi), 4vv, 5 str, bc, *Bsb* 18889/10, *Dl* 1739/E1513; Nisi Dominus aedificaverit domum (Ps cxxvi), 8vv, 4 str, bc, *Bsb* 18889/11; Nun gibst du Gott, 7vv, 5 str, brass, bc, *Bsb*; O anima mea, suspira ardenter, 1v, 2 str, bc, *Dl*, *S-Uu*; O Deus meus et omnia absorbeat, 2vv, bc, *D-Bsb*

O felicissimus paradysi aspectus, 1v, 5 str, brass, bc, *Bsb*; O Jesu süss, 1v, 2 str, bc, ed. in Snyder (1970), 203; O lux beata trinitas, 4vv, 6 str, bc, *Bsb*; O quam felix, quam serena, 1v, 2 str, bc, *Bsb*; O sacrum convivium, 2vv, bc, *Bsb*; O Salvator dilectissime, 1v, 5 str, bc, *Bsb*; O welch eine Tiefe des Reichtums, 4vv, 5 str, bc, *Bsb*; Puer natus est nobis, 4vv, 4 str, brass, bc, *Dl*; Qui habitat in adjutorio altissimi (Ps xc), 8vv, 4 str/brass, bc, *Bsb*; Resonent organa, 5vv, 5 str, bc, *Bsb* (doubtful); Salve dulcis Salvator, 1v, 5 str, bc, ed. in Snyder (1970), 203; Salve mi Jesu, adoro te, 2vv, 3 str, bc, *Bsb*; Salve mi Jesu, Pater misericordiae, 1v, 5 str, bc, ed. in Snyder (1970), 238; Salve mi Jesu, Pater misericordiae, 3vv, 4 str, bc, *Bsb* 18882 pp.203–8

Seine Jünger kamen, 5vv, 5 str, brass, bc, *Dl*; Selig sind die Augen, 2vv, 3 str, bc, *Bsb*; Si Deus pro nobis, 1v, 2 str, bc, ed. in Snyder (1970), 256; Siehe eine Jungfrau, 6vv, 4 str, brass, bc, *Dl*; Sit gloria Domini in seculum, 1v, 4 str, bc, *Bsb*; So spricht der Herr, 4vv, 5 str, bc, *Bsb*; Surgamus ad laudes, 2vv, bc, *Bsb*; Tanquam sponsus de thalamo, 1v, 2 fl, 2 str, bc, *Bsb*; Turris fortissime nomen Domini, 3vv, 2 bn, bc, *GB-Och* (doubtful; text missing)

Unser Trübsal, die zeitlich, 4vv, 5 str, bc, *D-Bsb*; Vater, ich habe gesündigt, 4vv, 3 str, bc, *Dl*; Vox dilecti mei, 1v, 2 str, bc, *Bsb*; Was steht ihr hier müssig, 4vv, 5 str, bc, *Bsb*; Wenn ich zu dir rufe, 4vv, 4 str/brass, bc, *Bsb*; Wie der Hirsch schreiet (Ps xlii), 1v, 5 str, bc, *S-Uu*; Wie lieblich sind deine Wohnungen, 5vv, 4 str, brass, bc, *D-Dl*

SECULAR VOCAL

Es muss dir, wertes Paar, 4vv, 5 str, bc, 1645, *S-Uu* (see Wollny)

Freund dein Lob, in Glückwünschung … Friedrich Blumbergen (Leipzig, 1650), inc.

Ich bin von Helicon gekommen, 2vv, 2 str, bc, in Pindarisches Freuden-Lied (Leipzig, 1652)

Die sechs Jahreszeiten bey der kühlweinischen und trogerischen Hochzeit (C. Ziegler), 1652, music lost, lib *D-Z*

Der beständige Orpheus (spl), 1684, music lost, lib *W*

INSTRUMENTAL

Paduanen, Alemanden, Couranten, Balletten, Sarabanden, a 3, bc (org) (Leipzig, 1645)

Studenten-Music, 3, 5 str, bc (Leipzig, 1654/*R*); 2, ed. F. Hamel, NM, lxi (1929)

[11] Sonate da camera, 5 str, other insts (Venice, 1667/*R*1670); ed. K. Nef, DDT, xviii (1904/*R*)

[12] Sonate, 2–5 str, other insts, bc (Nuremberg, 1682/*R*); ed. E. Pätzold (Berlin, 1954–6)

Other sonatas, dances, canons, etc., *A-Wn*, *D-Bsb*, *F-Pn*

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KERALA J. SNYDER

Rosenthal, Albi [Albrecht] (*b* Munich, 5 Oct 1914). English antiquarian music dealer of German birth. He was educated at the Wilhelmsgymnasium in Munich and settled in England in September 1933. He continued his studies in London, with Robin Flower at the British Museum in palaeography, and then at the Warburg Institute, where he worked on palaeography, medieval book illustration and iconography as assistant to Wittkower and Saxl. He studied musicology privately with Wellesz. In 1955 Rosenthal and his wife Maud bought the London business of Otto Haas, which they continued under Haas's name, extending its tradition of scholarly expertise. Rosenthal's fine judgment, based on his specialized academic training, has contributed to the firm's leading position among antiquarian dealers. It has handled the sale of many famous collections, including those of Cortot, Scholes and Prunières, as well as many notable single items. He also became a trustee of the Beethoven-Haus, Bonn, and of the Paul Sacher Stiftung, Basle, for which he negotiated acquisitions of the Stravinsky, Webern, Maderna, Wolpe, Carter, Birtwistle, Kagel and other archives. He was awarded the Hon. MA (Oxon) in 1979 and the silver medal of the Mozarteum, Salzburg, in 1991.

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ALEC HYATT KING/O.W. NEIGHBOUR

Rosenthal, Harold D(avid) (*b* London, 30 Sept 1917; *d* London, 19 March 1987). English writer on music. He studied at University College, London (BA 1940), and embarked on a teaching career, but became increasingly involved in music, principally as a critic and lecturer. In 1948–9 he worked with the Earl of Harewood on the journal *Ballet and Opera*, and he was Harewood's assistant editor when *Opera* was founded in 1950. In 1953 he became editor of *Opera*; under his guidance the journal came to provide an extensive coverage of operatic events throughout the world and exercised considerable influence on operatic life in Britain. He was archivist of the Royal Opera House, Covent Garden (1950–56). He wrote extensively for periodicals and was a correspondent of *Opera News* (1947–52) and *Musical America* (1955–60); he was also much engaged in broadcasting and in lecturing. Rosenthal's work is highly regarded for its judiciousness, based on a thorough knowledge of the human voice and the operatic repertory.

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STANLEY SADIE

Rosenthal, Manuel (Emmanuel) (*b* Paris, 18 June 1904). French composer and conductor. He studied solfège with Mme Marcou and the violin with Jules Boucherit at the Paris Conservatoire (1918–23) while gaining practical musical experience in cinemas and music halls. In 1924, his Sonatine for two violins and piano was played at the 100th concert of the Société Musicale Indépendante, sponsored by Ravel and Nadia Boulanger. Jean Huré, struck by his 'dazzling melodic gifts', undertook to give him a grounding in fugue and counterpoint, which was completed by Ravel (1926) and culminated in a Blumenthal bursary (1931). Until Ravel's death in 1937, Rosenthal was among his master's closest disciples, a privileged interpreter and confidant.

His output as a composer is extensive and highly contrasted. Rejecting the compartmentalized aesthetics of French music in the interwar period, Rosenthal put his individual language to work in almost every musical genre, including opera, operetta, ballet, chamber music and the *mélodie*, to which he has contributed many works of high quality. A convert to Catholicism, Rosenthal was particularly eloquent in choral and sacred music (*La Piéta d'Avignon*, 1943; *Trois pièces liturgiques*, 1944; *Missa Deo gratias*, 1953). Certain passages in his *Saint François d'Assise* appeared to have inspired Messiaen. His skill as an orchestrator is evident from brilliant arrangements of Offenbach (*Gaîté Parisienne* and *Offenbachiana*), Mompou and Ravel.

Ravel encouraged Rosenthal in his conducting career (he made his début in 1928 with the Orchestre Pasdeloup). At the end of World War II he was at the French Radio in Paris and conducted the concert given to mark the liberation (28 September 1944) which included the first performance of Messiaen's *Chant des déportés*. He directed the Orchestre National until August 1947. His subsequent career took him to Seattle (1948–51) (he returned in 1986 to conduct Wagner's *Ring* cycle), Buenos Aires (1952), Havana (1954), Paris (at the Opéra-Comique and the Opéra) and Liège (1964–7). He also appeared on many occasions at the Metropolitan Opera in New York, and in 1987 he conducted the Russian première of *Pelléas et Mélisande*. He was professor of conducting at the Paris Conservatoire (1962–74). His indefatigable activity on the podium (continuing into the 1990s) make him one of those who shaped the concept of the '20th-century repertory'; he was responsible for a Stravinsky series on French radio and made definitive recordings of the symphonic music of Debussy and Ravel.

Rosenthal is a Commander of the Legion d'Honneur and of the Ordre du Mérite.

WORKS
(*selective list*)

STAGE

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ORCHESTRAL

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CHAMBER AND INSTRUMENTAL

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MARCEL MARNAT

Rosenthal, Mark. *See* RÓZSAVÖLGYI, MÁRK.

Rosenthal, Moriz (*b* Lemberg [now L'viv], 18 Dec 1862; *d* New York, 3 Sept 1946). Polish pianist. The son of a professor of mathematics at the Lemberg Academy, he began piano studies at the age of eight. In 1872 Rosenthal became a pupil of Karol Mikuli, Chopin's assistant, with whom he performed Chopin's Rondo in C major for two pianos in concert. In 1875 he moved to Vienna to study with Rafael Joseffy, a Liszt pupil, whom Rosenthal considered a far better instructor than Mikuli. A recital début in 1876 was followed by a tour, and in 1877 he met Liszt, who played a major role in his development. For a nine-year period Rosenthal received private lessons in Rome and Weimar from Liszt, who allowed Rosenthal to examine his manuscripts and library. During this period he stopped giving concerts in order to complete a degree in philosophy at the University of Vienna. An acquaintance and friendship with Brahms began when the composer heard Rosenthal perform his Paganini Variations. Brahms, Anton Rubinstein, Saint-Saëns, Massenet, Johann Strauss (ii) and Albéniz were among the musical colleagues of his early career. In 1888–9 he and Kreisler made their first tour of the USA, and in 1895 he appeared in London. Rosenthal settled in New York in 1938. In later years he taught privately, numbering Robert Goldsand, Poldi Mildner and Charles Rosen among his pupils.

Rosenthal's playing combined Chopin's legato technique (through Mikuli) with the half-staccato touch developed by Joseffy. Liszt provided a stylistic analysis of the works Rosenthal prepared for their lessons. As an interpreter he ranked among the finest of his time, with a prodigious technique linked to a profound sensitivity for phrasing, rubato and tone-colour. Rosenthal's four hours of recordings remain an invaluable source for study. Several of his compositions were published, including paraphrases on Johann Strauss's works. He edited Liszt's piano works for Ullstein Verlag and contributed many articles to *The Etude*. Copies of his unfinished autobiographical manuscript and other writings are in the library at the International Piano Archives at Maryland.

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ALLAN EVANS



Moriz Rosenthal

Rosé Quartet. Austrian string quartet founded by ARNOLD ROSÉ.

Roser [von Reiter], **Franz de Paula** (*b* Naarn, Upper Austria, 17 Aug 1779; *d* Budapest, 12 Aug 1830). Austrian composer, Kapellmeister and tenor, son of JOHANN GEORG ROSER. He studied singing, the playing of instruments and music theory under his father, and is said to have been a pupil of Mozart in Vienna for a short time in 1789. He studied further with Georg Pasterwiz in Kremsmünster and J.G. Albrechtsberger in 1795. In 1796 he became a novice in the Cistercian monastery of Wilhering, Upper Austria, but did not take his vows; instead he became a soldier, then decided to make a career in music, probably from 1799 when he became musical director in Freiburg. Later he was a Kapellmeister of travelling opera troupes in Paris (1800) and Verona (1802), a tenor in theatres at Klagenfurt (1803) and Pest (1804), and from 1806 a composer in the service of Ignaz von Vegh at Vereb (now Székesfehérvár). After a year as a theatre Kapellmeister in Linz (1811–12) Roser settled in Vienna, where from 1812 to 1819 he was Kapellmeister at the Theater in der Josefstadt. In 1817 he founded a music lending and copying concern, and in 1819 he became assistant Kapellmeister at the Kärntnertortheater. From 1820 he was Kapellmeister at the Theater an der Wien and from 1824 at the German theatre at Pest. From 1826 he worked in Vienna as a successful freelance composer for a number of farce theatres.

Roser was one of the most prolific composers for the Vienna stage in the early 19th century. His operas, operettas, farces, ballets and other comic works written between 1800 and 1830 number at least 63; almost a third were to texts by J.A. Gleich, and most are lost. Roser also wrote 19 masses and numerous shorter sacred

works, some possibly attributable to his father, as well as several orchestral works and dances for military band, chamber ensembles or piano.

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OTHMAR WESSELY

Roser, Johann Georg (*b* Naarn, nr Linz, bap. 19 March 1740; *d* Linz, 23 Sept 1797). Austrian composer, father of FRANZ DE PAULA ROSER. He became a schoolmaster at Naarn and in 1786, through the intervention of Leopold Mozart, was appointed Kapellmeister of the cathedral and the parish church at Linz, succeeding Georg Haller. Roser is said to have invented the *harmonie parfaite*, a just-intonation instrument with an enharmonic keyboard; the assertion that W.A. Mozart composed a rondo for the instrument cannot be substantiated. Roser's compositions, some possibly attributable to his son, are apparently all lost; they included two requiems, six graduals, a mass and shorter sacred works, and were formerly at Linz Cathedral and other churches in Upper Austria.

OTHMAR WESSELY

Rosetti [Rösler, Rössler], **Antonio** [Anton] (*b* Leitmeritz [now Litoměřice], *c*1750; *d* Ludwigslust, 30 June 1792). Bohemian composer and double bass player. The precise date and location of his birth remain uncertain. When he died in 1792, the death register in Ludwigslust recorded his age as 42, placing his birth in the year 1750. In documenting his marriage in 1777, the Wallerstein parish records identified him as a court musician from Leitmeritz, Bohemia, but the parish registers there record no birth of an Anton Rösler in 1750, leading some scholars to suggest that the composer was a Franciscus Xaverius Antonius Rössler born on 25 October 1746 in Niemes (now Mimoň), Bohemia. This Rössler, however, was throughout his life a shoemaker in Niemes, where he died on 11 June 1779. Some time before 1773 Rosetti adopted the Italian form of his name, and he thereafter consistently referred to himself as Antonio Rosetti. The existence during this period of several musicians who shared one or the other of the composer's surnames has led to considerable confusion in the identification of his music.

Originally intended for the priesthood, Rosetti received his early education and musical training from the Jesuits in Bohemia. Gerber reports that at the age of seven Rosetti entered the seminary in Prague (*GerberNL*). Several writers have confused him with an 'Antonius Rösler', whose education at various Jesuit colleges has been documented in the *Catalogus personarum, & officiorum provinciae Bohemiae Societatis Jesu* (Prague, 1763–7). This person is now known to be a Georg Antoni Rössler, born in Eger (now Cheb), Bohemia, on 3 October 1745.

Rosetti was never ordained a priest. After the abolition of the Jesuit order in Bohemia, he moved away and in September 1773 joined the Hofkapelle of Kraft Ernst, Prince (Fürst) von Oettingen-Wallerstein, near Augsburg, as a livery servant and double bass player; in July 1774 he was promoted to the official position of *Hofmusikus*. According to Gerber, Rosetti had already composed some chamber and church music before leaving Bohemia, and during his early years at Wallerstein he contributed a number of compositions to the court repertory. Following the death of Kraft Ernst's wife, Maria Theresa (born Princess of Thurn und Taxis), on 9 March 1776, as a result of complications following childbirth, Rosetti rapidly composed a Requiem in E flat major which was first performed on 26 March 1776. The court then was plunged into a period of mourning, during which no music was allowed, and Rosetti, among others, was given permission to travel. By 1780, however, the prince was ready to refocus his attention on music; by the autumn of that year he had reassembled an orchestra of exceptional talent, including some of the finest wind players of the day.

A turning-point in Rosetti's career occurred in 1781, when he was granted a leave of absence to visit Paris. During his five-month stay there, he actively promoted his music, and his works were performed by the best ensembles of the city, including the orchestra of the Concert Spirituel, for which he composed several new symphonies. Rosetti also used this opportunity to arrange for the publication of his music by firms such as Le Menu et Boyer and Sieber, who in 1782 published a set of six of his symphonies, op.3, dedicated to Prince Kraft Ernst. When Rosetti returned to Wallerstein about 20 May 1782, his recognition as a composer was assured.

The 1780s were a period of increased compositional activity. The symphonies, concertos and wind partitas that Rosetti composed between 1782 and 1789 provide clear testimony to the quality of the Wallerstein ensembles; worthy of special note are the remarkable solo and double horn concertos created especially for the Bohemian duo Franz Zwierzina and Joseph Nagel. In 1785 Rosetti assumed the duties of Kapellmeister. One of his first priorities was to improve Wallerstein church music, and in a document of that year he proposed some substantial changes – most of which were never to be implemented. His oratorio *Der sterbende Jesus* (published by Artaria in Vienna in September 1786) was probably intended to demonstrate his control of a large-scale vocal medium.

Rosetti's life at Wallerstein was plagued with financial difficulties. His debts continued to mount, and in 1789, after numerous financial setbacks, he requested release from the prince's service in order to accept the position of Kapellmeister to Friedrich Franz I (1756–1837), Duke of Mecklenburg-Schwerin. Reluctantly, on 9 July 1789 Kraft Ernst agreed, and later that month Rosetti moved to Ludwigslust. His years at Ludwigslust were less frustrating than those in Wallerstein. Thanks to a generous salary, he was for the first time financially secure, and his growing reputation as a composer brought him a number of important commissions. Unlike that at Wallerstein, the Ludwigslust Kapelle included several talented singers, and during his years there Rosetti composed a number of large-scale works for soloists, chorus and orchestra, including a chamber opera, an oratorio and a cantata. His Requiem of 1776 was used at a memorial ceremony for Mozart in Prague in 1791. In the spring of 1792, Rosetti, who had suffered from poor health for most of his life, became seriously ill, and he died on 30 June; he was buried at Ludwigslust three days later.

Rosetti's early works are written in a pleasing style that emphasizes diatonic melodies cast in a regular and repetitive phrase structure, supported by a predictable harmonic vocabulary. His music of the early 1780s demonstrates the first signs of a stylistic maturity that is brought to full bloom in the works composed after about 1784. These are characterized by a greater reliance on chromatic inflection in melodic lines, a richer harmonic and tonal language, skilful handling of counterpoint and

imaginative and colourful orchestration. Throughout Rosetti's output, two distinctive features distinguish his style: an economical treatment of materials, which often results in tight musical structures held together by discernible motivic relationships, and a sure and imaginative employment of wind instruments.

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principal sources: *CZ-K*, *Pnm*, *D-Bsb*, *DO*, *Au* (formerly in *HR*), *Rtt*, *SWl*, *GB-Lbl*

VOCAL

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Jesus in Gethsemane, G2 (orat, H.J. Tode), Ludwigslust, 1790
Hallelujah, G7 (cant., H.J. Tode), Ludwigslust, 1791
Mit Preis und Ruhm gekrönet, G3 (cant.) [German parody of Mass in D]
Other sacred: 13 masses, H1–13; 4 Requiem settings, H14–17; Ewig dir singen wir, G6 [Ger. parody of Requiem H15]; 2 chorale settings, H21–2; 2 grads, H24–5; 4 off motets, H26–9; 2 hymns, H30–31; TeD, H36; 3 lits, H37–9; Miserere, H40; 7 Salve regina, F84–9, F100; Pastorale, F101; various arias and duets, solo vv, orch
Das Winterfest der Hirten, G8 (chbr op), Ludwigslust, 10 Dec 1789
Other secular: Gesegnet sei die Stunde, G10 (birthday ode, Tode), Ludwigslust, 1790; Auf Teutschlands Genius, G4 (cant.), 1790; O Segne sei, G11; various arias and duets, solo vv, orch; 82 lieder in numerous pubns and MSS

ORCHESTRAL

44 syms.: A1/I:8, A29/I:9, A32/I:10 as op.1 (Paris, 1779); A10/I:3; A23/I:5, A45/I:14 as op.1 (Amsterdam, 1780); A5/I:6 (Paris, 1781) [with syms. by J. Haydn, I. Holzbauer]; A6/I:11, A12/I:12, A17/I:15, A19/I:13, A23/I:5, A45/I:14 as op.3 (Paris, 1782), A6/I:11 and A12/I:12 ed. in K i; A16/I:7 (Paris, 1783) [with syms. by H.-J. Rigel and C.D. von Dittersdorf]; A4/I:4, A36/I:41, A38/I:40 as Nouvelle suite (Paris, *c*1785); A9/I:21, A28/I:23, A40/I:22 as op.5 (Vienna, 1786), A9/I:21 and A28/I:23 ed. in K i; Simphonie de chasse, A20/I:18 (Paris, 1786), ed. S. Murray (Holzkirchen, 1997); A21/I:20, A43/I:19 as op.4 (Paris, *c*1786), A43/I:19 ed. in M i; A7/I:17, A39/I:16 as op.6 (Paris, 1787); A33/I:24, A49/I:25 as op.13 (Offenbach, 1794), A33/I:24, A22/I:28 (Berlin and Amsterdam, 1796) [ov. to Das Winterfest der Hirten]; A39/I:16 as no.5 (Amsterdam, 1796); A3/I:43, A10/I:3, A11/I:2, A24/I:5*a*, all *c*1773–6; A32/I:10, 55, *c*1777–8, ed. in M i; A30/I:34, *c*1778–80; A2/I:46, before 1783; A8/I:26, 1786; A42/I:27, 1787, ed. in K i; A13/I:30, *c*1788–9, ed. in M i; A14/I:29, *c*1789–92; A48/I:31, *c*1790–91; A27/I:32, 1792; A15/I:33, 'Pastorale', ed. H. Schultz (Leipzig, 1988); A26/I:35; A34/I:45; A35/I:1; A37/I:37; A41/I:44; A44/I:38
4 kbd concs.: C2/III:1 as op.3 (Frankfurt, 1781–2), ed. W. Koch (Holzkirchen, 1996); C3/III:2, C4/III:3 (Speyer, 1783)
6 vn concs.: C7/III/7, before 1778; C5/III:8, before 1779; C6/III:9, before 1781; C9/III:5, before 1785, ed. W. Martin (Kirchheim, n.d.); C10/III:6; C11/III:4
Va Conc., C15Q
12 fl concs.: C23/III:11, C18/III:12, C22/III:13, C19/III:23, C16/III:14, C28/III:21 as bks 1–6 (Berlin and Amsterdam, 1781–2), C23/III:11, C20/III:18, before 1776; C17/III:16, before 1778, C21/III:20, before 1778; C24/III:19, before 1779; C25/III:17, before 1782; C27/III:22, before 1782
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4 cl concs.: C62/III:55, C63/III:57, C27 (arr.)/III:22, C66/III:56 (Paris, 1782), C63/III:57
5 bn concs.: C69/III:60, C75/III:63, both before 1782; C73/III:61, *c*1789–92; C74/III:62, *c*1789–92, ed. D. Stevens (Mainz, 1955); C68/III:64
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5 symphonies concertantes: C14/I:36, 2 vn (Paris, 1801); C57/III:53, 2 hn (Paris, 1786); C60/III:52, 2 hn, *c*1785–8; C61/III:49, 2 hn, 1787; C58/III:51, 2 hn, *c*1789–92
38 partitas, serenades, dances (for wind insts except where otherwise stated): Sextett, vn, fl, 2 hn, va, b, op.1, B24/II:19, 21 (Speyer, 1783), ed. M. Bělský (Prague, 1966), arr. for kbd, vn (Offenbach, 1784); Harmonie, 2 cl, 2 ob, 2 bn, 2 hn, B11/II:1 (Paris, 1796–7); Notturno, 2 vn, va, b, 2 fl, 2 hn, B27/I:58, *c*1773–8; B6/II:17, *c*1778–9; B1/II:9, 1781, ed. in M ii; B2/II:10, 1781, ed. in K ii; B3/II:8, 1781, ed. in M ii; B4/II:11, 1784, ed. in M ii; B21/II:12, *c*1784–5; B18/II:13, 'La chasse', 1785, ed. R. Hellyer (Oxford, 1964); B5/II:14, 1787, ed. in M ii; B20/II:15, *c*1787–8, ed. in M ii; Serenade, B25/I:56, 1788; B7/II:20; B8/II:22; B9; B10/II:6; B13/II:4; B14/II:7; B15/II:3; B16/II:5; B17; B19/II:16, ed. in K ii; B22/II:2, ed. in K ii; Septet, vn, 2 va, b, fl, bn, hn, B26/II:18; 12 minuets, str, wind, timp, B29–40/I:59

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5 str trios: D1–4/IV:5
12 str qts: D15–17/IV:4 (Paris *c*1780); D8/IV:1(3) as no.2 (Amsterdam, *c*1781); D6–8/IV:1 as op.2 (Paris, *c*1781–2), ed. in Little; D9–14/IV:2 as op.6 (Vienna, 1787), as op.7 (Paris, 1788), ed. in K ii
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Syms.: A18Q/I:47; A25Q; A31Q; A46Q/I:39; A47Q; A50D; A51D, attrib. J. Haydn
Concs.: C8Q, vn, attrib. A. Rosetti of Eszterháza; C12Q, vn; C35Q, ob; C43Q, hn, attrib. W.A. Mozart; C77D, cl; C67Q, bn; Symphonie concertante, C76D, 2 vn, ? by C. Stamitz; 3 symphonies concertantes, 2 hn, C55Q/III:54, attrib. M. Haydn, C56Q, attrib. M. Haydn, J. Haydn, C54Q
Partitas etc.: B12Q, attrib. K. Kurzwell; B23Q, attrib. Witasek
Chbr: str trio, D5Q12

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A53S/I: 49, by M. Loeffler
Syms.: A54S, by P. Winter; A55S, A61S, A62S, all by I. Pleyel; A57S, by J. Schmitt; A56S, A58S, A59S, all by V. Pichl; A60S, by A. Rossetti of Milan; A63S
Partitas etc.: B41, B43S, both by J.J. Rösler; B42S, by F.A. Hoffmeister
Chbr: 6 str duets, D43S–48S, before 1782, by A. Rosetti of Eszterháza

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Wind insts: 6 minuets, B28L, before 1782, listed in Breitkopf catalogue, 1782–4
Chbr (listed in Fugger-Kroyer catalogue, *D-Mbs*): 4 kbd trios, D39L–41L/IV:12, D42L/IV:10(2); Sonata, vn, kbd, D25L/IV:14

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STERLING E. MURRAY

Rosier [Rosiers, de Rosier], **Carl** [Charles] (*b* Liège, 26 Dec 1640; *d* Cologne, 1725, before 12 Dec). Flemish composer and violinist, active mainly in Germany. From about 1664 he was a violinist at the court of the Elector Maximilian Heinrich in Bonn and later became vice-Kapellmeister there. From 1675 he lived principally in Cologne, but from about 1683 to 1699 he also worked in the Netherlands, where he was highly regarded as a violinist and numbered Carolus Hacquart among his colleagues. On a title-page of 1691 he is described as vice-Kapellmeister at the court at Cologne. In 1967 he participated in a collegium musicum in Amsterdam together with Nicolas Desrosier, Hendrik Anders, N.F. Le Grand and others. In 1699 he was Kapellmeister of Cologne Cathedral and in 1701 was appointed to a similar post by the city council: he thus held simultaneously the two most important positions in the musical life of Cologne. His daughter Maria Anna married Willem de Fesch. His first two publications were of sacred music, but his only other church music, in manuscript, dates from much later in his life. He is most notable as a composer of instrumental music, which includes 57 attractive dance pieces for three violins without continuo (1679) and, in his other publications, works ranging from Italianate trio sonatas to those showing the influence of the French overture.

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Edition: *Ausgewählte Instrumentalwerke*, ed. U. Niemöller, Denkmäler rheinischer Musik, vii (Düsseldorf, 1957)

In fletu solatium, sive cantiones sacrae, 3–4 solo vv, 2 vn, bn, bc (Cologne, 1667)
Motetta, sive cantiones sacrae, 3–4 solo vv, 2 vn, bc (Cologne, 1668)
Antwerpsche vrede vreught, 3 vn/2 vn, va (Amsterdam, 1679[8])
14 sonate, ob/tpt, 2 vn, va, bc, ed. J.-P. Dreux (Amsterdam, 1697)
Französische Partien, a 3 (Augsburg, 1710), lost
2 sonatas, 2 alto rec, vn, bc, ed. H. Ruf (Kassel, 1986)
12 masses, 18 motets, 1705–13, *D-KNmi*, *Bsb*, *F-Pn*

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URSEL NIEMÖLLER

Rosiers [Roziers], **André de,** Sieur de Beaulieu (*fl* Paris, 1634–72). French composer. There is no evidence to suggest that he was a descendant of the Sieur de Beaulieu who composed part of the *Balet comique de la Royne* (1582), and it is unlikely that he belonged to the Rosier family of Parisian musicians of the 17th century, who were illiterate.

Rosiers was the most prolific and important composer of drinking- and dance-songs in mid-17th-century Paris. In addition to his own numerous publications he was the only contributor acknowledged by the publisher Robert Ballard in his many collections of *chansons pour dancer et pour boire*. After two books of four-part drinking-songs, *Les libertez*, Rosiers concentrated on solo songs, either accompanied by lute or unaccompanied, and on duets. According to the composer these lighter songs were sung by members of the court at the dinner table, not for any aesthetic purpose but to increase the general mood of gaiety. Dedicated to the most influential people in the kingdom (provincial governers, gentlemen of the king's chamber, the *lieutenant général* of the royal armies), they abound in political connotations (the Treaty of the Pyrenees, the wedding of Louis XIV). The military strength of the King of France is suggested in some texts (*L'invincible Bourbon*); we encounter poets and men of letters describing the joyful gatherings of gentlemen (Colletet, Bautru), the king's musicians who became famous for their songs (Lazarin, Gingan), and even the talents of cooks and wine waiters, such as Boquet, Du Val, Guérin and Facio, are celebrated.

Despite a common simple style there are several basic differences between the drinking- and dance-songs. The former are always for two voices (soprano and bass), and include a few dialogues, reminding us that France was searching for its own lyric theatre; the latter are always monophonic. The dance-songs are always built of symmetrical motivic units; for example *Gardez vous bien* and *J'ayme le sexe des filles* each consists of the following pattern of bars (mostly crotchets, always four beats to a bar): (2+2)–4–(4+4). On the other hand, the drinking-songs are often asymmetrical; *Le premier mot quand on s'esveille*, for instance, has the pattern (3+3)–3½–(4+4). All the chansons are strophic, in a variety of popular simple forms. The move towards the use of basso continuo in France (a practice that was widespread there well before it appeared in printed music) is evident in the harmonic bass voice parts.

WORKS

Les libertez, 4vv, 2 bks (Paris, 1634–8)
L'eslite des libertez, 2vv, 16 bks (Paris, 1644–72)
Alphabet de chansons pour danser et pour boire, 1, 2vv (Paris, 1646)
36 songs, 1637[4], 1638[6], 1639[3]
2 sacred contrafacta, 1640[5]

JOHN H. BARON/GEORGIE DUROSOIR

Rosignolo [rusignolo] (It.). *See under* ORGAN STOP (*Vogelgesang*).

Rosin [resin, colophony, colophonium, colophane] (Fr. *colophane*; Ger. *Kolophonium*, *Geigenharz*; It. *colofonia*). A substance rubbed on the hair of the bow of a string instrument to give the bow hair the necessary 'bite' on the strings. Rosin is obtained by distilling oil of turpentine. The resulting solid residue is refined further when intended for musical use, the rosin then being cast into conveniently rounded or rectangular shapes. Rosin is a hard, brittle solid whose colour varies from a light, clear amber to dark brown. For a newly haired bow, powdered rosin, which looks like a fine white dust, is normally used. Pure rosin is best for violin, viola and cello bows, but the double bass bow requires a stiffer preparation made of pure rosin and white pitch in equal proportions.

Strictly speaking, there is a distinction between rosin and resin although the word 'rosin' is doubtless derived from 'resin' and the two terms are often used interchangeably. Resin is the natural gummy exudation from the trunks of trees, especially coniferous trees, while rosin is the end-product of the distillation described above which starts with a turpentine resin (there are also chemical resins). Another term for rosin, 'colophony', may derive from Colophon, an ancient city in Asia Minor, where the best rosin presumably came from.

References to the musical uses of rosin occur at least as early as the 16th century. In his *Musica teusch* (1532), Hans Gerle tells the string player to rub the bow 'with colfanium or with English rosin which one finds at the apothecary' ('Mit Colfanium oder mit Englischem hartz das findt man in der appotekgen').

DAVID D. BOYDEN

Rosin, Armin O(tto) (*b* Karlsbad [now Karlovy Vary, Czech Republic], 21 Feb 1939). German trombonist. He studied the trombone at the Munich Musikhochschule (1960–63), musicology at the University of Erlangen-Nuremberg (1963–8), and conducting with Keilberth and Celibidache (1972–3). He played first trombone with the Bamberg SO from 1961 to 1966 and, from 1968 to 1980, with the SDR RSO at Stuttgart. He was a founder-member of the Ars Nova Ensemble of the Bavarian radio (1964–70), and a member of the Edward Tarr Brass Ensemble (1970–74). As Globokar's successor in Kagel's Cologne Ensemble for New Music (1969–79), Rosin gained useful experience in the interpretation of contemporary music, for which he is best known. He has given the first performances of some 40 works, many dedicated to him, by Isang Yun, Mauricio Kagel and Werner Heider, among others. In 1975 he was appointed to the Staatliche Musikhochschule in Stuttgart to teach the trombone and wind ensemble music; he became a professor there in 1980. In 1976 he founded the large brass ensemble Brass Philharmonie in Stuttgart, and in 1987 the first professional brass trio, Trio Armin Rosin. His many recordings include Martin's *Ballade* and Heider's *Einander* (1971), each conducted by the composer. His 1973 recording of Romantic German trombone concertos was the first LP to be dedicated entirely to trombone music. Rosin was appointed a member of the South German Academy of Arts and Sciences in 1990.

EDWARD H. TARR

Rosing, Vladimir (*b* St Petersburg, 23 Jan 1890; *d* Los Angeles, 24 Nov 1963). Russian tenor and director. He studied in St Petersburg with Joachim Tartakov and in Paris with Jean de Reszke. In 1912 he made his début in *Yevgeny Onegin* at St Petersburg, and the following year went to London, where in 1915 he directed a Russian and French season at the Stoll Theatre; he introduced *The Queen of Spades* to London, 'working like a veritable Trojan' (*Musical Opinion*, July 1915) in the role of Hermann. He sang with the Carl Rosa Opera Company at Covent Garden in 1921 as Cavaradossi, and in 1923 founded a company which for six years toured the USA giving opera in English. Rosing directed, and Albert Coates conducted, the British Music Drama Opera Company, founded in 1936, and their single season at Covent Garden included the première of Coates's *Pickwick* and the first performance in England of Musorgsky's *The Fair at Sorochintsï*. His production in 1938 of George Lloyd's *The Serf* for the English Opera Company at Covent Garden was admired, but in 1939 he moved to the USA, where he organized the Southern California Opera Association and from 1950 to 1958 was director for the New York City Opera. In concert work his manner was flamboyant and his style exaggerated, but he was a fervent advocate of Russian song, of which he made some pioneering recordings. Rosing was one of the most determined, individualistic and enterprising figures of his day. His voice, though powerful enough, was subject to some rough usage. His insistence on intelligibility in opera was timely and influential.

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J.B. STEANE

Rosing-Schow, Niels (*b* Copenhagen, 14 April 1954). Danish composer. After studying musicology at Copenhagen University from 1972, he went to the Royal Danish Conservatory in 1979, where he took the music teacher's examination in theory and music history. From 1984 he studied composition there with Nørholm, completing his study with a début concert of his works in 1987. Later that year he undertook further study in Paris. In 1986 he began teaching theory, music history and composition at the Royal Danish Conservatory, from 1988 as a lecturer. He also taught at Funen Conservatory (1989–91). In the 1980s he acted as music critic for various Danish newspapers. He was chairman of the Society of Young Composers (1984–8) and a member of the National Music Council (1991–5). Awards he has received include the three-year scholarship of the Government Art Fund (1982), Det Ancherske Legat (1990) and the Carl Nielsen and Anne Marie Carl-Nielsen Memorial Prize (1993).

As an 18-year-old, Rosing-Schow began composing within the framework of the Copenhagen Group for Alternative Music, which sought to formulate an alternative to both European modernism and the music of the preceding generation of Danish composers such as Nørgård and Nørholm. The result was what was known as 'Ny Enkelhed' (New Simplicity), a style that characterizes works such as *Songs of the Flower-Fairies* (1974) and *Kinderlieder* (1977). However, during the 1980s he sought to move towards a modernistically inspired expression; in *E rigidis* (1980–81) concretist patterns are gradually abandoned. The composer considers the Trio for flute, viola and harp (1983) to be his breakthrough. As the work's Debussian instrumentation indicates, Rosing-Schow's attention has long been directed towards French music, and his work with the purely sonic aspect of music is reflected in a number of instrumentally and harmonically sophisticated chamber and ensemble works. During

his study in Paris he became familiar with the music of Murail and the principles of spectral music, which further stabilized this course, as can be heard in his . . . *sous les râles du vent d'Est* (1993). Other main works are *Archipel des solitudes* (1994–5) for mezzo-soprano, choir and large orchestra, and the chamber opera *Dommen* ('The Verdict', 1995–6).

WORKS
(selective list)

Stage: Brand [Fire] (chbr op, 1, S. Bjerg), 1989, Lerchenborg, 1989; Dommen [The Verdict] (chbr op, 4, C. Canals-Frau, trans. P.Aa. Brandt), 1995–6, perf. 1996

Orch: Twofold, orch, 1982, 2 versions; Chbr Conc., a fl, va, orch, 1986–7; Epoke [Epoch] (P. Tafdrup), B, TTBB, orch, 1989; Windshapes, ww, brass, hp, pf, timp, 2 perc, 1992; Archipel des solitudes (G. Gourdon), Mez, SATB, orch, 1994–5

Large ens: Kanon og koral, 1984, rev. 1991; Meeting, ob, cl, bn, hn, va, vc, db, 1985; . . . sous les râles du vent d'Est, cl, vc, pf, ens, 1993; Echoes of Fire, fl/a fl/pic, b cl, tpt, trbn, perc, vn, vc, 1995

Chbr and solo inst: E rigidis, vn, pf, 1980–81; Trio, fl, va, hp, 1983; Metope, org, 1984; Turning Points, cl, vc, hp, perc, pf, 1985; Extraction, ob, hn, vn, pf, perc, 1985; Sonata a due, prep pf, hpd, 1985; Épiages, fl, 1986; Double, fl/a fl/pic, cl, hp, pf, perc, 1987; Ritus I, fl, perc, 1990; Ritus II, perc trio, 1990; Voix interieures, cl, vn, vc, pf, 1990–91, rev. 1992; Caprice, hp, 1993; Ritus III – Piseq, a sax, perc, 1996; Vindelstige [Spiral Ladder], accdn, 1997; Twining, ob, org, 1997, arr. fl, org, 1998; Windgeboren, 4 tpt, 1998

Vocal: Songs of the Flower-Fairies (C.M. Barker), S, fl, vc, pf, 1974; Kinderlieder (B. Brecht), SSAA, fl, cl, cornet, hpd, perc, vn, vc, 1977; 3 Songs (G. Risbjerg Thomsen), S, fl, va, pf, 1980; Reflections, S, a fl, vn, vc, pf, 1981; 3 korsange (B. Ecevit), SATB, 1987; Chants de l'ombre (R. Desnos), 12 solo vv, 1987; Vintersuite (U. Harder), S, A, T, B, perc, 1988; Combat d'aurore (C. Canals-Frau), SATB, 1990; Sommerfugledalen [The Valley of Butterflies] (I. Christensen), SATB, reciter, 1992; Vocabulary II, Mez, cl, va, pf, perc, elecs, 1997; Llanto (F.G. Lorca), Mez, cl, vc, hp, perc, rev. 1998

Multimedia: Peep, fl, cl, vc, 2 perc, elecs, video installations (P. Llambias), 1992

MSS in *DK-Kk*

Principal publishers: Hansen, Samfundet til Udgivelse af Dansk Musik

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S. Pade: 'Portraet af komponisten Niels Rosing-Schow', *DMt*, lix (1984–5), 252–60

M. Frey: 'PEEP – DUT praesenterer ambitiøst multi-media-project', *DMt*, lxvi (1991–2), 154–6

S. Hvidtfelt Nielsen: 'Windshapes – et skoleeksempel', *DMt*, lxvii (1992–3), 229–36

E. Hvidt: 'Krøllet kaerlighed', *DMt*, lxxi (1996–7), 124–8

THOMAS MICHELSEN

Rositsky, Jacek. *See* RÓŻYCKI, JACEK.

Roslavets, Nikolay Andreyevich (*b* Dushatin, Chernihiv region, Ukraine, 23/24 Dec 1880/4/5 Jan 1881; *d* Moscow, 23 Aug 1944). Russian composer. Born into a family of rural, peasant background, Roslavets's initial exposure to music was through his uncle, a self-taught village fiddler and builder of string instruments. At the age of seven or eight he began to teach himself to play the violin by ear and soon became part of a popular village string ensemble led by his uncle. From the age of 12 he supported himself through various office duties in the city of Konotop and eventually became a railway office employee, moving to Kursk at the age of 16. There he acquired formal instruction in the violin, rudimentary theory and harmony in classes given by Arkady Abaza under the auspices of the Russian Music Society.

In 1902, at the age of 21, Roslavets left his job and entered the Moscow Conservatory where he studied the violin under Jan Hřímalý and composition under Vasilenko. He graduated in 1912 with a silver medal for his opera-cantata *Nebo i Zemlya* ('Heaven and Earth') based on a drama by Byron. Having completed his studies at the conservatory, Roslavets began to establish himself as a modernist composer. Between 1913 and 1919 he formulated a so-called new system of tone organization which he continued to refine in his works written in the 1920s. In an autobiographical article published in 1924, he explained that his compositional method involved manipulation of what he called synthetic chords – collections of six or more notes – which, through possible transpositions to all 12 degrees of the chromatic scale, govern the pitch-structural plan of a work. In particular, a certain basic hexachord (C–B♭–E–A♭–D♭–G) can be identified as the source for his various synthetic chords.

This sonority is varied to create others through chordal rearrangement, chromatic alteration of component pitches and/or addition of pitches to the collection. Roslavets's sketches indicate that he approached totally chromatic composition through combined transpositions of his predetermined synthetic chords. These chords are associated with a strictly regulated orthography that invokes the traditional concept of chordal roots within a post-tonal context. While being at times visually cumbersome, this practice sheds light on the composer's understanding of pitch structure in his music. Even though Roslavets claimed compositional independence from Skryabin, his synthetic chord technique has much in common with Skryabin's late harmonic practice.

Initially, Roslavets's compositions were well received by his modernist Russian contemporaries. In reviews of Roslavets's first three publications (*Tri sochineniya* ('Three Compositions') and *Grustnïye peyzazhi* ('Melancholy Landscapes') for voice and piano, and the Sonata no.1 for violin and piano), Myaskovsky recognized in 1914 that Roslavets possessed a remarkable talent and already was comparing his work favourably with that of Skryabin and Schoenberg. By 1915 Roslavets had gained a reputation for being a daring innovator and had established ties with representatives of Russia's literary and artistic vanguard such as Vladimir and Nikolay Burlyuk, Vasily Kamensky, Velimir Khlebnikov, Aristarkh Lentulov, Vladimir Mayakovsky, Kazimir Malevich and Boris Pasternak. Along with contributions by these various artists, his compositions were included in two publications of futurist poetry, prose, and drawings that appeared in 1915, *Vesenneye kontragentstvo muz* ('The vernal subcontracting agency of the Muses') and 1916, *Moskovskiye mastera* ('Moscow Masters'). In 1919 Arthur Lourié, then head of the Music Division of the Commissariat of Public Education (Narkompros), tentatively enlisted Roslavets's services in founding the Association for Contemporary Music (ASM). Soon after its eventual establishment in 1923 (by Belyayev and Derzhanovsky), the organization sponsored performances of several of his chamber and orchestral compositions. Until 1927 reviews from the modernist camp continued to praise Roslavets's compositional skill and pronounced him the most interesting innovator among his Russian peers.

During this time Roslavets produced the bulk of his output: several orchestral works (most of which have not survived intact), a violin concerto, much chamber music, piano compositions and art songs, in addition to some

propaganda songs extolling the 1917 Revolution and the proletariat. As a result of the New Economic Plan, a few of these works were published in the 1920s by Universal Edition in conjunction with the Moscow State Publishing House.

Roslavets welcomed the Revolution of 1917 and participated willingly in the cultural, educational and even political structuring of the new state. Beginning in 1919, he assumed administrative positions in the All-Russian Union of Workers in the Arts (Vserabis) for the Moscow region and was head of music publishing of the Moscow Proletkul't. From 1921 to 1922 he served as rector and professor of composition and orchestration at the Kharkiv Music Institute and headed the department of Artistic Education at the Central Administration of Professional Education (Glavprofobr) of Ukraine's Commissariat of Public Education (Narkompros). In the following year he returned to Moscow and worked as a censor (political editor) in the literature and publishing division of the Russian Narkompros. In 1924 he headed the political department of the State Music Publishing House and became editor-in-chief of the short-lived modernist journal *Muzykal'naya kul'tura*. In 1928 he joined the Union of Workers in Education (Soyuz Rabotnikov Prosveshcheniya) and in 1930 he was appointed music consultant to the Moscow Department of National Education (MONO). Privately, and at the Stravinsky Musical-Vocal Courses (which later became the first Moscow Music Polytechnic), he taught composition students his new system of tone organization which he believed could prepare them to deal with the musical challenges of the 20th century.

In addition to promoting his own approach to composition, Roslavets defended post-tonal music from criticism it received from the Russian Association of Proletarian Musicians (RAPM). These polemics turned to his disadvantage in 1927, when he was attacked for his modernist stance and his own compositions were denounced for their formalism and decadence. By this time, Roslavets had become disillusioned with the government and resigned from the Communist Party. As a result of his political mistakes, he was relieved of his censoring duties in Narkompros and was forbidden to seek such employment for two years. To escape the tensions of Moscow, Roslavets moved to Tashkent in 1931 where he assumed the duties of music director and conductor of the Uzbek State Music Theatre and music supervisor of the Radio Centre. During this time, his ballet *Pakhta*, based on Uzbek folk melodies, was composed and performed to critical acclaim.

In 1933 Roslavets returned to Moscow to resume teaching at the State Music Polytechnic and to serve for that year as a supervisor in the repertory section of the All-Union Radio Committee. Between 1936 and 1938 he was again involved with censoring of music repertory in Moscow. Roslavets also continued to compose and was even commissioned by the Composers' Union to write a second chamber symphony, another violin concerto, a quartet for four dömbras, and several pieces for violin and piano. However, his name disappeared from Russian reference sources until 1978 and he was admitted to the Composers' Union only in May 1940 after suffering a crippling stroke. During the remaining four years of his life Roslavets suffered from cancer and another stroke, illnesses which paradoxically saved him from arrest by the security forces.

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† – *unpublished, MS in RGALI (Rossiyskiy gosudarstvennïy arkhiv literaturï i iskusstva) or GMMC (Glinka Museum of Musical Culture)*

Stage: Pakhta† (ballet), 1931–2

Orch: Rêverie†, vn, orch, inc., 1907; Sym.†, c, 1910; V chasï novolun'ya [In the Hours of the New Moon], *c*1912–13; Man and Sea, sym. poem after C. Baudelaire, 1921, lost; Sym.†, inc., 1922; End of the World, sym. poem after Jules Laforgue, 1922, lost; Sym. no.2†, orch, chorus, inc., 1923; Vn Conc., 1925; Chbr Sym.†, 1926, completed by Raskatov, 1989; Komsomoliya, sym. poem, orch, chorus, pf, 1928; Gir'ya†, 1932–3 [arr. of Uzbek folksong]; Chbr Sym. †, 1934; Vn Conc. †, 1936; Sym.†, C, 1942, sketch

Chbr: Pieces†, vn, pf, 1907–10; Tantsï belïkh dev [Dances of the White Maidens], vc, pf, 1912; Sonata no.1, vn, pf, 1913; Nocturne, ob, 2 va, vc, hp, 1913; Str Qt no.1, 1913; Composition, vn, pf, 1914; Poèma, vn, pf, 1915; Str Qt†, 1916 [2nd and 3rd movts only]; Sonata no.2, vn, pf, 1917; Str Qt no.2†, c, 1919, inc.; Legenda, vn, pf, 1920, lost; Pf Trio no.2, 1920; Sonata no.4, vn, pf, 1920; Str Qt no.3, 1920; Seven Pieces in First Position†, vn, pf, 1920s; Pf Trio no.3, 1921; Razdum'ye [Meditation], vc, pf, 1921; Sonata no.1, vc, pf, 1921; Sonata no.2, vc, pf, 1922; 3 tantsa [3 Dances], vn, pf, 1923; Pf Qnt†, pf, str qt, 1924 [slow movt only]; Sonata no.1, va, pf, 1925, inc.; Sonata, va, pf, 1926 (1993 as Sonata no.1); Pf Trio no.4, 1927; Sonata no.2, va, pf, *c*1930; Qt†, 4 dömbras, 1934–5, based on Chechen folksongs; various pieces†, vn, pf, 1935; Potpourri-Fantasia on Themes from Popular Soviet Songs†, xyl, pf, 1939; Str Qt no.4†, 1939, inc.; Legenda†, vn, pf, 1940; Str Qt no.5, 1941; 24 Preludes, vn, pf, 1941–2

Pf: 3 sochineniya [3 Compositions], 1914; Sonata no.1, 1914; 3 ėtyuda, 1914; Prelude, 1915; 2 sochineniya [2 Compositions], 1915, Quasi prélude, Quasi poème; Prelude†, 1915; Poème, 1916; Sonata no.2, 1916; Valse†, Berceuse†, Danse†, 1919; 5 preludes, 1919–22; 2 poėmï, 1920; 4 compositions†, pf: Prélude, Poème, Prélude, Prélude, 1921, inc.; Sonata no.5, 1923; Sonata no.6†, 1928, inc.; other works incl. Foxtrot, March-Parade, preludes, sonatina†, *c*1929–30; Syuita, pt 1†, 1941

Songs for 1v, pf: Morana (Bal'mont), 1909–11; Tsvetok [A Flower] (Bal'mont), 1909; Zarnitsa [Summer Lightning] (K. Bal'mont), 1909; Beatrice (N. Gumilyov), 1910–11; Lebedi [Swans] (V. Ivanov), 1910–11; Ya segodnya ne pomnyu chto bïlo vchera [Today I do not Remember what Happened Yesterday] (A. Blok), 1910–11; 4 romansï (V. Bely, V. Voloshïn, Blok, Gumilyov), 1911 [no.1 lost]; Grustnïye peyzazhï [Paysages tristes] (P. Verlaine), 2 songs, 1913; 3 sochineniya [3 Compositions] (V. Bryusov, Blok), 1913; 4 sochineniya (I. Severyanin, K. Bol'shakov, D. Burlyuk, V. Gnedov), 1913–14; Pesenka Arlekina [Harlequin's Song] (Ye. Guro), 1915; Polyot [Flight] (V. Kamensky), 1915; Skvoz' set' almaznuyu [Through a Diamond Net]† (Blok), 1918; Sbïlos' prorochestvo moyo [My Prophecy is Realized] (Blok), 1919; 4 stikhotvoreniya Zinaidï Hippius [4 Poems by Zinaida Gippius], 1919; Na Sayme [On the Saima] (Bryusov), 1920; Plammenïy krug [The Flaming Circle] (F. Sologub), 4 songs, 1920; Kuznets [The Blacksmith]† (A. Obradovich), 1921; Pamyati A. Bloka [In Memory of A. Blok] (3 songs, N. Pavlovich), 1922; 4 songs†: Metel'shchitsa [The Sweeper] (A. Shalatova), Myatezh [Revolt] (Ye. Verkharn and V. Bryusov), Rabotnitsa [Female Worker] (N. Pavlovich), Kakaya tï yeshchyo devochka [What a Little Girl You Still are], 1924–8

Dekabristï [Decembrists] (2 songs, A.S. Pushkin, A. Odoyevsky), 1925; Kolïbel'naya pesnya [Lullaby]† (Dorogoychenko), 1925 [from the cycle Pesni rabotnitsï i krest'yanki [Songs of Female Workers and Peasants]]; Pesni revolyutsii [Songs of the Revolution]† (4 songs, P. Oreshin, M. Gerasimov), 1925, inc.; Pesni o 1905 gode [Songs about the Year 1905] (3 songs, A. Andreyev, Ye. Tarasov, G. Galinaya), 1926; Poėziya rabochikh professiy [Poetry of the Working Professions] (2 songs, S. Litovsky, G. Korenev), 1926; Bab'ya dolya [Women's Fate] (P. Druzhinin), 1929; Kon'ki [Skates] (A. Shiryayevets), 1929; Dayosh' pyatiletku v chetïre goda [Doing the Five Year Plan in Four] (V. Mayakovsky), 1930; Stuchite! [Sound Off!] (Yo. Utkin), 1930 [Komsomol march]; Pervomay [The First of May]† (V.K.), Pesenka Toni [Song of Toni]† (A. Prokof'yev), Ballada o devyati lesorubakh [Ballad about the Nine Loggers]† (R. Al'berti-O. Brik), 1930–33; †Moy khizir [My Khizir]† (O. Etezov), 1941; Priyezzhay

k nam v gosti, Stalin [Come and Visit Us, Stalin]† (K. Otarov), 1941; Tabachok [A Bit of Baccy] (A. Prishelets), 1942
Choral: Nebo i zemlya [Heaven and Earth]†, op-cant. after Byron, soloists, chorus, orch, 1912; Communist International†, 2vv, pf, 1923; Vï zhertvoyu pali [You Fell in Sacrifice]†, 2vv, pf, 1923 [Communist funeral march]; Gimn sovetskoy raboche-krest'yanskoy militsii [Hymn of the Soviet Worker-Peasant Militia] (A. Vyatich-Beryozhnïkh), male chorus, wind band, 1925, arr. 1v, pf, 1925, male chorus, orch, 1926, male chorus, pf, 1926; Rabochiy dvorets [The Workers' Palace] (A. Pomorsky), SATB, 1926; Oktyabr' [October]† (Aleksandrovsky, Kirillov, A. Obradovich), soloists, chorus, orch, 1927; Baraban [The Drum], 2vv, pf, balalayka, 1930 [Pioneer Marching Song]; Avrora [Aurora]† (Ts. Solodar), 2vv, 1930s; Fizkul't! Ura!†, SATB, 1930s; Komsomolskaya donskaya [Don Komsomol Song]† (A. Prokof'yev), 2vv, 1930s; Reve ta stohne [The Dnieper Roars and Moans]† (T. Shevchenko), 2vv, 1930s; Shakhtyorskaya partizanskaya [Partisan Mining Song]† (A. Prokof'yev), 2vv, 1930s; Sleva pole [On the Left is a Field]† (A. Prokof'yev), 2vv, 1930s; Vsegda gotov [Always Ready]†, 2vv, 1930s [Pioneer Marching Song]; Yakby meni cherevyky [If I Had Shoes]† (Shevchenko), 2vv, 1930s

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D. Gojowy: 'Nikolai Andreevič Roslavec, ein früher Zwölftonkomponist', *Mf*, xxii (1969), 22–38
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'Pamyati dostoin' [Worthy of remembrance], *V mire muzïki* (Moscow, 1981), 5
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ANNA FERENC

Rösler, Anton. *See* ROSETTI, ANTONIO.

Rösler, Endre (*b* Budapest, 27 Nov 1904; *d* Budapest, 13 Dec 1963). Hungarian tenor. He made his Budapest Opera House début in 1927 as Alfredo (*La traviata*), having studied with De Lucia and Garbin. From the outset he undertook a wide range of roles, both lyric and dramatic, favouring the Mozart repertory above all. His performances were notable not so much for beauty of voice (as a young singer he had contracted an inflammation of the vocal cords that affected his higher register) as for expressive power, great musicality, a keen sense of style, excellent acting ability and versatility in character parts such as Shuysky (*Boris Godunov*), Malatestino (Zandonai's *Francesca da Rimini*) and Loge (*Das Rheingold*), perhaps his greatest role. He played Florestan under Toscanini at Salzburg (1935), later recording the role with the Hungarian State Opera under Klemperer (1948), and appeared several times at the Florence Maggio Musicale and elsewhere. At the end of the 1950s he resigned his leading roles, playing only comprimario and character parts. He was also a leading Hungarian recitalist and concert singer. (P.P. Várnai: *Rösler Endre*, Budapest, 1969)

PÉTER P. VÁRNAI/ALAN BLYTH

Rösler, Jan Josef [Jozef] [Rössler, Johann Joseph] (*b* Banská Štiavnica, 22 Aug 1771; *d* Prague, 28 Jan 1813). Bohemian composer. He studied music formally with his father but was mainly self-taught in composition. His earliest successes, the pantomimes *Das Zauberhörnchen* and *Die Geburt des Schneiders Wetz Wetz Wetz*, date from 1796. He wrote both Singspiele and Italian operas, most of which were given at the Nostitz Theatre in Prague; they include *L'assassino per vendetta*, given later in German and also Czech, and *Elisene, Prinzessin von Bulgarien*, his most famous opera, which was first performed in 1807 and later presented successfully at the Vienna court theatre (1809). Rösler went to Vienna in 1805 and worked for a while at the court theatre; he also spent some time in the service of the Countess Lobkowitz.

Although renowned as a theatre musician, Rösler also won a reputation as a keyboard virtuoso and composer. His Piano Concerto in D op.15 is one of his most important works, and his keyboard sonatas and smaller piano pieces were popular in his day. Stylistically, Rösler, like so many of his contemporaries, falls between Mozart and Beethoven; his *Cantate auf Mozart's Tod* (1798) shows his indebtedness to the former but his Piano Concerto leans towards the latter.

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ADRIENNE SIMPSON

Rosmarin, Matthieu. *See* ROMERO, MATEO.

Rosmer, Ernst. Pseudonym of Else Bernstein-Porges, daughter of HEINRICH PORGES.

Rosner, Arnold (*b* New York, 8 Nov 1945). American composer. He began writing music at an early age and developed his own style before receiving formal instruction. He studied at SUNY, Buffalo, where he received an MA in 1970 and the degree of PhD in 1972. At that time Rosner resisted the academic trends in composition then in fashion. Instead he has hewn to an often neo-archaic manner that shows affinities with the music of Hovhaness, Shostakovich and the Renaissance polyphonists. He favours modal melodies, clear textures, simple rhythmic patterns and non-tonal but consonant, triadic harmony. Within its deliberately limited syntax his music is capable of a surprising emotional gamut: at times gentle, serene, or even ecstatic, and at others brooding, harsh, or violent. Rosner was assistant music director of WNYC radio from 1970 to 1972 and has taught at Brooklyn and Wagner colleges, CUNY (1972–9 and 1972–89, respectively); in 1983 he joined the staff at Kingsborough Community College. An interview with the composer is published in *Fanfare*, xiv/5 (1991).

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(*selective list*)

Op: The Chronicle of Nine (F. Stevenson), op.81, 1984; Bontsche Schweig (chbr op. I.L. Peretz), op.102, 1994

6 syms., op.3, 1961, op.8, 1961, op.20, 1963, op.29, 1964, op.57, 1973, op.64, 1976

Other Orch: Partita, op.33, 1966; 5 Meditations, op.36, eng hn, hp, str, 1967; 6 Pastoral Dances, op.40, 1968; A Gentle Musicke, op.44, fl, str, 1969; Perchance to Dream, op.45, 1969; A Mylai Elegy, op.51, 1971; Concerto grosso, op.60, 1974; 5 Ko-ans, op.65, 1976; Responses, Hosanna, and Fugue, op.67, str, hp, 1977; Nocturne, op.68, 1978; Concerto grosso, op.74, 1979; Tragedy of Queen Jane, op.78 (1982); Trinity, op.84, band, 1988; Gematria, op.93, 1991

Vocal: 3 masses, SATB, 'Greensleeves', op.34, 1967, 'L'homme Armé', op.50, 1971, 'In nomine', op.62, 1974; 9 Madrigals (Tagore), op.37, SATB, 1968; 3 Lieder (A. Webern), op.42, 1v, orch, 1968; La vie antérieure (Baudelaire), op.52, T/Bar, str qt, 3 trbn, perc, 1971; 3 Elegiac Songs (Villon, Benn, Heb. liturgy), op.58, 1v, pf, 1973; Requiem, op.59, S, T, B, SATB, orch, 1973; Magnificat, op.72, SATB, brass, 1979; Nightstone (Bible: *Song of Songs*), op.73, 1v, pf, 1979; From the Diaries of Adam Czerniakow, op.82, nar, orch, 1986; Parable of the Law (F. Kafka), op.97, Bar, orch, 1993

Chbr: Str Qt, op.10, 1962; Sonata no.1, op.18, vn, pf, 1963; Str Qt, op.19, 1963; Ww Qnt, op.26, 1964; Str Qt, op.32, 1965; Pf Qnt, op.35, 1967; Concertino, op.39, hp, hpd, cel, pf, 1968; Sonata op.41, vc, pf, 1968; Christmas Frescoes, op.46, perc, 1969; Str Sextet, op.47, 1970; Sonata, op.54, ob/vn, pf, 1972; Str Qt, op.56, 1972; Str Qt, op.66, 1977; Brass Qnt, op.70, 1978; Sonata, op.71, hn, pf, 1979; Consort Music, op.75, viols, 1980; Of Numbers and Of Bells, op.79, 2 pf, 1983; Sonata, op.89, vc, pf, 1990; Pf Qnt, op.103, 1995

Solo kbd: pf sonatas, op.25, 1963, op.48, 1970; Musique de clavecin, op.61, hpd, 1974; Pf Sonata, op.69, 1978; several other short pf pieces

Principal publisher: Horizon Bay Music (Brooklyn, NY)

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WALTER G. SIMMONS

Rosowsky, Solomon [Shlomo] (*b* Riga, 27 March 1878; *d* New York, 31 July 1962). Russian-Latvian musician and scholar of Hebrew Bible cantillation. His father was the noted Jewish cantor Baruch Leib Rosowsky (1841–1919). He studied composition under Rimsky-Korsakov, Glazunov and Lyadov at the St Petersburg Imperial Conservatory and conducting under Nikisch at the Leipzig Konservatorium. After studying law in Kiev he returned to music; he was a co-founder of the St Petersburg Jewish Folk Music Society (1908) and started collecting and editing Jewish folksong and liturgical music. He served as music director at the Jewish Art Theatre in Petrograd (1917–19). In 1920 he left the Soviet Union for independent Latvia, where he directed music at a Riga theatre, was active as a music critic, and founded the Riga Jewish Conservatory of Music (1920). From 1925 to 1947 he lived in Palestine. He wrote incidental music for the Hebrew theatre, some chamber music, and popular songs, and emerged as a leading authority on the chanting of the Hebrew Bible. He initiated courses on Bible cantillation at the Palestine Conservatory of Music, Jerusalem (now the Rubin Academy of Music). In 1946 he was awarded the J. Engel Music Prize (Tel-Aviv) and elected chairman of the Musicians' Association of Israel. In 1947 he settled in the USA where he lectured first at the New School for Social Research and later at the Jewish Theological Seminary of America, New York.

His lasting contribution to musicology is *The Cantillation of the Bible: the Five Books of Moses* (New York, 1957). In this comprehensive study, a branch of the research initiated by A.Z. Idelsohn and Robert Lachmann, an attempt is made to find a key for the reading and musical rendering of the Biblical neumes system (*tĕ'ameyhamiqra*), which survives in many local versions. The principal aim was to establish the relation between the written symbols and their actual performance, using the tradition of the eastern (Polish-Lithuanian) Ashkenazic congregations as a model. A major result is the melodization of whole phrases, chapters and even books of the Bible.

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EDITH GERSON-KIWI/BRET WERB

Rospigliosi, Giulio [Pope Clement IX] (*b* Pistoia, 27 Jan 1600; *d* Rome, 9 Dec 1669). Italian poet, writer and librettist. He studied at the Jesuit Seminario Romano from the age of 14, and received doctorates in jurisprudence and philosophy from the University of Pisa in 1624. Returning to Rome, he quickly rose in the new government of Urban VIII and in the learned academies of the city. Among these was the circle around Cardinal Francesco Barberini, who had a keen interest in ancient theatre and the new music drama. Many of Rospigliosi's lyric poems at this time were set by composers in the Barberini orbit, such as Domenico Mazzocchi, Luigi Rossi and Stefano Landi. Rospigliosi collaborated with J.H. Kapsberger on a dramatic Christmas dialogue, *I pastori di Bettelemme* (1630) and subsequently provided at least 11 opera librettos and several sets of *intermedi* in verse for Barberini productions from 1631 to 1656. These were set to music by Landi, Michelangelo and Luigi Rossi, Virgilio Mazzocchi, Marco Marazzoli and Antonio Abbatini. His librettos stressed aspects characteristic of non-pastoral verse drama, such as complex plots and the psychology of the characters. Only his two earliest operas, *Sant'Alessio* and *Erminia sul Giordano*, were performed outside Rome, the latter in Pistoia in 1638, the former in Reggio nell'Emilia in 1645 and in Bologna in 1647. His sojourn in Spain as papal nuncio from 1644 to 1653 appears to

have rekindled the interest of the Madrid court in the new genre of opera. *La comica del cielo*, possibly written then, was modelled on a Spanish play but not staged until his own pontificate (1668, music by Abbatini). Following a tradition of Jesuit school plays and Florentine librettos of the 1620s, six of his librettos present events from the lives of saints, though all were given in private palaces during carnival. His secular plays all derive from literature (Tasso, Boccaccio, Ariosto and contemporary Spanish playwrights). *La Vita humana* (1656), a morality play that resembles a Spanish *auto sacramental* was commissioned by the Barberini to honour the conversion of Queen Christina of Sweden to the Catholic faith. She quickly became involved in musical activities in Rome and was instrumental in persuading Clement IX to license the Teatro Tordinona, the first public opera house in Rome, which opened in 1671.

Among his various ecclesiastical offices, as secretary to Urban VIII and to the Congregation of Rites, Rospigliosi must have been involved in some of the liturgical reforms of the period, such as the revision of the breviary hymns, and as canon of S Maria Maggiore (from 1636) he had some responsibility for its musical establishment.

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D. Romei, ed.: *Melodrammi profani* (Florence, 1998)

MARGARET MURATA

Rosquellas, Pablo (Mariano) (*b* Madrid, 15 April 1784; *d* Sucre, Bolivia, 12 July 1859). Spanish violinist, singer and composer. He studied with his father and other family members, and at a young age he was a violinist in the employment of the Duke of Medinaceli and at the church of Nuestra Señora de la Soledad in Madrid. In 1805 he was a viola player in the royal chapel, but gave it up when the War of Independence began. He embarked on a new career as tenor, actor, composer and director of operatic and dramatic companies, travelling to London, Paris, Ireland and then Brazil, where he organized concerts at the court of Emperor Pedro I and in the theatres of Rio de Janeiro. In 1819 he staged his opera *O grande califa de Bagdad*. In 1823 he settled in Buenos Aires, where he gave many successful vocal and instrumental concerts and, after a number of difficulties, succeeded in setting up a permanent opera company. He gave many Argentine premières of operas by Rossini, including *Il barbiere di Siviglia* (1825), *La Cenerentola* (1826), *L'inganno felice* (1826), *Otello* (1827) and *Tancredi* (1828); he also staged Zingarelli's *Giulietta e Romeo* (1826) and Mozart's *Don Giovanni* (1827). He also gave performances in Montevideo. In 1833 he moved to Bolivia, developing a silver mine at Potosí while continuing his musical activities; later he travelled to Chile and Peru. He subsequently settled in Chuquisaca (now Sucre), where he went into business. In 1835 he founded the Sociedad Filarmónica Dramática, which existed for over a century. His younger son, Luis Pablo Rosquellas (1823–83), included singing and composing among his multifarious activities. (G. Bourligueux: 'Un musicien madrilène à travers le Nouveau Monde', *Mélanges offerts à Paul Roche*, ed. N. Perera San Martín (Nantes, 1992), 183–97

GUY BOURLIGUEUX

Ross, Diana [Diane Ernestine] (*b* Detroit, 26 March 1944). American pop singer. She initially came to fame as the lead singer of the Supremes, who were signed to the Motown record label in 1961. Beginning in 1963 with *When the Lovelight Starts Shining*, the group had a series of 28 singles in the American pop charts, 12 of which reached the number one position, including *Where did our love go?*, *Baby Love*, *Stop! In the name of love*, *You can't hurry love*, *You keep me hangin' on*, *Love Child* and *Someday we'll be together*. In 1967 the group's name was changed to Diana Ross and the Supremes, paving the way for her subsequent solo career, begun in 1970.

She was highly successful as a soloist, and placed 20 singles on the American rhythm and blues and pop music charts. Five of these reached the number one position in the pop charts: *Ain't no mountain high enough*, *Touch me in the morning*, *Upside Down*, *Endless Love* (a duet with Lionel Richie) and *Do you know where you're going to* (the theme song of the film *Mahogany*). She also won an Academy Award nomination for her portrayal of Billie Holiday in the 1972 film *Lady Sings the Blues*. In 1981 she signed to RCA Records to mixed success, but returned to Motown eight years later. Throughout the 1980s and 90s her records have become increasingly infrequent and of uneven quality. Working with a variety of producers, including Nile Rodgers and Bernard Edwards, Daryll Hall, the Bee Gees and Michael Jackson, her solo records have veered from lushly produced melodramatic pop ballads to disco dance numbers.

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B. Gordy: *To be Loved: the Music, the Magic, the Memories of Motown* (New York, 1994)

ROB BOWMAN

Ross, Jerry [Jerrold]. Songwriter, collaborator with RICHARD ADLER.

Ross, John (i). *See* ROSE, JOHN.

Ross, John (ii) (bap. Newcastle upon Tyne, Feb 1764; *d* Aberdeen, 27 July 1837). Scottish composer and organist. The son of a bottle maker, he showed early musical talent,

playing the violin when only five years old. From the age of 11 he studied with Matthias Hawdon. In December 1783 he was appointed organist to the Episcopal Chapel of St Paul's in the Gallowgate, Aberdeen, in succession to Robert Barber (ii), who had also come from Newcastle. On arrival Ross was also appointed organist to the Aberdeen Musical Society (founded 1748). In December 1787 he married Jean Tait, a relative of Andrew Tait, who had been master of Aberdeen Music School, a former organist of St Paul's and a founder member of the Musical Society.

Ross's first published composition was his set of six keyboard concertos (1788), followed by a set of ten songs (*c*1790), both published by Preston in London. Thereafter he produced nearly 200 songs, at least 29 sonatas as well as many other pieces for piano. In the winter of 1812 he organized a special concert for the relief of the poor in Aberdeen after a disastrous crop failure. His *Ode to Charity* was performed, raising a sum of £314. Although reputed to have been offered lucrative posts in London, Ross remained in Aberdeen for the rest of his life, playing, teaching (harpsichord, piano, singing) and composing.

Ross had a keen ear for a good melody and a well developed sense of how best to set it in context. Lombard rhythms, anacruses, off-beat accents, gapped scales, pedals and drones all contribute to a feeling of Scottishness in his music, even in movements in which no Scottish tune is directly quoted. These elements are handled with confidence, making Ross one of the most accomplished composers of his particular generation. Throughout his work there is an atttractive freshness, and the occasional naivety merely serves to give that sense of oddity to which contemporary musical sophisticates and public alike so readily responded. Despite a life spent in Aberdeen, any hint that Ross was merely a provincial composer is countered by the number of leading publishers who printed his works: they are invaluable reflectors of contemporary taste, and in many of the instrumental works, particularly the concertos, Ross wrote music which is both rare and delightful.

WORKS

VOCAL

published in London unless otherwise stated

An Ode to Charity, op.10 (1800)

Songs: 10 as op.2 (1790); 9 as op.4 (?1792); 6 as op.7 (Edinburgh, ?1800); 15 as op.11 (?1801); 6 Canzonets, op.12 (?1805); 6 Canzonets, op.13 (?1805); 6 Canzonets, op.18 (1805); 12 as op.28 (*c*1808); over 100 others; Sacred Music, 3vv, org (*c*1830)

Select Hymns (1818), words only

INSTRUMENTAL

6 Concertos, op.1 (1788)

Sonatas for pf with vn/fl: 3 as op.5 (1798); 3 as op.6 (*c*1800); 3 as op.15 (Edinburgh, *c*1805); 3 as op.16 (Edinburgh, *c*1805); 3 as op.17 (*c*1805); 3 as op.19 (1808)

Sonatas for solo pf: op.23 (*c*1808); 3 as op.43 (Aberdeen, *c*1830)

Duets for pf: op.26 (London, *c*1808); 3 as op.46 (London, *c*1812)

Waltzes: op.3 (1812); 6 with 4 marches, op.8 (1800); 6 as op.9 (Edinburgh, 1803)

Other marches, variations and short pieces

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ROGER B. WILLIAMS

Ross, Scott (*b* Pittsburgh, 1 March 1951; *d* Assas, nr Montpellier, 14 June 1989). American harpsichordist. After moving to France at the age of 14, he matriculated at the Nice Conservatoire, studying organ with René Saorgin and harpsichord with Huguette Grémy-Chauliac. He graduated with a *premier prix* in 1968. At the Paris Conservatoire (1969–71) he continued his harpsichord studies with Robert Veyron-Lacroix and studied figured bass with Laurence Boulay. After taking first prize in solo harpsichord at the 1971 Bruges competition, Ross entered Kenneth Gilbert's harpsichord class at the Antwerp Conservatory and earned an artist's diploma there in 1972. His own teaching career began with a professorship at Laval University in Quebec in 1973 and continued with numerous summer courses and masterclasses in France. He collaborated with Gilbert in editing the harpsichord music of d'Anglebert and Domenico Scarlatti. His many distinguished recordings include the complete harpsichord music of Rameau (1975), François Couperin (1978) and Scarlatti (1985). As a player he combined scholarship and musicality of a high order with a brilliant technique. Ross's approach to music was strongly influenced by French philosophical thought of the 18th century. His interpretations were solidly founded on musicological research, yet were never academic or dry.

HOWARD SCHOTT

Rosseau, Norbert (Oscar Claude) (*b* Ghent, 11 Dec 1907; *d* Ghent, 1 Nov 1975). Belgian composer and violinist. He spent his youth in Italy, and from the age of seven gave evidence of considerable gifts as a violinist. He studied with Mulé (composition), Silvestri (piano) and Dobici (fugue), obtaining the diploma in composition at the Accademia di S Cecilia in Rome (1929). Concurrently he followed courses at Rome University. In 1940 an injury to his right hand forced him to abandon a career as a performer and devote himself to composition. In 1964 he took part in electronic music research at Ghent University, and he directed a seminar in early music at the conservatory there between 1967 and 1969. His earliest works show evidence of diverse influences; it is scarcely possible to detect any consistent development in his work, since he was always subject to varied tendencies, and produced quite different pieces at the same time. In his serial writing he used his 'harmonic dodecaphonic system'; that is, the series is divided to form four perfect triads, as in *Maria van den Kerselaar*. From 1957 he became increasingly interested in electronic music (*Impromptu: ode aan Gent*, 1969), but he continued to be involved with the past, as is evident in the orchestral *Sinfonia liturgica* (1963), which is – except for octave doublings – entirely monodic.

WORKS

(*selective list*)

Orch: Suite agreste, op.20, 1927–35; H_2O, op.22, 1936; Prelude and Fugue, org, str, op.36, 1947; Conc. for Orch, op.37, 1947; Pièces symphoniques, op.38, 1947; Sym., op.48, 1953; Suite concertante, op.62, chbr orch, 1959; Suite, op.84, chbr orch, 1959 [after Beaujoyeaulx]; Concertino, op.85, pf, str, 1963; Conc. no.2, Orch,

op.86, 1963; Variations, op.87, 1962; Va Conc., op.3.65, 1965; Hn Conc., op.2.67, 1967

Choral: Inferno, opp.23–5 (orat, Dante), 1943; L'an mille, op.32 (dramatic ode, J. Weterings), 1945; Incantations, op.42 (cant., Weterings), 1950; Maria van den Kerselaar, op.44 (orat, G. Helderenberg), 1951; Messe solennelle, op.46, 8vv, db; Zeepbellen, op.69 (J. Vercammen), boys' chorus, orch. 1959; Messe des morts à Is (cant., G. Day), op.71, 1959; Sinfonia liturgica, op.73, 1961; Il paradiso terrestre, op.3.68 (cant., Dante), 1968; Incoronazione di Maria (Dante), op.3.69, 1969; Stenen en brood (cant., A. Boone), op.1.72, 1972; many other works, mainly religious

Vocal: L'eau passe (M. Carême), op.47, 1954–60; 3 sonetti del Michelangelo, op.52, 3vv, 1955

Elec: Impromptu (Ode aan Gent), op.2.69, 1969

Chbr music; stage works, incid music; pf and org pieces; elec music

Principal publishers: CeBeDeM, De Monte

MSS in *B-Bcdm*

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HENRI VANHULST

Rossell (Argelagós), Joan (*b* Barcelona, bap. 1 April 1724; *d* Toledo, 30 March 1780). Spanish composer. His father was a tenor soloist at the church of S Maria del Pi and his grandfather harpsichordist at Barcelona Cathedral. In 1731 he was admitted as *escolanet* (choirboy) at the cathedral, where he was taught by Francesc Valls and Josep Picañol. In 1746 he became *maestro de capilla* of Tarragona Cathedral and in the autumn of 1747 he moved to Palma de Mallorca, where he became *maestro de capilla* of S Anna de la Almudaina.

From 1756 to 1757 he took part in the polemics between Josep Durán and Jaume Casellas, in which Casellas censured Durán for his use of progressive Neapolitan compositional techniques. Although Rossell's musical style was thoroughly italianate, he defended Casellas's conservative attitude, probably because he was on friendly terms with him. In 1763 Rossell became *maestro de capilla* of Toledo Cathedral, a post he held until his death in 1780.

Rossell was a prolific composer of sacred music. His Latin church music is in the late-Hispanic Baroque style, alternating *stile antico* with concertato and polychoral styles. Most of his masses, psalm settings and antiphons are for large choir, often divided into three or four groups and sometimes with concertato instrumental parts. In these works solo sections are clearly contrasted with choral sections. In most of his sacred works in the vernacular, however, modern vocal and instrumental techniques are well assimilated, and the dramatic elements of the texts are emphasized.

Rossell's talent is best revealed in his villancicos and Lamentations for solo voices. The villancicos and other similar genres (such as *tonoi* and *romances*) display influences from other models, especially the Italian cantata. His earlier villancicos, such as *Vuy que del amor divino* (1750), retain the traditional scheme of introducción, *estribillo* (refrain) and *coplas* (stanzas). In his more elaborate villancico-cantatas, however, recitatives and arias replace the *estribillo* and *coplas*. Some villancicos include musical items from Hispanic folklore, such as the *jácara* and *seguidilla*.

WORKS

for full details see Cazurra (1993)

LATIN SACRED

principal sources: E-E; Palma de Mallorca, Arxiu Musical Aguiló; Pont d'Inca, Mallorca, Arxiu Musical del Seminari; TAc; Tc

For 8vv, insts: Lamentations, 1746; Misericordie Domini, 1746; Mass, Beatus vir, Dixit Dominus, Exsultet mentis jubilo (hymn), Lauda Jerusalem, Mag, Miserere, Nunc

For 9vv, org: Beatus vir, Dixit Dominus, Laudate Dominum, Mag

For 8vv, org: Dominus ad adiuvandum, 1747; Benedicamus Domino, Credidi, Dixit Dominus, Laetatus sum, Laudate Dominum, 2 Mag

Manum suam, A, insts, 1746; Salve, SSSATB, org, 1746; Salve, SS, insts, 1747; Te lucis (hymn), SSAT, insts, 1751; Lamentatio in cena Domini, T, insts, 1767; Subvenite sancti Dei, SATB, 1778; Eram quasi agnus, SATB, org; Missa gaudent in caelis, SATB, insts; O sacrum convivium, SSAT, insts; Salve, SSAT, insts; Salve, 8vv

Motets: In perpetuum coronata, S, insts, 1746; Sancta et immaculata virginitas, SS, org, 1746; Benedicta filia tua Domino, SS, org, 1747; O salutaris hostia, SA, insts, 1754

OTHER SACRED

Orats (music lost): La reyna de los Angeles en su concepción purísma, 8vv, insts, 1757, lib in *E-Mn*; Othoniel, 12vv, insts, 1760, lib in Palma de Mallorca, Biblioteca March; La triunfadora de los imposibles, Santa Rita de Casia, 12vv, insts, lib in Palma de Mallorca, Biblioteca March

Villancicos: Desde el seno de los justos, 8vv, org, 1746, *TAc*; Oid, Fieles, 8vv, insts, 1746, *TAc*; Vuy que del amor divino, SATB, org, 1750; Lluc, Mallorca, Arxiu Musical del Santuari de Lluc; Si al passo, ut, re, mi, 8vv, insts, 1763, *Bc*; Festivas zagalas, SATB, insts, Palma de Mallorca, Arxiu Musical Aguiló; Ay qué noche, 8vv, insts, Palma de Mallorca, Arxiu Musical Aguiló; Serafín prodigioso, 8vv, insts, Palma de Mallorca, Arxiu Musical Aguiló; Moradores del orbe, SSAT, insts, Palma de Mallorca, Arxiu Musical Aguiló; 118 others, 1763–78, music lost, libs in *Mn*

Motets: Hoy, fieles, a Dimas da Christo el perdón, SAT, insts, Palma de Mallorca, Arxiu Musical Aguiló; Mi Jesús sacramentado, SS, org, Palma de Mallorca, Biblioteca March; Oh, Rey de corazones, SS, org, Palma de Mallorca, Biblioteca March

Gozos: Sia esse sancto sacramento, SSAT, insts, 1748, Palma de Mallorca, Arxiu Musical Aguiló; Contricta de tu pecado, S, org, Pont d'Inca, Mallorca, Arxiu Musical del Seminari; Sia esse sancto sacramento, SAT, insts, Palma de Mallorca, Arxiu Musical Aguiló and Pont d'Inca, Mallorca, Arxiu Musical del Seminari; Pregau per nos, SSAT, insts, Palma de Mallorca, Arxiu Musical Aguiló; Para dar Luz, SSAT, insts, Palma de Mallorca, Arxiu Musical Aguiló

Other works: Fuga y cánon, 8vv, org, 1763, *Bc*; Obra ad libitum, 8vv, insts, 1763, *Bc*; Pare nostre, SATB, insts, Palma de Mallorca, Arxiu Musical Aguiló

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A. Cazurra: *El compositor i mestre de capella Joan Rossell i la seva aportació al preclassicisme musical hispànic* (diss., Autonomous U. of Barcelona, 1993)

ANNA CAZURRA

Rosselli [Rossello]**, Francesco.** *See* ROUSSEL, FRANÇOIS.

Rosselli, John (*b* Florence, 8 June 1927). British writer of partly Italian descent. He studied at Swarthmore College, Pennsylvania, and was a research student in history with Herbert Butterfield at Cambridge (1948–51). He then worked for the (*Manchester*) *Guardian*, as leader writer, features editor and deputy London editor, before moving to Sussex University, 1964–89, to teach history, latterly as reader. Rosselli has worked as a critic but is chiefly noted for his writings on the social and economic

background of opera, particularly in Italy. His authoritative *The Opera Industry in Italy* (1984) explored aspects of operatic history and culture unfamiliar to the music historian, as too did his *Music and Musicians in Nineteenth-Century Italy* (1991) and his studies of the role, in the broadest sense, of the singer. These include important articles on castratos, the singer's relation to his patrons, a study of contractual documents between pupils and teachers, and a book on the profession itself, *Singers of Italian Opera* (1992). Rosselli has also studied Italian opera in Argentina and has written a concise critical biography of Bellini in his cultural context.

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The Life of Bellini (Cambridge, 1996)
The Life of Mozart (Cambridge, 1998)

ROSEMARY WILLIAMSON

Rossellini, Renzo (*b* Rome, 2 Feb 1908; *d* Monte Carlo, 13 May 1982). Italian composer. He studied composition with Giacomo Setaccioli and conducting with Bernardino Molinari, and was director of the Liceo Musicale, Varese (1934–5). He taught composition at the Pesaro Conservatory from 1940 to 1942, was music critic for the *Rome Messaggero* and artistic director of the Monte Carlo Opera (1972–6). Rossellini came to public notice at the beginning of the 1930s with the performance of various orchestral compositions. In 1931, the Augusteo in Rome programmed his *Suite in tre tempi*, which was followed by other orchestral works such as the rhapsodic suite *Hoggar* (1932), the *Preludio all'Aminta del Tasso* (1933) and the *Canti di marzo* (1935). These early pieces reveal the influence of Respighi and a superficial response to Debussy; their folk, historical and mythological inspiration was rooted in the 'Roman spirit' and cultural rhetoric of fascist Italy. After the war Rossellini turned his attention to music theatre, following the first Italian performance, in May 1955, of Menotti's *The Saint of Bleecker Street.* A conservative musician, tied to the traditions of the late 19th century and Italian realism, while also influenced by Massenet, Rossellini conformed to these musico-dramatic models in his first operas, *La guerra* (1956) and *Il vortice* (1958). From the 1960s onwards, his operatic writing, untouched by the radical stylistic developments of 20th-century music, was refined towards more slender melodies with atmospheric echoes of French Impressionism. He composed incidental and film music, and provided the soundtracks for many films by his brother, the director Roberto Rossellini, including two famous examples of Italian neo-realism, *Roma, città aperta* (1945) and *Paisà* (1947).

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(*selective list*)

Ops: Alcassino e Nicoletta; La guerra (1, Rossellini), Naples, S Carlo, 25 Feb 1956; Il vortice (3, Rossellini), Naples, S Carlo, 8 Feb 1958; La piovra, Naples, 1958; Le campane (TV op, Rossellini), 9 May 1959; Uno sguardo dal ponte (Rossellini, after A. Miller), Rome, Opera, 11 March 1961; Il linguaggio dei fiori (Rossellini, after F. García Lorca), Milan, 1963; La leggenda del ritorno (D. Fabbri, after F.M. Dostoyevsky), Milan, 1966; L'avventuriero (Fabbri, after Dostoyevsky), Milan, 1968; L'annonce faite à Marie (P. Claudel), Paris, 1970; La reine morte (after H. de Montherlant), Monte Carlo, 1973
Ballets: La danza di Dassine, Sanremo, 1934; Racconto d'inverno (A. Puskin), Rome, 1947; Canti del Golfo di Napoli, Rome, 1954; Poemetti pagani, Rome, 1960
Orch: Suite in 3 tempi, 1931; Hoggar, 1932; Preludio all'Aminta del Tasso, 1933; Canti di marzo, 1935; Stornelli della Roma bassa, 1936; Canzoni della Roma alta, 1948; Berceuse italiana, 1955; Ore trisiti e serene, 1964
Vocal: Roma cristiana, 1940; La suora degli emigranti, orat., 1947; Santa Caterina da Siena, orat., 1947; Prière de St François, 1974
Chbr: Poemetti pagani, pf, 1933; Pf Trio, 1935; Aria dell'Ottocento, vn, pf, 1941; Sonata, pf, 1943
Film scores, incid music

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T. Celli: *Il sogno di Rossellini* (Venice, 1972)
R. Zanetti: *La musica italiana nel Novecento* (Busto Arsizio, 1985)

RAFFAELE POZZI

Rossem, Andries van (*b* Leerdam, 20 Dec 1957). Dutch composer. He studied the organ with Johan van Dommele at the Arnhem Conservatory (1975–81) and composition with Klaas de Vries, Wagemans and Loevendie at the Rotterdam Conservatory (1982–6). Further composition study followed with Donatoni at the Civica Scuola di Musica Contemporanea in Milan (1989–90). Subsequently he was composer-in-residence at the Arnhem Conservatory (1992–3).

On the surface, van Rossem's development has passed through a number of distinct phases. Initially, in works such as *Escape* (1983) and *Brisk* (1984), his music exhibits a bounding rhythmic energy and kaleidoscopic approach to timbre. Such momentum was countered towards the end of the 1980s by a series of Feldmanesque musical 'images', *Pier and Ocean*, the title taken from a painting by Mondrian. These, in turn, were replaced by a set of works which exhibit a newly rigorous approach to pitch organization drawn from van Rossem's studies with Donatoni. But the ascetic, concentrated character of, for example, the 'untitled' compositions of 1990 and the

Alice Pieces for violin and piano (1993) continues the fragile intensity of the Mondrian-inspired works. Meanwhile the subsequent *Walthamstow* (1994) and the 'compositions in soft rhythms' are connected to *Pier and Ocean* in their focussing upon a single idea or image – now a fluid rhythmic flow. The works of the second half of the 1990s are marked by a mature synthesis of timbral nuance and organizational purpose, for example in *Four is One* (1996), written for the Kronos Quartet. There is also a return to music of a more extrovert nature, for example in *BBO* for big band and organ (1998).

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Dramatic: Stoelenhemel, actor, str qt, 1999–2000

Orch and large ens: Escape, chbr orch, 1983; Brisk, wind orch, pf, 1984; Orchestermosaïk, 1986; Pier and Ocean III, 1989; Pier and Ocean IV, 1989–92; Pf, Perc, Guis and Winds, 1991; Str and Hpd, 1994; Muziek voor 50 jaar Arnhem Sinfoniëtta, 1995; Percussion Music, cl, 2 sax, 3 hn, tpt, 3 trbn, tuba, vn, 1997; BBO, big band, org, 1998; Mozaïk, fl, cl, 2 sax, tpt, 2 hn, 2 trbn, tuba, perc, pf, gui, b gui, 1998

Vocal: Canto (F.G. Lorca), SATB, orch, 1985; Blow man, blow (2 short choruses, O. Wilde), SATB, 1986; Pier and Ocean II, SATB, trbn, 1988, arr. SATB, 9 insts, 1993; Wonderland (L. Carroll), S, pf, 1993 [with A. Alberts, H. van Zijp]; Song, S, 2 cl, va, vc, db, 1995; Liefdesportretten, S, A, T, B, vn, db, accdn, tape, 1998

Chbr: Pier and Ocean, 2 ww qnt, 1988; Untitled Composition, fl, vn, vc, hp, 1990; Untitled Composition for 6 Insts, fl, cl, vn, va, vc, pf, 1990; Str Trio, 1991; 2 Pieces for 7 Insts, fl, cl, bn, hn, vn, vc, pf, 1992; Lecture for Minutes I, 3 perc, 1992; Walthamstow, fl, cl, mand, gui, hp, perc, pf, vn, vc, 1994; Percussie, 4 perc, 1995; CDEFGA, gradus ad parnassum, cl, va, claves, pf, 1996; Four is One, str qt, 1996

Solo inst: Musiek voor piano, 1982; Preambulum super mi-fa, org, 1985; Mensuren, org, 1987; Intentionale actie voor Gerard Bouwhuis, pf, 1989; Pier and Ocean II, pf, 1993 [version of Pier and Ocean II, mixed choir, trbn, 1988]; Alice Pieces, vn, pf, 1993; Vc Pieces, 1993; Composition in Soft Rhythm, org, 1995; ACDG, een vorslag, carillon, 1996; Composition in Soft Rhythm II, org, 1996; Musica sacra, cos'è, due monocromi, pf, 1997; Longen en tongen, hmn, 1998

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M. Brandt and A. de Vries, eds.: *Andries van Rossem, 'Composer in Residence' 1992–3* (Arnhem, 1992)

MICHAEL ZEV GORDON

Rosseter, Philip (*b* 1567/8; *d* London, 5 May 1623). English court musician, composer and theatrical manager. In a lawsuit concerning Dowland's *Second Booke of Songs* in 1601 he gave his age as 33. He was appointed lutenist at the court of James I in 1603, a position he retained until his death. In February 1613 he was one of the musicians (with John and Robert Dowland and Thomas Ford) in George Chapman's *Middle Temple and Lincoln's Inn Masque*.

Rosseter is best known for *A Booke of Ayres*, a collection of songs with lute and bass viol accompaniment published in 1601 and dedicated to Sir Thomas Monson, a notable patron of music. The volume contains 21 songs each by Campion and by Rosseter. The view formerly held by literary editors such as Percival Vivian, that the poems in the Rosseter section were by Campion, is no longer generally maintained. Doubt also surrounds the authorship of the address 'To the Reader'. This is unsigned and one might assume that it was written by Rosseter who had overall responsibility for the publication. However, its tone and language are so similar to Campion's other writings that it seems likely that it was written by Campion. This preface is in effect a humanistic manifesto, proclaiming the virtues of the simple air and ridiculing the complexities of counterpoint and madrigalian word-painting. Rosseter's airs, like those of Campion, conform very much to this prescription. They are short, with a minimum of phrase repetition, predominantly homophonic in texture and sparing in detailed text expression. The quality of Rosseter's invention is high. Particularly characteristic are his use of sequence and light touches of imitation between the melody and bass as seen in *Sweet, come again* and *What is a day*. One harmonic mannerism in major-key songs is that of cadencing in the supertonic at the end of the first phrase as in, for example, *If I urge my kind desires*. Allied to these features is his light-footed rhythmic treatment, seen in such songs as *If she forsake me* and *When Laura smiles*. Some of these features are also present in *What then is love but mourning*, which epitomises Rosseter's emotional world of gentle melancholy.

In 1609 Rosseter published his *Lessons for Consort*, a collection for the mixed consort of lute, bandora, cittern, flute, treble viol and bass viol. The lessons are arrangements by Rosseter of music by himself and others. However, only the parts for flute, cittern (incomplete) and fragments of the lute part have survived. Three of his solo lute pieces were included in William Barley's *New Booke of Tabliture* of 1596.

In addition to his musical activities Rosseter pursued a career in theatrical management. In 1609 Rosseter and Robert Keysar established a theatre at Whitefriars and took over the management of a company of boy actors that had formerly been known as the Children of the Queen's Revels. However, in 1608 the title and royal patronage had been withdrawn following some productions which were too satirical for the court taste. With the help of Sir Thomas Monson, Rosseter recovered these privileges in 1610. In the next few years the company was amalgamated with others and had a somewhat chequered history. In 1614 the lease on the Whitefriars Playhouse expired and the following year Rosseter and his business partners obtained permission to build a new Blackfriars Theatre. Local objections resulted in the demolition of the new building just as it was reaching completion in 1616. The company was disbanded in 1617 and Rosseter's connection with the theatre came to an end. Rosseter was buried at St Dunstan-in-the-West from his house in Fetter Lane. His will (PCC, 41 Swann) mentions his wife Elizabeth and sons Dudley and Thomas.

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Lute: Almayne; Feines Lieb du wirst nachkommen; 3 galliards of the Countesse of Sussex; Galliard; 2 pavan and galliard pairs; Prelude; Prince of Portingall galliard: ed. R. Spencer, J.H. Robinson and S. McCoy, *The Complete Lute Solos of Philip Rosseter* (London, 1998)

Doubtful: Fantasia: *GB-Lbl* Eg.2046 (anon), J.D. Mylius, *Thesaurus gratiarum* (1622) with the rubric 'Grammatica Rosideri Angli generosi'; attrib. Dowland in D. Poulton, *The Collected Lute Music of John Dowland* (London, 1974, 3/1981)

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J. Craig-McFeely: *English Lute Manuscripts and Scribes, 1530–1630* (diss., U. of Oxford, 1994)

DAVID GREER

Rossetti, Biagio (*b* Verona, 2nd half of the 15th century; *d* Verona, after 1547). Italian theorist and organist. As a boy he studied in the Scuola degli Accoliti of Verona Cathedral, and after becoming a priest entered the cathedral chapter in 1495 as chaplain and cantor. Soon afterwards he became cathedral organist and held the post at least until 1547 and probably until his death. His single published treatise (a treatise on organ playing is no longer extant), *Libellus de rudimentis musices* (Verona, 1529/R1973), is a manual for the training of choirboys and cantors concentrating on plainsong. The conventional divisions of the subject, such as the gamut, solmization, intervals and the church tones, are discussed in a manner traditional with Italian theorists as early as Marchetto da Padova. The treatise zealously condemns such abuses as singing only for money, garbling texts by bad accentuation and syllabification, and poor vocal technique and tone quality, thus giving a clear idea of what average or poor choir singing must have been like in his day. In an attempt to inspire more reverent performance, Rossetti gave considerable space to liturgical and theological explanations of the musical portions of the Mass and Office. The treatise is of special interest for its numerous observations about practical subjects like vocal technique, physical culture of singers, and training and leadership of choirboys. Rossetti was among the earliest theorists to give instructions for text underlay. His ideas influenced later theory: he was quoted, among others, by Pietro Pontio (1588) and Pietro Cerone (1613).

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PETER BERGQUIST/DON HARRÁN

Rossetti, Pietro (*b* Trieste, 1659; *d* Trieste, 1709). Italian writer, composer and teacher. As a priest and public teacher he received a salary from the municipality of Trieste from 1680 to 1692, when the struggle between Jesuits and local authorities for the creation of public teachers was won by the latter. He wrote sonnets and songs and also gave instruction in how to write them. He wrote a play with music, *La fidutia in Dio, ovvero Vienna liberata dalle armi turchesche* (now in the Trieste State Archives), which was performed for the first time on 12 February 1684 in the city hall, Trieste. It is in three acts and 35 scenes, with a prologue and epilogue, and required 33 performers. At the end of each act the actors performed a chorus and a dance in which words and movements were closely allied to the events portrayed.

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See also TRIESTE.

SERGIO CHIEREGHIN

Rossetto, Il. *See* BIANCHINI, DOMENICO.

Rossetto [Rossetti], **Stefano** (*b* Nice; *fl* 1560–80). Italian composer. He took part in the wedding festivities of Emmanuel Philibert of Savoy and Marguerite of Valois at Nice in 1560. Shortly before this he may have been in the service of the Giustiniani on the Genoese-held Aegean island of Chios; his volume of four-voice madrigals (1560) is dedicated to one member of this commercial clan, and individual pieces in this book and in his book for five voices of the same year are inscribed to others. After a brief period at Novara he went in 1564 to Florence. In 1566–7 he was in the service of Cardinal Ferdinando de' Medici and his sister, the unhappy Isabella Medici Orsina, Duchess of Bracciano; for the latter he wrote one of his most ambitious works, the 17-part cyclic *Lamento d'Olimpia* (a setting of parts of canto x of *Orlando furioso*). He also composed some of the music for the 1567 carnival in Florence. A volume of motets (1573) dedicated to Ferdinand of Austria suggests that he had some connection with the Habsburgs, and in 1579–80 he seems to have been at the court in Munich as organist. He may also have been responsible for the music of one of the *intermedi* for the Florentine performance (1583) of Fedini's *Le due Persilie* (see *PirrottaDO*).

Rossetto's motets, apparently designed for instrumental accompaniment, are modest works using plainchant paraphrase in workaday fashion. His madrigals are more varied in character, with flexible rhythmic declamation and some touches of chromaticism, as in the opening of the six-voice *I dolci basci* (1566) and the five-voice *Il canto novo* (1560). He (or perhaps his publishers) noted cadential accidentals with great, almost unnecessary, precision. He was particularly fond of cycles and set cyclic texts with some eye for effect, even tampering a little with the text (in the *Lamento d'Olimpia*) for dramatic purposes.

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Il primo libro de' madrigali, 6vv (Venice, 1566)
Il lamento di Olimpia con 1 canzone, 4–10vv (Venice, 1567), inc.
Novae quaedam sacrae cantiones, quas vulgo motetas vocant, 5–6vv, ita compositae, ut ad omnis generis instrumenta attemperari possint (Nuremberg, 1573); ed. in RRMR, xv (1973)
Motet, 1567[3]
Madrigals, 1561[16], 1567[16], 1568[13], 1586[12]
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S. Norman: *Cyclic Musical Settings of Laments from Ariosto's 'Orlando furioso'* (diss., U. of North Carolina, Chapel Hill, 1994)

JAMES HAAR

Rossi, Annibale dei [Roxis, Annibal de; Annibal Mediolanensis] (*fl* Milan, 1542–77). Italian virginal maker. According to Chiesa, he gave his name at first as 'de Arósio' (i.e. from Arósio, a town to the north of Milan), but changed this later to 'dei Rossi'. Morigi records that he was the first to make *clavichordi* (i.e. virginals, not clavichords) in the 'modern shape': the virginal dated 1542, now in the Schubert Club, St Paul, USA, is polygonal, thin-walled, and has a partially inset keyboard, but similar instruments had been made before this (e.g. one of 1523 by Francesco de Portalupi, now in the Musée de la Musique, Paris). The 1542 virginal is, however, the earliest dated string keyboard instrument with a *C/E–c‴* compass. Seven other virginals by Annibale are known, including the elaborate, bejewelled instrument of 1577 in the Victoria and Albert Museum, London. Three instruments by his son Ferrante dei Rossi (*fl* 1580–97) survive. All Annibale's virginals are typical of the period, having a compass *C/E–f‴*, and if strung with iron wire they would stand at *a′* = 440.

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DENZIL WRAIGHT

Rossi, Camilla de (*b* ?Rome; *fl* Vienna, 1707–10). Italian composer. Nothing is known of her life except that 'Romana' appears on the title-pages of her manuscripts, indicating Roman origin. She wrote four oratorios for solo voices and orchestra, which were performed in the Vienna court chapel between 1707 and 1710. In style and form they are similar to the oratorios of Alessandro Scarlatti. A cantata also survives. Her first known work, *Santa Beatrice d'Este*, was commissioned by Emperor Joseph I. She often uses particular instruments for dramatic effect or characterization: trumpets represent the villainous warrior in *Santa Beatrice d'Este*, the archlute represents the innocence of S Alessio in *Sant'Alessio*, and chalumeaux, only a year after their first orchestral use in Vienna, represent the peaceful dream of Abramo in *Il sacrifizio di Abramo*. According to the title-page of the manuscript, Rossi wrote the text as well as the music for *Il figliuol prodigo*.

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BARBARA GARVEY JACKSON

Rossi, Ferrante dei (*fl* 1580–97). Italian virginal maker, son of ANNIBALE DEI ROSSI.

Rossi [de Rossi], **Francesco.** Several Italian composers of this name were active between about 1650 and about 1725. Since Rossi is such a common surname and since evidence is scarce, it is difficult to disentangle the biographies of these composers.

The clearest identity is that of an opera composer active in Milan between 1658 and 1697, who was organist at S Maria presso S Celso from 1667 until his death in 1697. He is surely the same person, described as *maestro di cappella* there and at S Giovanni in Conca, who produced sacred music in Milan between 1689 and 1696. This Rossi set to music two librettos by Carlo Torre: *La ricchezza schernita* (*dramma scenico-morale*, 12 February 1658; with three other composers) and *L'Arianna* (*dramma scenico*, Pavia, 15 July 1660). He also furnished new music for a strongly opposed performance of Cavalli's *Artemisia* (June 1663) and set the librettos *Il Crispo* (20 December 1663), by the impresario and comic singer Carlo Righenzi, and *La farsa musicale*, also by Righenzi though likely to have been co-authored by Carlo Maria Maggi (Teatro Ducale, 9 February 1664). He collaborated with Lodovico Busca and P.S. Agostini on *La Regina Floridea* (Teatro Ducale, ?1669), whose subject matter is drawn from Spanish comedy, and set at least one libretto by Carlo Maria Maggi, *La Bianca di Castiglia* (Isola Bella, Lake Maggiore, theatre of Count Vitaliano Borromeo VI, October 1669). Printed librettos survive for two sacred works performed in Milan: *Cantate a gloria del Santisimo Sacramento* (19–21 February 1689) and *I trionfi di Carmelo* (oratorio, G.B. Merosi, 1696). His only extant music is a solo motet, *Flammae bellae* (1692; ed. in SMSC, iii, New York, 1987), which is written in a modern, operatic style, demands considerable vocal agility, and includes expressive modulations to B♭ minor.

A Don [Nicolò] Francesco [de] Rossi, who, contrary to Bellucci's claims (1885), was not the Francesco Tomaso de Rossi born on 17 June 1627, was a canon of Bari Cathedral and on 16 January 1677 was appointed *maestro di cappella* there. However, from 31 July 1681 he was forced to share the position with his rival Alonzo Ramirez (see Fabris). Records in Bari indicate that Rossi moved to Venice to compose operas about 1686. Indeed, Bonlini credits a Francesco Rossi with composing three works given in Venice at the Teatro S Moisè: *Il Seiano moderno della Tracia* (A. Girapoli, 1686; withdrawn before completion of the first performance), *La Corilda* (?P.E. Badi) and *La pena degl'occhi* (both 1688). Later theatre chronicles refer to this composer as 'abate pugliese'. When his *Salmi et messa a cinque voci* op.1 was published (Venice, 1688), Rossi was still canon of Bari Cathedral. He is probably the 'abate Francesco Rossi' who was elected *maestro di cappella* of the Venetian Ospedale dei Mendicanti on 22 July 1689, retiring on 8 January 1699. He may have written three psalm introductions (short oratorios) for the Mendicanti: *Divina Gratiae Triumphus* (1691), *Patientia Victrix* (1694) and *Carmina praecinenda psalmo miserere a Filabus Xenodochi* (see Selfridge-Field, 1985).

According to Baldauf-Berdes and Fabris, the 'Medicanti' Rossi was the same 'Don Francesco Rossi' who was *maestro di cappella* of the Neapolitan conservatory S Onofrio from November 1669 to February 1672. This Rossi probably composed several works now in Neapolitan libraries: an oratorio, *La caduta de gl'angeli* (G. Scaglione; *I-Nf*), two psalm settings for four voices with violins (copies, dated 1797, in *Nf*), and three cantatas, *Vanne, foglio volante* (ed. in Fabris), *Ove L'Adria fastosa* and *Son degno di pietà*.

The title 'abate' is also applied to the 'D. Francesco Rossi' who composed an oratorio for five voices and instruments *S Filippo Neri* (*A-Wn*), the 'Bassi' who wrote six cantatas (in *I-Nc*, see Fabris) and to the 'Russi' whose cantata *Lunga stagione dolente* (*c*1700) survives among arias by Scarlatti and Bononcini (*E-Mn*).

Although Fétis claimed to have taken the aria 'Ah, rendimi quel core', which he popularized in the 19th century, from Rossi's *Mitrane* of 1689, no such opera existed. The aria is in late 18th-century style and doubtless came from an opera including a character named Mitrane. A likely candidate is Francesco Bianchi's *La vendetta di Nino* (Naples, 1790); the role of Mitrane was sung by a Francesco Rossi at Verona in 1794 (as *La morte di Semiramide*). According to this singer Sartori performed in at least 44 productions in Italy and Portugal between 1782 and 1799. Two other opera singers named Francesco Rossi are known during the 17th and 18th centuries. One, a soprano from Rome who performed in Genoa between 1678 and 1679, may be the Rossi who was dean of the papal *cappella* and lived from about 1658 to 1733 (see Kast). The other, also known as Francesco Rolfi (see Alm), appeared in Venice, Cremona and Rovigo in the 1750s. Bonlini attributed to a 'D. Francesco Rossi' the music for *La ninfa Apollo* (pastorale, after F. Lemene; Murano, Teatro S Michiel, 1726). A Francesco Rossi 'Dottore Veneziano' wrote several opera librettos for Venice between 1699 and 1719. A 'Don Francesco Rossi' played the violone at S Marco, Venice, from 1665 to at least 1691; and a Francesco Rossi was a member of the Venetian instrumentalists' guild in 1727 (see Selfridge-Field, 1971). During the same period at least two other musicians of this name are traceable in Rome (see Celani, Casimiri, Kast).

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LORENZO BIANCONI/JENNIFER WILLIAMS BROWN

Rossi, Gaetano (*b* Verona, 18 May 1774; *d* Verona, 25 Jan 1855). Italian librettist. His literary career began when he was 13, with the publication of religious verse. He wrote the first of his librettos in 1797, and continued writing them for nearly 60 years, until the mid-1820s mostly for Venice. Most of the early ones were farces, but there were also important texts for Mayr (*Ginevra di Scozia*), Rossini (*Tancredi* and *Semiramide*) and Meyerbeer (*Il crociato in Egitto*). Later, Milan began to predominate, with increasing numbers for Trieste and Vienna. This period included work for Pacini (*I cavalieri di Valenza*), Mercadante (*I due illustri rivali*) and Donizetti (*Maria Padilla*, of which the composer was part-author, and *Linda di Chamounix*). Other composers with whom he collaborated included Carafa, Coccia, Farinelli, Generali, Hiller, Morlacchi, Nicolai, Nicolini, Pedrotti, the brothers Ricci, Vaccai and Zingarelli. Rossi was also for some years stage director of the Teatro Filarmonico, Verona, and singers remembered him as intelligent, helpful and practical.

He said himself that he was not a poet but a windbag ('parolaio'); his versification was crude, often forced, marred by a fondness for *tronco* lines and for riding roughshod over the rules of scansion. Nevertheless he had an eye for dramatic situations, and his texts, if longwinded, are effective. His importance lay in his boldness in raiding foreign – primarily French – theatre for source material and for introducing strongly romantic plots to the Italian operatic stage.

His personal life was not easy and he seems to have been beset by financial worries. His importunate, even toadying, letters to Meyerbeer make pathetic reading, but he was always spoken of as genial and good-natured.

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JOHN BLACK

Rossi, Giacomo (*fl* 1710–31). Italian librettist. He was one of many Italians who settled in London early in the 18th century, perhaps as a language teacher. Late in 1710 he was employed by Aaron Hill to versify the scenario he had prepared from Tasso's *Gerusalemme liberata* for Handel's first London opera, *Rinaldo*. In an apologetic address to the reader of the libretto (February 1711), Rossi called it 'the delivery of but a few evenings' and complained that Handel composed the music in a fortnight and 'scarcely gave me the time to write'. Handel must have collaborated, for both libretto and score contain material from works composed in Italy. The same is true of Rossi's second libretto for Handel, *Il pastor fido* (November 1712), ruthlessly altered from Guarini's

famous play. Rossi also supplied the librettos of the unsuccessful pasticcio *Ercole* (May 1712) and Handel's *Silla* (June 1713), and no doubt other operas of this period, including perhaps *Amadigi*. He showed little literary or dramatic skill. His rival Rolli satirized him in one of his epigrams after Martial. On Haym's death in August 1729 Rossi became, according to Rolli, 'Handel's accredited bard', and may have provided the librettos of *Lotario* and other operas, all adapted from earlier originals. He made revisions and additions for the revival of *Rinaldo* in April 1731. He was not the Jacopo Rossi who wrote a libretto for Lucca in 1685.

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WINTON DEAN

Rossi, Giancarlo [Giovan Carlo] (*b* Torremaggiore, *c*1617; *d* Rome, 13 June 1692). Italian harpist, organist and composer, youngest brother of LUIGI ROSSI. He joined his brother in Rome about 1630 and in March 1635 he played the harp for the five services of the 'Quaranta Hore' in the Borghese chapel, S Maria Maggiore. He deputized for Luigi during his absences from his post as organist of S Luigi dei Francesi in 1635, 1643 and 1647–9. In February 1653 he wrote the epitaph for his brother's tombstone. In 1659 he was among the composers whom Francesco Buti and Cardinal Mazarin considered might set to music a libretto, *Ercole amante*, written by Buti for the French court; their first choice, Cavalli, finally accepted the commission, but Rossi played the harp in its eventual performance in 1662. He served the French court from 1661 to 1666, and was a member of the *cabinet italien du roi* with Anna Bergerotti and other Italian musicians. In July 1664 he performed twice for Cardinal Flavio Chigi, in Versailles and in Vincennes. His wife, Francesca Campana, was probably the musician of that name (*see* CAMPANA, FRANCESCA). The notary papers regarding her death in 1665 indicate that they possessed paintings by Leonardo da Vinci, Raphael and Salvator Rosa, a good library and an excellent collection of musical instruments (which probably included those that had belonged to Luigi Rossi). From 1666 Rossi was back in Italy, living in Rome. A few chamber cantatas by him are extant: *Chi mi soccorre, ohimè* (*F-Psg* 3372), *Core, a te è tardo* (*I-Rdp*51), *Deh, come devo fare* (*Vbn* It.IV 466), *Dove vai, pensiero audace* (*Rc* 2478), *E così dolce la pena* (*Rvat* Chigi Q IV 18), *In amor ciascun* (*Vbn* It.IV 466) and *Vanne, mio core, alle stelle* (*Rdp* 51), all for soprano and continuo; and *Non ho che perder più* (*Rvat* Chigi Q IV 16), for soprano, baritone and continuo.

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ELEANOR CALUORI/JEAN LIONNET

Rossi, Giovanni (i) (*d* 1595). Italian music publisher. He opened his first printing house in Venice in 1557 and transferred it to Bologna in 1558 or 1559, at first in partnership with the brothers Benacci. From 1561, however, his publications were signed with his name alone. In 1563 his printing press was on the street of S Mamolo, bearing the title 'Episcopal printer' (i.e. official printer to the church). In 1572 he was elected the official typographer of a Bolognese society of men of letters, historians etc. A senate decree (renewed in 1593) declared that Rossi was obliged to provide good type characters, in particular musical ones, to be replaced whenever necessary. He was the first to print music in Bologna using movable metal type, producing an elegant edition of Camillo Cortellini's *Il secondo libro di madrigali a cinque voci* (11 May 1584); his typographical mark was a winged Mercury with the motto 'Coelo demissus ab alto'. His only other musical work that survives is a small publication by Ascanio Trombetti, *Musica fatta sopra le conclusioni di legge* (1587).

Giovanni died in 1595 and his son Perseo succeeded to the printing business, using the title 'Heredi di G. Rossi'. The firm published some works by Adriano Banchieri – *Conclusioni nel suono dell'organo* (1609), *Terzo libro di nuovi pensieri ecclesiastici* (1613), *Cartellina del canto fermo gregoriano* (1614), *Due ripieni in applauso musicale* (1614) and *Prima parte del primo libro al direttorio monastico di canto fermo* (1615) – as well as Ercole Porta's *Vaga ghirlanda di … fiori musicali* (1613) and Coma's *Sacrae cantiones* (1614). Giovanni Rossi's publications are characterized by a finesse and elegance which the firm did not retain after his death.

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ANNE SCHNOEBELEN

Rossi, Giovanni (Gaetano) (ii) (*b* Borgo San Donnino (now Fidenza), Parma, 5 Aug 1828; *d* Genoa, 31 March 1886). Italian composer. He studied music with his father, the town organist, and at the Milan Conservatory (1846–8). He was *maestro concertatore* at the Teatro Regio, Parma, in 1852 and organist at the court chapel. From that year he held posts at the conservatory (director for ten years from 1864). He was conductor at the Teatro Carlo Felice, Genoa (1873), and director of the Liceo Musicale there from 1874. Rossi composed four operas, *Elena di Taranto* (1852, Parma), *Giovanni Giscala* (1855, Parma), *Nicolò de' Lapi* (1864, Ancona) and *Cuore di madre* (1871, Borgo San Donnino); they were written in an up-to-date Verdian style but were not particularly successful. He also composed a few sacred works, including an oratorio *Le sette parole*, three *messe di gloria* and a requiem. His overture to Alfieri's tragedy *Saul* won a prize in a competition organized by the Società del Quartetto di Milano.

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MARVIN TARTAK/CLAUDIO TOSCANI

Rossi, Giovanni Battista (*b* ?Genoa; *fl* 1585–1628). Italian composer and theorist. That he was from Genoa and belonged to the Somaschi order is stated on the title-page of his *Organo de cantori per intendere da se stesso ogni passo difficile che si trova nella musica, et anco per imparare contrapunto* (Venice, 1618/*R*). Despite the date of publication, a significant part of the text had been completed by 5 May 1585 (Rossi claims that his original manuscript was stolen), which helps to explain why it appears so conservative. Designed for self-instruction, the treatise covers elementary ground up to the basics of counterpoint. The examples include music by Josquin and Palestrina, as well as some rather dull cantilenas (some with Italian texts) by the author for two to five voices with and without continuo. Rossi also published a volume of four-part masses including a *Magnificat* (Venice, 1618), and *Threni Ieremiae Prophetae, super voces Gregorianas, & miserere* (Venice, 2/1628). The volume of solo motets by a Giovanni Battista Rossi listed in the *Indice di tutte le opere di musica che si trovano nella Stampa della Pigna di Alessandro Vincenti* (Venice, 1658; repr. in *Mischiati*, pp.187–212), but now lost, may or may not be by him.

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TIM CARTER

Rossi [Rosso], **Giovanni Maria de** [del] [Il Rosso] (*b* Brescia, *c*1522; *d* Mantua, 30 April 1590). Italian organist, composer and singer. He was active at the Mantuan court during the second half of the 16th century, and between 1553 and 1559 he is mentioned as curator of the duke's instrument collection. During the 1550s and early 1560s he was responsible for making the musical arrangements for Cardinal Ercole Gonzaga's household at Trent during the sittings of the Council. In 1563 he became *maestro di cappella* at Mantua Cathedral, a post he held until 1576. During this period he also became a priest. In 1567 he was one of three singers who visited Venice with the court *maestro di cappella* Giaches de Wert. From 1582 to 1585 he was organist at the cathedral and as late as 1587 was once again listed as a court singer. During his last years he suffered from gout, which eventually caused his death. Like his younger colleague Francesco Rovigo, Rossi was closely connected with Claudio Merulo who published the composer's main works.

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PIERRE M. TAGMANN/IAIN FENLON

Rossi, Giuseppe de (*b* Rome, mid-17th century; *d* Rome, *c*1719–20). Italian composer. He may have been a pupil of Orazio Benevoli. He was for a time *maestro di cappella* of the Castel S Angelo, Rome. He held a similar position, at the S Casa, Loreto, from 16 March 1701 until July 1711, whereupon he took over the position, vacated by G.P. Franchi, of *maestro di cappella* of the Madonna dei Monti, Rome, while Franchi succeeded him at Loreto. His extant music is exclusively sacred, and much of it, the masses in particular, is written in the massive polychoral style cultivated by Benevoli and several other Roman composers. A characteristic device in his works is to present the augmented theme in the same voice in each choir, in the manner of a cantus firmus. Some of his 16-part masses have titles (e.g. *Missa 'Maria meliorem partem elegit'* and *Missa 'Maria jam jucundabatur'*) that are taken from St Augustine's sermon for the Feast of the Assumption.

WORKS

13 masses, 5, 8, 12, 16vv, some with insts, 1676–1717; 2 grad, 2–3vv, insts, bc, 1713–17; Mag, 8vv; Miserere, 4vv; Benedictus, 4vv; 13 ant, 1–4, 8vv, 1710–15; 27 resp, 4vv; 12 ps, 4, 6, 8, 12, 16vv; 4 motets, 2–3vv; 3 hymns, 4vv: *D-Bsb** (1 mass wrongly attrib. Benevoli), *MÜp*, *I-Bc* (1 mass wrongly attrib. Benevoli, probably by Rossi; 1 mass, inc., anon. probably by Rossi), *Rc*, *Rli*, *Rsg*, *Rvat* (1 mass inc., anon., probably by Rossi); graduals ed. in Documenta maiora liturgiae polychoralis, x (Rome, 1964)

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□

Rossi, Lauro (*b* Macerata, 19 Feb 1812; *d* Cremona, 5 May 1885). Italian composer. He studied at the Naples Conservatory with Zingarelli, Giovanni Furno and Crescentini, obtaining his diploma in 1829. In 1830 *Costanza e Oringaldo*, written in collaboration with Pietro Raimondi, gave him entrée to the Teatro S Carlo. Further comedies, given at the Nuovo in 1831 and all well received, brought him to the attention of Donizetti, who recommended him as assistant director of the Teatro Valle, Rome, a post he held until 1833. In 1834 his *La casa disabitata*, given at La Scala, Milan, so impressed Maria Malibran that she persuaded the impresario Barbaia to commission an opera for her. Unfortunately, she insisted that this work, *Amelia, ovvero Otto anni di costanza* (1834, Naples), include a pas de deux for herself and the dancer Mathis; but as her many accomplishments did not include ballet dancing, the opera was hissed off the stage. Embittered, it is said, and in spite of the fair success of *Leocadia* (1835, Milan), Rossi became director of a company touring Mexico, where his next opera, *Giovanna Shore*, had its première in 1836. When in 1837 the company broke up because of political unrest and the hazards of travel, Rossi set up as an impresario. In June 1840 he was in Milan to engage a company for Havana managed by a colleague with himself as musical director. Among the singers was a young Bohemian soprano, Isabella Obermeyer, who had that year made a highly successful Italian début under the name Ober. The company appeared in New York in September and opened in Havana on 27 October. In 1841 Rossi married Obermeyer, who sang thereafter as Ober-Rossi. In spring 1842 the company performed in New Orleans, returning then to Havana. In 1843 Rossi and his wife were in Europe to convalesce from yellow fever. He then settled in Milan and resumed his operatic career with a triumphant revival of *La casa disabitata*, revised as *I falsi monetari* and known for many years as 'Rossi's *Barbiere*'.

In 1846 Rossi's *La figlia di Figaro* was given at the Kärntnertortheater in Vienna, while in Milan *Il domino*

nero was warmly received in 1849. Now a figure of some consequence, Rossi was appointed director of the Milan Conservatory. During his 20 years there his operatic output diminished considerably as he devoted himself increasingly to academic pursuits. His harmony course, published in 1858, became a standard textbook. Though in no sense a modernist, he pursued a liberal policy and his regime saw the emergence with high honours of Faccio and Boito and the founding of a chair of dramatic poetry. Rossi was among the founders of the Milan Società del Quartetto (1864) and also of the society's journal, which carried some of Boito's fieriest attacks on the state of music and literature in Italy. In 1869 he contributed an Agnus Dei to the *Messa per Rossini*, a composite work intended by Verdi to mark the anniversary of that composer's death. The death of Mercadante the following year led to Rossi's nomination as head of the Naples Conservatory; in 1878 he resigned his supreme position to form part of a triumvirate, appointed to carry out the government's plans for reforming the institution. In 1880 he retired to Cremona.

During his years at Naples Rossi produced a number of instrumental and sacred vocal works, and composed two operas for Turin, *La contessa di Mons* (1874) and *Cleopatra* (1876), the first of which enjoyed a *succès d'estime*. His last opera, *Biorn*, was written to an English libretto and performed at the Queen's Theatre, London (1877). A version of *Macbeth* with the action transferred to Norway and the witches turned into Norns, it failed disastrously; none of the music, described by the critic Joseph Bennett as written at so much per yard, survives in print.

As a creative artist Rossi belonged to the generation of minor composers who achieved some individuality within the post-Rossinian tradition, but whose talent was unable to survive the tradition's collapse. Works like *I falsi monetari* and *Il domino nero* show a real invention, combined with a flair for comedy that caused Felice Romani to consider Rossi Donizetti's successor in *opera buffa*. *Cleopatra* and *La contessa di Mons*, on the other hand, while showing an attempt to keep up with the times, offer little more than the old framework shorn of *fioriture* and cabalettas and garnished with recherché harmonies, calculated irregularities of phrasing and an occasional excursion into local idioms (*La contessa di Mons* quotes from the famous *Jota aragonesa*). Among the later stage works exception should be made of the one-act *Il maestro e la cantante* (1867), in which Rossi shows a Sullivanesque talent for musical foolery, at one point combining a cabaletta by Bellini in the voice part with one by Donizetti in the orchestra. But Rossi was famous chiefly as an academic, and one of the first in Italy to show a genuine interest in the revival of old music.

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La villana contessa (ob, A. Passaro), Naples, Nuovo, 8 May 1831; rev., Turin, 1846; *Nc* (as Le principesse villane); vs (Milan, n.d.)

La sposa al lotto (V. Torelli), Naples, Nuovo, June 1831

La casa in vendita, ovvero Il casino in campagna (Torelli), Naples, Nuovo, sum. 1831

Scomessa e matrimonio (commedia per musica, 2), Naples, Nuovo, 30 Nov 1831, *Nc**

Baldovino, tiranno di Spoleto (Servi, after A. Peracchi), Rome, Casa Contini, carn. 1832

Il maestro di scuola (Servi), Rome, Casa Contini, spr. 1832

Il disertore svizzero, ovvero La nostalgia (op semiseria, 2, F. Romani), Rome, Valle, 9 Sept 1832, *Mr*, excerpts (Milan, n.d.)

Le fucine di Bergen (op semiseria, 2, J. Ferretti, after B. Merelli), Rome, Valle, 16 Nov 1833

La casa disabitata, ovvero Don Eustachio di Campagna (melodramma giocoso, 2, Ferretti), Milan, Scala, 16 Aug 1834, *Mr**; rev. as I falsi monetari, Turin, 1844, *Mr*, *Nc*, vs (Milan, 1852)

Amelia, ovvero Otto anni di costanza (melodramma comico, 3, C. Bassi), Naples, S Carlo, 31 Dec 1834, *Mr*, *Nc**, excerpts (Milan, 1835; London, 1835)

Leocadia (melodramma, 2, after E. Scribe and Mélesville), Milan, Cannobiana, 30 April 1835, *Mr**

Giovanna Shore (melodramma serio, 3, Romani), Mexico City, Municipale, sum. 1836, *Nc**

Il borgomastro di Schiedam (melodramma, 3, G. Peruzzini, after Mélesville), Milan, Re, 1 June 1844, *OS*, vs (Milan, n.d.)

Dottor Bobolo, ovvero La fiera (melodramma buffo, 3, F. Rubino), Naples, Nuovo, 2 March 1845, scena e duetto (Milan, n.d.)

Cellini a Parigi (melodramma semiserio, 4, Peruzzini), Turin, Angennes, 2 June 1845, *Mr**, vs (Milan, n.d.)

Azema di Granata, ovvero Gli abencerragi ed i zegrini (melodramma tragico, 2, Bassi), Milan, Scala, 21 March 1846, *Mr**, excerpts (Milan, 1846)

La figlia di Figaro (melodramma giocoso, 3, Ferretti), Vienna, Kärntnertor, 17 April 1846, *GB-Lbl*, *I-Mr**, vs (Milan, 1846)

Bianca Contarini (dramma tragico, prol., 3, F. Jannetti), Milan, Scala, 24 Feb 1847, *Mr*, *Nc*, excerpts (Milan, 1846)

Il domino nero (op comica, 3, Rubino), Milan, Cannobiana, 1 Sept 1849, *GB-Lbl*, *I-Mr**, vs (Milan, 1849)

Le sabine (melodramma, prol., 2, Peruzzini), Milan, Scala, 21 Feb 1852, *Nc**

L'alchimista (melodramma giocoso, 3, M. D'Arienzo), Naples, Fondo, 23 Aug 1853, *Nc**, excerpts (Milan, n.d.)

La sirena (op semiseria, 2, Peruzzini), Milan, Cannobiana, 11 Oct 1855

Lo zigaro rivale (farsa, 1, S. Cammarano), Milan, Cannobiana, spr. 1867; rev., Turin, 1867; excerpts (Turin, n.d.)

Il maestro e la cantante (scherzo comico, 1, possibly Rossi), Turin, Nota, Sept 1867, *GB-Lbl*, *I-Nn*, vs (Turin, 1868)

Gli artisti alla fiera (melodramma buffo, 3, A. Ghislanzoni), Turin, Carignano, 7 Nov 1868, *Nc*, vs (Milan, n.d.)

La contessa di Mons (melodramma, 4, D'Arienzo, after V. Sardou: *Patrie!*), Turin, Regio, 31 Jan 1874, *GB-Lbl*, *I-Nc**, vs (Turin, 1874)

Cleopatra (tragedia lirica, 4, D'Arienzo), Turin, Regio, 5 March 1876, *GB-Lbl*, *I-Nn*, vs (Turin, 1876)

Biorn (tragic op, 5, F. Marshall, after W. Shakespeare: *Macbeth*), London, Queen's, 17 Jan 1877, *Nc** (as Macbeth)

OTHER WORKS

Vocal: Saul (orat), Rome, 1833; choruses for Plautus: The Prisoners; Cantata for the 400th anniversary of Raphael's birth, Urbino, 28 March 1883; Mass; Ky, d, 3vv; songs, incl. In morte di Vincenzo Bellini, S, pf (Milan, 1835); Mille nuvole d'argento, serenata, solo vv (Milan, 1850); Tremi, tremi pel figlio', aria, S, orch, *I-BGc*; single chbr works, 1–4vv, pf, *BGc*, *Gl*, *Mc*, *OS*, *Pci*

Inst: March for the Emperor of Brazil, arr. pf 4 hands (Milan, n.d.); Marcia trionfale, for marriage of Umberto and Margherita, arr. pf (Milan, 1863); chbr works, incl. Divertimento, pf, hp (Milan, 1835)

Pedagogical: Guida ad un corso di armonia pratica orale per gli allievi del R. Conservatorio di musica in Milano (Milan, 1858); 12 esercizi a complemento dello studio dei solfeggi e dei vocalizzi, S (Milan, ?1863); 8 vocalizzi, S (Milan, 1866); 6 solfeggi, 3vv, *Mr*

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JULIAN BUDDEN

Rossi, Lemme (*b* Perugia, *c*1602; *d* Perugia, 2 May 1673). Italian philosopher, mathematician, astronomer, authority on the Greek language and music theorist. He was professor of philosophy and mathematics at the University of Perugia but had retired by the time he published a brief

method on astronomy there in 1664. He is known to musicians for his *Sistema musico, overo Musica speculativa* (Perugia, 1666); 23 copies are known to survive, and a second edition (which had appeared by 1669) is lost. Burney described this work as 'one of the clearest and best digested treatises of harmonics [systems of tuning] that had been produced in Italy during the previous century'. In it Rossi discussed the work of many earlier theorists, from Pythagoras to Kircher, and described the equal-tempered system. His book appears to have stimulated Bontempi to write his *Historia musica* (Perugia, 1695/*R*), which contains 'many copious extracts' (Hawkins) from it; tables based on Rossi's work are included in the *Storia della musica* of Padre Martini.

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COLIN TIMMS

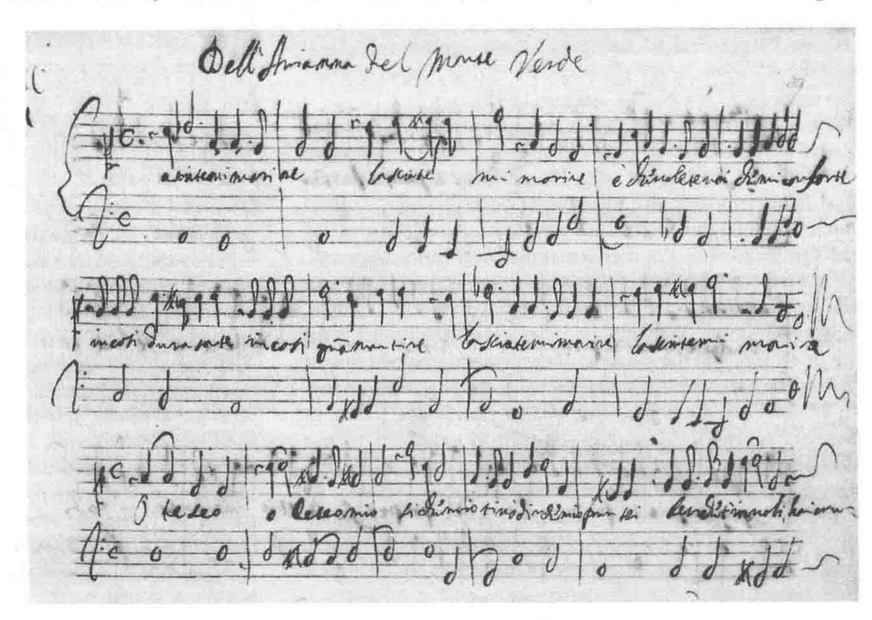
Rossi, Luigi (*b* ?Torremaggiore, ?1597/8; *d* Rome, 19 Feb 1653). Italian composer and keyboard player. He was active in Naples, Rome and Paris, and wrote some of the finest vocal music of the 17th century; his canzonettas and cantatas enjoyed wide popularity and he composed operas for both the papal family and the French royal court.

1. LIFE. The exact date and place of Rossi's birth may never be known. His death certificate, dated 20 February 1653 (text in Prunières, 1910–11, and Cametti, 1912–13), gives his age as 55 and states that he was the son of Donato of Torremaggiore (in the modern-day province of Foggia, in Puglia) in the diocese of San Severo. Such documents, however, are notoriously imprecise in recording the age of the deceased, and records from Torremaggiore were destroyed in the earthquakes of 1627 and 1638. To confuse matters further, a plaque in S Maria in Via Lata, the Roman church where Rossi is buried, describes him as Neapolitan, though this may refer to his origins in the Kingdom, rather than the city, of Naples.

The earliest document associated with Rossi, a collection of instrumental and vocal music (*GB-Lbl* Add.30491; facs. in SCKM, xi, 1987), is still more difficult to interpret. Inscriptions on the cover and fly-leaves state that the composer owned the manuscript, that he studied with Giovanni de Macque, and that he had spent 14 years at court (presumably that of the Neapolitan viceroy). Silbiger (1980 and preface to SCKM, xi, 1987) argues that, despite the great variety of handwriting, Rossi himself copied the entire manuscript; he reads the almost illegible writing on the last page as '6 July 1617' and considers it the date by which Rossi entered the bulk of the instrumental music. Newcomb (1984–5) is sceptical and suggests that this music was copied for, rather than by, Rossi. The vocal music, which both agree was copied later by Rossi himself, includes Monteverdi's *Lamento d'Arianna* (see illustration), in a version that transmits more of the work than all but one other source. The manuscript is also a unique source of a *Lamento d'Olimpia*, attributed to Monteverdi but probably by another composer, perhaps Rossi himself.

By January 1620 Rossi was in Rome, and in August that year he became a 'sonatore' in the newly formed household of Marc'Antonio Borghese, Prince of Sulmona, grandee of Spain and great-nephew of Pope Paul V. Surviving documents record payments from the prince until September 1636; not surprisingly, the composer was often referred to at the time as 'Luigi Rossi di Borghese', as in the source of *Io ero pargoletta* (*I-Bc* Q.49; see Fortune, 1951). Among Rossi's documented services for the family was his direction of the Quarant'ore devotion, held on the last three days of carnival, in the Capella Borghese of S Maria Maggiore. Lionnet (1983) found a receipt signed by the composer on 17 March 1635 for payment in respect of services rendered the previous 18–20 February.

On 3 July 1627 Rossi married the Roman harpist Costanza de Ponte, who had been in the service of his patron's wife, Camilla Orsini. She, too, was one of the finest musicians of the time; in 1639 André Maugars



Rossi's autograph copy of the opening of Monteverdi's 'Lamento d'Arianna' (GB-Lbl Add.30491, f.39r)

described her as playing 'parfaitement bien' (*Response faite à un curieux sur le sentiment de la musique d'Italie*). Both husband and wife were much in demand: in 1635 Camilla recommended them to the dowager Grand Duchess of Tuscany, and the two visited the Medici court in Florence from May to November that year; Costanza described one of her performances there in a letter of 25 May (see Cametti, 1912–13).

On 1 April 1633 Rossi became organist at S Luigi dei Francesi, the French national church and one of the most important centres of Roman music-making. Despite frequent absences, when he was replaced by his younger brother Giovan Carlo, Rossi held this position for the rest of his life, and his association seems to have been particularly close. Lionnet (1985–6) documented his sale of six barrels of wine to the church in December 1639, as well as a Requiem Mass celebrated there for him the week after his death.

Murata (*GroveO*) suggests that, with his employment at S Luigi, Rossi also began to shift from Spanish to French patronage, a process he completed by leaving the Borghese to enter the service of Cardinal Antonio Barberini. The exact date of his passage to the francophile nephew of Pope Urban VIII remains unclear, but the circulation of his music suggests it occurred by the end of the 1630s. When, on 16 January 1640, Pietro Della Valle wrote in defence of modern music to Lelio Guidiccioni (himself a protégé of the cardinal) he turned to Rossi and Orazio Michi (yet another Barberini client) for examples of the new canzonetta, praising the former's *Or che la notte del silenzio amica* as 'grave'. Speculation aside, the will Rossi made on 14 November 1641 names him as a 'musicus' of Antonio Barberini, and it was to the cardinal that he left 'omnes ejus scripturas musicales'. From January 1642 until his death Rossi's name figures among the payments made to Cardinal Antonio's *famigliari*. It was at this time, too, that Rossi composed the music for the first opera Antonio sponsored, one of his most grandiose projects, *Il palazzo incantato*. Performed on 22 February that year, the opera was less than completely successful because of problems with its scenery. Nevertheless, Antonio must have been satisfied with the music: a few months later another of his retainers, Girolamo Teti, declared Rossi 'nostri aevi preclarissim[us] Phonasc[us]' (*Aedes Barberinae ad Quirinalem* (Rome, 1642), p.18; the dedication is signed 1 August 1642).

Documents from the 1640s (see Prunières, 1913) show Rossi's music circulating in France and areas of French domination. In August 1641, for example, the librettist and Barberini intimate Ottaviano Castelli sent Cardinal Richelieu a copy of *Ferito un cavaliere*, Rossi's lament of the Queen of Sweden, recommending it to Jules Mazarin. Similarly, on 25 September 1645 the singer Leonora Baroni sent some of his music to Cristina of France, Regent of Savoy. With the end of the Barberini papacy on 29 July 1644 and the election of the hispanophile Innocent X two months later, finally, Rossi found himself drawn to France. Cardinal Antonio was forced to flee Rome in September 1645; Mazarin's protection extended to the composer as well, who arrived in Paris in June 1646. He spent the summer with the French royal court in Fontainebleau, and his stay earned his music still wider diffusion. On 17 October 1646, for example, the composer Thomas Gobert sent some of his works to the Dutch polymath Constantijn Huygens.

After his return to Paris that autumn Rossi was again called upon to compose opera. Mazarin's taste, like Antonio Barberini's, ran to Italian spectacle on the most extravagant scale. The result, *Orfeo*, had its première on 2 March 1647. Once again the reception was mixed, and once again for reasons that had nothing to do with Rossi's music: Mazarin's enemies denounced the enormous expense of the production. In the event, Mazarin himself was apparently pleased with Rossi, writing on 15 March to secure a benefice for the composer's brother-in-law in Rome. *Orfeo* likewise made an enormous impression on Rossi's French colleagues. One of its trios, *Al fulgor di due bei rai*, was published in Paris as late as 1695; as Anthony notes, another, *Dormite begli occhi*, inspired the sleep scenes in Lully's *tragédies lyriques*.

By July 1647 Rossi was back in Rome. His wife, who had remained there during his French sojourn, had died on 27 November 1646, and it is not surprising that the composer soon accepted a second invitation from Mazarin. After making a new will on 9 December 1647, he returned to France in January 1648. This trip was less rewarding than the first: Mazarin's enemies soon passed into the armed rebellion of the Fronde, and musical patronage was no longer the order of the day. In autumn 1649 Rossi joined Antonio Barberini in Provence. He returned to Rome for the last time in June 1651.

Rossi was now at the height of his fame. The theorist Severo Bonini, in his *Discorsi e regole sopra la musica et il contrappunto* (MS, 1649/50, ed. and trans. M. Bonino, Provo, UT, 1979), bracketed him with Francesco Cavalli as the 'novelli cigni' of Rome and Venice. Rossi's younger colleagues and successors also celebrated him as one of the leaders of Roman musical life. On 4 June 1644 the 18-year-old Atto Melani, later the first Orpheus, wrote to his patron Mattias de' Medici, saying that the composer and Marc'Antonio Pasqualini were the best 'virtuosi' he had ever met and begging the prince to allow him to study with Rossi that summer. Other cantata composers paid more subtle tributes. Antonio Francesco Tenaglia, for example, quoted 22 bars from the lament of the Queen of Sweden in his *Che volete ch'io canti*. A couplet in Sebastiano Baldini's cantata text *Aspettate, aspettate, adesso canto*, set about 1660 by Antonio Cesti, celebrates Rossi and his French patronage ('di quel uom cotanto raro/che d'un re portava il nome'), bracketing him with Carissimi as the leading cantata composer. By the end of the 17th century Cesti himself joined Rossi and Carissimi as the 'tre maggiori lumi della nostra professione', as G.A. Perti put it in the dedication to his *Cantate morali e spirituali* op.1 (Bologna, 1688).

2. Works. The nearly 300 settings of Italian secular verse that constitute the bulk of Rossi's music display a variety of forms and styles. Roughly three-quarters are canzonettas, whose texts are either strophic or cast in such closed forms as ternary or rondo (see Caluori, 1981). The remainder may be designated cantatas, settings of open-ended structures, texts consisting of *versi sciolti* with or without interspersed canzonettas. Throughout them Rossi displayed a masterful command of contemporary styles, from the dramatic recitative of the lamenting Deianira in *Allor ch'il forte Alcide* to the senario-generated patter in *Fanciulla son'io* and the melting triple-metre lyricism in *Disperate speranze, addio, addio*.

Rossi was equally skilled at juxtaposing different styles within a single work. In *Precorrea del sol l'uscita*, for

example, a canzonetta whose verse consists entirely of *ottonari* and *quaternari*, he alternated recitative–aria–recitative in each of the four strophes. Still more complex, and powerful, are such works as *Gelosia ch'a poco a poco*. Apparently one of Rossi's most popular pieces – it appears in numerous sources and was even published in 1646 – this canzonetta ably portrays a mind unhinged by jealousy. Striking harmonic shifts, virtuoso melismas and purposely distorted scansion are complemented by the syntactic and semantic parallelism between the three stanzas of Domenico Benigni's poem.

A definitive chronology for Rossi's vocal chamber music may never be established. As was common in this repertory, most of his works circulated in manuscript and only a handful found their way into print during the composer's lifetime. Even those works that refer to contemporary events, such as the so-called political laments, can defy easy dating. *Ferito un cavaliere*, the Lament of the Queen of Sweden, for example, refers to the death of Gustavus Adolphus at the Battle of Lützen on 16 November 1632. Although it is reasonable to assume that Rossi composed the work shortly thereafter, the fact that the text is by Fabio Della Corgna, another Barberini client, suggests a later date. So, too, does the aforementioned posting of it to Richelieu in 1641, since recent works were usually the stuff of such offerings. On the other hand, the work's style – *versi sciolti* set as recitative throughout – suggests a date closer to the event commemorated. In any case, Rossi's youthful study of Monteverdian lament served him well, as can be heard in the affective dissonance of the recurring line 'datemi per pietade un che m'uccida'.

Rossi's versatility was put to good use in his operas, both of which are complicated affairs with a wealth, indeed a surfeit, of characters and situations. *Il palazzo incantato*, Rospigliosi's adaptation of an episode from *Orlando furioso*, requires among other things music for 16 soloists. Act 2 calls for a virtual parade of soliloquies; Bradamante's magnificent 'Dove mi spingi, Amor' in scene ix is among the best. At the same time, the work's highly episodic plot has bewildered modern critics. Pirrotta (1984) found the moralizing conclusion unconvincing, Murata (*GroveO*) has remarked on the triumph of love over deception, while Hammond (1994) reads it as an allegory of Barberini rule.

Orfeo also put Rossi to the test. The librettist, Francesco Buti, greatly expanded the familiar myth, adding new characters and subplots. In so doing, he also required Rossi to supply numerous ensembles; as Murata suggests, these may have resulted from the success of Rossi's chamber works the previous summer. Another highpoint of the opera is 'Lagrime dove sete', Orpheus's lament at the opening of Act 3: some scholars have suggested that the scene owes its particular intensity to Rossi's having learnt of his own wife's death at the end of 1646.

Next to nothing remains of Rossi's instrumental music. His sole surviving keyboard work, a *passacaille*, however, is skilfully crafted. Hammond (1993) suggests that Rossi composed it in France – it is preserved in several French sources – and that it displays a ready assimilation of Gallic styles of ground bass composition.

WORKS

OPERAS

Il palazzo incantato, ovvero La guerriera amante (G. Rospigliosi), Rome, Palazzo Barberini alle Quattro Fontane, 22 Feb 1642, *GB-Lcm*, *I-Bc* (facs. in BMB, section 4, lxxxii, 1983), *I-Rvat* (facs. in *IOB*, ii, 1977)

Orfeo (F. Buti), Paris, Palais Royal, 2 March 1647, *Rvat*; excerpts ed. in H. Goldschmidt: *Studien zur Geschichte der italienischen Oper im 17. Jahrhundert*, i (Leipzig, 1901/*R*), 295–311, in Abert, *Claudio Monteverdi und das musikalische Drama* (Lippstadt, 1954), 207–21, and in Ghislanzoni (1954)

ITALIAN VOCAL

Editions: *Six airs et une passacaille de Luigi Rossi*, ed. H. Prunières (Paris, 1914) [P]

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Cantatas by Luigi Rossi c. 1597–1653, ed. F. Luisi, ICSC, i (1986) [facs.] [Lu]

oratorios

Gioseppe (?F. Buti), lost, formerly *I-Fn*; ? = anon. setting, 5vv, chorus, 2 vn, bc, *I-Rvat* (facs. in IO, ii (1986)); see *SmitherHO*, i, 195

canzonettas and cantatas
for 1 voice and continuo unless otherwise stated

A chi, lasso, crederò, *F-Pn*; Acuto gelo, 1640[2]; Adagio, speranze, *Pn*; Addio, perfida, addio, *D-SWl*, Lu; Adorate mie catene, *GB-Ckc*; Ahi, dunque è pur vero, 2vv, bc, *I-Fc*; Ahi, quante volte io moro, 2vv, bc, *Fc*; Ai sospiri, al dolore, 2vv, bc, *F-Pthibault*; Al bel lume d'un bel volto, 3vv, bc, *I-Bc*, ed. L. Torchi, *L'arte musicale in Italia*, v (Milan, n.d.); Al cenno d'una speranza, *B-Br*; Al far del dì per saper che facea, 3vv, bc, *Bc*; Alla rota, alla benda, al biondo crine (La fortuna), *GB-Lbl*; All' ombra d'una speranza, *Lbl*; Allor ch'il ben dal male (S. Vai), *I-Bc*; Allor ch'il forte Alcide, *F-Pn*; Al soave spirar d'aure serene (Lamento d'Arione; G. Rospigliosi), *I-Rvat*, Lu

Amanti, ardire o goder, 3vv, bc, *B-Bc*; Amanti, piangete a miei pianti, *GB-Lbl*; A me stesso il pensier mio, *B-Br*; Amor, con dolci vezzi, 2vv, bc, *I-Fc*; Amor, così si fa, *Rvat*; Amor, e perché, *F-Pn*, ed. in Caluori (1981); Amor, giura che m'aiuta, *Pn*; Amor, se devo piangere, 2vv, bc, *B-Bc*, La; Amor, s'io mi querelo, *F-Pn*; Anime, voi che sete, *I-Rvat*, Lu; Apritevi, o begl'occhi, 2vv, bc, *Fc*; A qual dardo il cor si deve (D. Benigni), *F-Pn*; Armatevi di sdegno, offesi amanti, *I-Rvat*; A tanti sospiri, *Rc*; A te mio core, 2vv, bc, *F-Pn*, La; Atra notte il velo ombroso, *Pn*; Augellin di sete acceso, 2vv, bc, *I-Fc*; Begl'occhi, che dite, *F-Pn*; Begl'occhi, pietà, *Pn*; Bella bocca tutta fiori, 2vv, bc, *I-Rc*; Benché roca pur impetra, *F-Pn*; Che cosa mi dite, *Pn*, ed. in Caluori (1981); Che dici, mio core, *Pn*; Che farò, m'innamoro, sì o no (Vai), *I-Bc*; Che non puote sereno sguardo, 2vv, bc, *Rc*; Che pretendete, begl'occhi, 2vv, bc, *Bc*; Che sospiri, martiri, 2vv, bc, *Fc*; Che sventura, son tant'anni, *F-Pn*, ed. L. Landshoff, Alte Meister des Bel Canto: eine Sammlung von Arien aus Opera und Kantaten, i (Leipzig, 1912); Che tardi più, che tardi, *Pn*; Che vuoi più da me, *Pn*

Chi batte al mio core (F. Melosio), *I-Rvat*, ed. in Holzer (1990); Chi cercando va le pene, *F-Pn*; Chi consiglia un dubbio, core, *GB-Ouf*; Chi d'amor sino ai capelli (Vai), 2vv, bc, *I-Bc*, *Fc* (2 settings); Chi desia di salire, 1640[2]; Chi di voi nova mi da d'un pensier, *F-Pn*; Chi mi credeva instabile, *GB-Lbl*; Chi non ha speranza alcuna, *F-Pn*; Chi non sa com'un sol sguardo, 2vv, bc, *I-Fc*; Chi non sa fingere, 1679[6]; Ch'io sospiri al vostra foco (Benigni), *F-Pn*; Ch'io speri o disperi, *B-Br*; Chi può resister più, 2vv, bc, *I-Bc*; Chi trovasse una speranza, *F-Pn*; Come, come penare, non l'intendo, *Pn*; Come è breve il gioir d'un miser core, *Pn*; Come sete importuni (D. Benigni), 2vv, bc, *I-Fc*; Come tosto sparisce, *Rc*; Compatite un cor di foco, 2vv, bc, *Fc*

Con amor e senza spene, *Gl*; Con amor si pugna invano, *Rc*; Con occhi belli e fieri (F. della Corgna), *Rc*, Lu; Con voi parlo amanti, *F-Pn*; Cor dolente, ferito, 4vv, bc, *B-Bc*; Corilla danzando, 2vv, bc, *I-Fc*; Così va, dice il mio core, *F-Pn*, P; Da perfida speranza (Il disperato), *GB-Lbl*; Datemi pace una brev'ora almeno, 2vv, bc, 1646[7]; Degg'io, dunque, in amore, *F-Pn*; Deh, perché non m'uccide, 3vv, bc, *B-Bc*; Deh, soccorri ad un che more, *F-Pn*; Deh, soffri, mio core, *D-SWl*, ed. J. Van Geertsom, *Canzonette amorose* (Rotterdam, 1656); Della vita in su l'aurora, *I-Rsc*; Di capo ad Amarilli, 2vv, bc, *Fc*; Di desire in desire, 3vv, bc, *B-Bc*; Difendi, mio core, *I-Rc*; Difenditi, amore (Benigni), *F-Pn*, ed. in Caluori (1981); Difenditi, o core, *GB-Lbl*, ed. in Caluori (1981); Disperate speranze, addio, addio, 3vv, bc, *I-Bc*; Disperati, ch' aspetti più, *F-Pn*, ed. in Caluori (1981); Dissi un giorno ad amore, *Pn*; Dite, o cieli, se crudeli, 2vv, bc, *I-Rvat*; Diva, tu che in trono assisa, 1640[2], P; Dolenti pensier miei, 3vv, bc, *B-Bc*; Dopo lungo penare (Benigni), *F-Pn*; Dove, dove più giro, *I-Rc*; Due feroci guerrieri,

2vv, bc, *Fc*; Due labbra di rose, 2vv, bc, *Fc*, ed. L. Torchi, *L'arte musicale in Italia*, v (Milan, n.d.); D'una bella infedele ch'ha di spirto, *GB-Lbl*

E che cantar poss'io, *Och*, Lu; E che pensi, mio core, 2vv, bc, *I-Nc*; E chi non v'ameria, *GB-Lbl*; È d'amore foll'inganno, *I-Rsc*; E può soffrirsi amore, *GB-Lbl*, ed. in Caluori (1981); Erminia sventurata, ove t'aggiri, *Lbl*; E si crede ch'io no'l so, *I-Rc*; Fan battaglia i miei pensieri (C. Eustachio), 3vv, bc, *Bc*; Fanciulla son'io (Benigni), *F-Pn*, ed. in F.A. Gevaert, *Les gloires de l'Italie*, ii (Paris, 1868) and in O. Neitzel, *Gems of Antiquity: Vocal Masterpieces* (Cincinnati, 1909); Fanciulle, tenete, *Psg*, ed. in J. Van Geertsom, *Canzonette amorose* (Rotterdam, 1656); Fate quel che volete, *Pn*; ed. in H. Prunières and G. Tailleferre, *Les maîtres du chant*, iii (Paris, 1924–7); Ferito un cavaliero (Lamento della Regina di Svetia; Della Corgna), *I-Rc* [incl. Un alato messaggiero, 'travestimento spirituale'], *Rvat*; Ferma, Giove, ferma, ferma (A. Abati), *Rdp*; Fillide mia, deh, come tu mi comparti, *F-Psg*; Filli, non penso più, 2vv, bc, *I-Fc*; Fingi ch'io t'ho tradito, *Rn*; Freno il pianto, ahi, non più, 2vv, bc, *Fc*

Gelosia ch'a poco a poco (Benigni), 1646[7], ed. in F.A. Gevaert, *Les gloires de l'Italie*, i (Paris, 1868) [1st and 3rd stanzas only], in C. MacClintock, *The Solo Song 1580–1730* (New York, 1973), [1st and 3rd stanzas only] and in Holzer (1990); Già finita è per me, *F-Pn*; Già nell'oblio profondo, *GB-Lbl*, Lu; Giusto così va detto, *Lbl*, Lu; Guardate dove va, 2vv, bc, *I-Fc*; Guardatevi, olà, *B-Br*; Ha cent'occhi il crudo amore, 2vv, bc, *I-Fc*; Ho perduto la fortuna, *F-Pn*; Ho perso il mio core, 2vv, bc, *I-Fc*; Ho vinto, gridava amore, 1640[2]; Ho voto di non amare, *GB-Ckc*

Il contento che mi deste, 2vv, bc, *Och*; Il cor mi dice che vicino a morte, 1640[2]; In questo duro esiglio, 3vv, bc, *B-Bc*; Infelice pensier, 2vv, bc, *I-Bc*, La (inc.); Ingordo, uman desio, *GB-Och*, Lu; In solitario speco (Abati), *F-Pn*; Invan mi tendete, 2vv, bc, *I-Fc*; Io, che sin or le piante (F. Balducci), *F-Pthibaulti*, ed. in H. Prunières and G. Tailleferre, *Les maîtres du chant*, v (Paris, 1924–7); Io ero pargoletta (A. Salvadori), *I-Bc*, P; Io lo vedo, o luci belle, *B-Br*, ed. in HAM, ii, and in Mw, xxxii; Io mi glorio esser amante, 3vv, bc, *I-Bc*, Lu; Io non amo, sì, ma cerco nel core, *Rc*; Io piangea presso d'un rio, *GB-Och*

La bella che me contenta, *I-Rsc*; La bella per cui son cieco, *Rvat*; La bella più bella (F. di Costanzo), *F-Pn*; Lascia, speranza, oimè, ch'io mi lamenti (Benigni), *Pn*; Lasciate ch'io ritorni a' miei lamenti, *GB-Lbl*, Lu; Lasciatemi qui solo (Benigni), *F-Pn*, ed. in Holzer (1990); Lasso, benché mi fugga ognor lontano, 3vv, bc, *B-Bc*; Libertà, ragion mi sgrida, 2vv, bc, *I-Bc*; Lo splendor di due begl'occhi, 2vv, bc, *Bc*; Luci belle dite, oimè, *GB-Lbl*; Luci mie, da me sparite, *I-MOe*; Lungi da me, mio bene, *B-Br*, ed. in Caluori (1981); Mai finirò d'amare, *F-Pthibault*; Mai no 'l dirò, *GB-Och*; Mani altere e divine, *Och*; Mentre sorge dal mar la bella aurora, *I-Rc*, Lu

Mi contento così, *F-Pn*; Mi danno la morte, *I-Nc*; Mio core, impara dal mare, 3vv, bc, *B-Bc*; Mio core languisce (Benigni), *F-Pn*; Misero cor, perché pensando vai, *I-Nc*; Mortale, che pensi, 3vv, bc, *B-Bc*; Mostro con l'ali nere (Della Corgna), *F-Pn*; M'uccidete, begl'occhi, *Pn*; Nel dì ch'al Padre eterno (Peccatore pentito), *A-Wn*, *GB-Och*, Lu; Né notte né dì, *D-SWl*; Nessun se ne vanti, *I-Rc*; Noi siam tre donzellette semplicette, 3vv, bc, *Bc*; No, mio bene, non lo dite (Benigni), *F-Pn*; Non cantar libertà, 2vv, bc, *GB-Och*; Non c'è che dire, *Och*; Non la volete intendere, *I-Rc*, ed. L. Landshoff, *Alte Meister des Bel Canto: Eine Sammlung von Arien aus Opera und Kantaten*, i (Leipzig, 1912)

Non m'affligete più, vani pensieri, 1679[6], ed. in Caluori (1981); Non mi fate mentire, *D-SWl*, ed. in Caluori (1981); Non mi lusingar più, speranza infida, 2vv, bc, *I-Bc*, ed. in Caluori (1981); No, no, non ci pensa (Costanzo), *Rc*; Non più strali, amor, non più, 2vv, bc, *Fc*; Non più viltà, *GB-Lbl*, Lu; Non sarà, non fu, non è, *F-Pn*; Non ti doler, mio core, *I-MAC*; O biondi tesori, 2vv, bc, *Fc*; O cieli, pietà, 2vv, bc, *GB-Lbl*; Occhi ardenti, pupille belle, *Och*; Occhi belli, occhi vezzosi, *Och*; Occhi belli, occhi miei cari, 2vv, bc, *F-Pn*; Occhi, quei vaghi azzurri, 2vv, bc, *GB-Cfm*; Occhi soavi, 2vv, bc, *I-Fc*

O dura più d'un sasso, *GB-Och*; O gradita libertà, 2vv, bc, *I-Nc*; O grotta, o speco, o sasso, *Rvat*; Oimè, Madre, aita, aita, *F-Psg*; Olà, pensieri, olà, *I-Nc*; Ombre, fuggite e voi, notturni orrori, *GB-Och*, Lu; Ora ch'ad ecclissar la luna audace, *I-Rdp*; Or ch'avvolte in fosco velo, *Rsc*; Or che di Marte il grido, *Rc*; Or che fra l'ombre del notturno velo, 4vv, bc, *B-Bc*; Or che l'oscuro manto, 1v, bc, *GB-Och*, Lu; Or che notte guerriera (Serenata), 3vv, 2 vn, bc, *I-Bc*, Lu; Or ch'in notturna pace (Serenata), 3vv, bc, *GB-Och*, Lu; Or ch'io vivo lontano, *F-Pn*; Or guardate come va, *Pthibault*, ed. in Caluori (1981); Orrida e solitaria era una selva, *D-SWl*, Lu; Or si, versate, o lumi, *F-Pthibault*

Partii dal gioire, *Pn*; Pazienza, tocca a me (Melosio), *I-Rc*, Lu; Pender non prima vide (Pianto della Maddalena), *A-Wn*, *GB-Och*, Lu; Pene, pianti e sospiri, 2vv, bc, *Lbl*; Pensoso, afflitto, irresoluto e solo, *Cfm*; Perché chieder com'io sto, *B-Br*; Perché ratto così il lampo del sole, *I-Rc*; Perché speranz', oimè, perché tornate (Benigni), *F-Pn*, ed. in Holzer (1990); Piangea l'aurora, 3vv, bc, *GB-Och*, Lu; Pietà, spietati lumi, 2vv, bc, *Lbl*, ed. in Caluori (1981); Poiché mancò speranza, 2vv, bc, *B-Bc*, La; Precorrea del sol l'uscita (Benigni), *I-Rvat*; ed. in Caluori (1981), ed. in Holzer (1990), Lu; Presso un ruscel sedea (Benigni), *MOe*; Pria ch'al sdegno tu mi desti, *Rdp*; Provai d'amor le pene, or non più, 2vv, bc, *Fc*; Pur è ver che fiero danno, 4vv, bc, *GB-Och*, Lu

Quand'io credo esser disciolto, 3vv, bc, *B-Bc*; Quando Florinda bella, *I-Nc*; Quando meco tornerai, *Rn*; Quando mi chiede amore, *F-Pthibault*; Quando più mia libertà, *I-Gl*; Quando spiega la notte umida l'ali, *F-Pn*, ed. in Caluori (1981); Quante volte l'ho detto, *GB-Lbl*; Quanto è credulo il mio core, *F-Pn*; Querelatevi di me, *GB-Och*; Queste dure catene, 2vv, bc, *Och*; Questo piccolo rio, *F-Pn*; Ragion mi dice (Benigni), *Pn*; Ravvolse il volo e si librò sull'ali (Della Corgna), *Pn*; Rendetevi, pensieri (Benigni), *Pn*; Respira, core (Benigni), *Pn*, ed. in Caluori (1981); Risolvetevi, o martiri, 2vv, bc, *GB-Och*, ed. in Caluori (1981); Rugge quasi leon ch'abbia la febbre, 3vv, bc, *I-Bc*

Saziatevi, o cieli (Benigni), *Bc*; Se dolente e flebil cetra, *Nc*, P; Sei pur dolce, o libertà, *F-Pthibault*; Se mai ti punge il seno, *I-Rc*; Se mi volete morto, *Nc*; Sempre, dunque, negarete, 2vv, bc, *Rc*; Se nell'arsura (Abati), *Rc*, ed. in Caluori (1981); Se non corre una speranza, *Rc*, Lu; Sento al cor un non so che, *GB-Och*; S'era alquanto addormentato, *Cfm*, ed. H. Riemann, *Kantaten-Frühling (1633–1682)*, i (Leipzig, 1910); Si o no, dissi al mio core, 2vv, bc, *I-Bc*, La; S'io son vinto, occhi belli, *F-Psg*, P; Si, v'ingannate, *GB-Och*; Soffrirei con lieto core, 2vv, bc, *B-Bc*; Sognai, lasso, sognai, *I-Rc*; Sola fra suoi più cari (G. Marino), lost, formerly *Fn*

Son divenuto amante (Vai), *Bc*; Sopra conca d'argento (Vai), *Bc*; Sospiri miei di foco, *GB-Lbl*; Sospiri, olà, che fate, *Cfm*; Sotto l'ombra d'un pino (Lamento di Cecco; Vai), *Och*, Lu; Sovra un lido che fremea, 3vv, bc, *I-Bc*; Sparite dal core (Benigni), *Rsc*; Sparite dal volto, *Rvat*; Spars'il crine e lagrimosa (Lamento di Zaida turca; Della Corgna), *F-Pn*, *I-Rvat* (2 settings), Lu; Spenti gl'affanni ond'io perdei servendo, *Rc*; Speranza, al tuo pallore, 2vv, bc, *Bc*, La; Speranze, che dite, *Rsc*, ed. in Caluori (1981); Speranze, sentite, 2vv, bc, *Nc*, ed. in Caluori (1981); Spiega un volo così altero, 2vv, bc, *GB-Och*, Lu; Su, consiglio, o miei pensier, *I-Rsc*; Sulla veglia d'una speme, *F-Pthibault*, P; Su, su, begl'occhi, 4vv, bc, *US-LAum*; Su, su, su, mio core, *I-Rn*

Taci, oimè, non pianger più, cor dolente (Benigni), *F-Pn*, ed. in Caluori (1981); Tenti e ardisca in amore, *I-Rc*; Torna indietro, pensier, dove si va, *GB-Och*; Tra montagne di foco, *B-Br*; Tra romite contrade (Abati), *F-Pn*; Tu giuri ch'è mio, 2vv, bc, *GB-Lbl*; Tu parti, core, addio, 3vv, bc, *B-Bc*; Tu sarai sempre il mio ben (Pannesio), 2vv, bc, *I-MOe*; Tutto cinto di ferro (Lo sdegno smargasso; Melosio), *GB-Och*, Lu; Udite, amanti, opra d'amor novella, 3vv, bc, *B-Bc*; Un amante sen viene, 2vv, bc, *I-Rvat*; Un cor che non chiede, *F-Pn*; Un ferito cavaliero, see Ferito un cavaliero; Un tiranno di foco, 2vv, bc, *I-Fc*; Uscite di porto, *Rc*, ed. in Caluori (1981); V'è, v'è, che miro, *Rc*; Viemmi, o sdegno, a difendere, 2vv, bc, *Fc*; Voi siete troppo belle, o mie catene, *US-LAuc*; Vorrei scoprirti un dì, 2vv, bc, *GB-Lbl*

LATIN VOCAL

Domine, quinque talenta tradidisti mihi, 4vv, bc, *GB-Och*; ed. in W. Crotch, *Specimens of Various Styles of Music . . . Adapted to Keyed Instruments*, ii (London, 1808), 42–3 [without text]

Exulta jubila mater ecclesia, 2vv, bc, *Och*

Floret ager, ridet humus, 1v, bc, *I-Bc*

Mundi mentes scena volubilis, 1v, bc, *Bc*

O amantissime Jesu dilecte mi, *Rc*, ed. in F. Vatielli, *Antiche cantate spirituali* (Turin, n.d.)

O si quis daret concentum, 3vv, vn, harp, org, bc, *GB-Cfm*

Peccantem me quotidie, 3vv, bc, *Och*

INSTRUMENTAL

Passacaille del Seign.r Louigi, *F-Pn* (facs. in *Manuscrit Bauyn: pièces de clavecin c. 1660*, ed. F. Lesure (Geneva, 1977)), *GB-Lbl* (facs. in SCKM, xix, 1987), *Ob*, *US-BEm*; ed. in H. Prunières, *Six airs et une passacaille de Luigi Rossi* (Paris, 1914); ed. in F. Raugel, *Quarante-six pièces pour orgue on harmonium d'anciens auteurs*

français et étrangers (Paris, n.d.); ed. in Orgue et liturgie, xxii (Paris, 1954)
Sarabande en tablature de guitare, *F-Pn*
Gavotte en tablature de guitare, *Pn*

QUESTIONABLE OR DOUBTFUL

Ardo, sospiro e piango (N. Minato: *L'Artemisia*), 2vv, bc, *I-Nc*
La predica del sole (G. Lotti), 5vv, 2 vn, bc, *Rvat*, attrib. Rossi in Ghislanzoni (1955)
Non mi fate mentire, 2vv, bc, *Rvat* [shares some elements with authentic version for 1v]
O cecità de misero mortale (Lotti), 5vv, 2 vn, bc, *I-Rvat* (facs. in IO, ii, 1986), attrib. Rossi in Ghislanzoni (1955)
Or che la notte del silenzio amica (F. Balducci), attrib. Rossi by P. Della Valle, *Della musica dell'età nostra* (1640); ?anon. version, 1v, bc, *Rn*, ed. in Holzer (1992)
Oratorio per la Settimana Santa (G.C. Raggioli), 4vv, chorus, 2 vn, bc, *Rvat* (facs. in IO, ii, 1986), attrib. Rossi in Ghislanzoni (1955)
Summi regis puerpera, 2vv, *GB-Och* (attrib. 'Luigi'), (with 2 vn, bc, attrib. Carissimi); ed. in MC, xxxiv (1982)
Un peccator pentito (Lotti), 5vv, 2 vn, bc, *I-Rvat* (facs. in IO, ii, 1986), attrib. Rossi in Ghislanzoni (1955)

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ROBERT R. HOLZER

Rossi, Luigi Felice (Stefano) (*b* Brandizzo, nr Turin, 27 July 1805; *d* Turin, 20 June 1863). Italian teacher, theorist and composer. Between 1824 and 1825 he studied counterpoint and composition first with Stansilao Mattei in Bologna (where he met Gaspari), then with Pietro Raimondi and Niccolò Zingarelli in Naples. His fellow students in Naples were Bellini, the Ricci brothers and Lauro Rossi. After 1833 he returned to Turin, where he presented his comic opera *Gli avventurieri* (6 July 1835). The impresario Bartolomeo Merelli revived it at La Scala in 1836, with disastrous results, ending Rossi's operatic career. The Milan critics wrote of 'characterless music', a very serious charge in the era of Donizettian romantic opera. He subsequently composed sacred and instrumental music. In 1842 he met Adrien de La Fage and Guillaume Louis Wilhem in Paris; their practices and ideas had a decisive effect on the theoretical and teaching work which occupied Rossi in Turin from 1843 until his death.

Rossi's role in musical life in Turin is comparable to that of Alberto Mazzucato in Milan: he oversaw the reform of the orchestra of the royal chapel, pressed for improvements to the orchestra in the Teatro Regio (especially in his contributions to the *Gazzetta musicale di Milano*: 'Sullo stato della musica in Torino', 26 January, 30 March and 27 July 1845); he was one of the first to tackle the question of conducting in the opera house; he occupied himself with musical historiography, contributing to the *Enciclopedia popolare Pomba* (Turin, 1841–8) and Tommaseo's *Dizionario della lingua italiana* (Turin, 1861–79); he promoted the dissemination of non-Italian music with articles on Mendelssohn and Meyerbeer (*Gazzetta musicale di Milano*, 28 July 1844), anticipating the work of Basevi and Boito; he took part in the renewal of the mutual benefit society for musicians in Turin (1835); and he started experimental classes in the teaching of choral singing, exploring new methods (from 1845 to 1858).

The editions of treatises by Fedele Fenaroli (*Partimenti ossia Basso numerato*, 1844), Mattei (*Pratica d'accompagnamento*, 1843) and Luigi Cherubini and Rossi's

original teaching works are evidence of the variety of skills that Italian composers would have possessed at the time of the young Verdi. In his translation (1846) of Antoine Reicha's *Cours de composition musicale*, Rossi – like Mazzucato in his version of Berlioz's *Grand traité d'instrumentation et d'orchestration modernes* (1843) – indicates some notable divergences between French and Italian practice.

WORKS

VOCAL

Gli avventurieri (melodramma giocoso, 2, F. Romani), Turin, D'Angennes, 6 July 1835

Sacred: Le sette ultime parole di N.S. Gesù Cristo sulla croce, chorus, org (Turin, n.d.) *I-Tn*; 10 masses, chorus, orch; 2 masses, chorus, org; 10 settings of Mass Ordinary texts, 11 psalms, 6 Mag settings, 3 motets, 25 hymns, ants, lauds, lits

Secular: 18 choral works, female vv, pf; 8 choral works, female vv unacc.; 22 romanze, 1v, pf

INSTRUMENTAL

2 sinfonias, F, D, *I-Tco*; works for band

Kbd: 2 sonatas, org (Naples, 1826), *Tco*; divertimentos, fantasies and variations on operatic themes, pf

PEDAGOGICAL WORKS

Metodo per corno da caccia a due e tre pistoni (Turin, *c*1845), collab. L. Romanino

Metodo per il contrabbasso d'orchestra (Turin, 1846), collab. G. Anglois

Memoriale del metodo di lettura musicale e canto elementare (Turin, 1852)

Metodo di lettura musicale e canto elementare applicato all'insegnamento simultaneo (Turin, 1854)

Memoriale del metodo di canto corale, ossia dialoghi intorno ai principi elementari della musica (Turin, 1862)

Metodo pratico per l'insegnamento simultaneo del canto corale (Turin, 1864)

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F. Bassi and C. Ariagno: *Luigi Felice Rossi* (Turin, 1994)

ANTONIO ROSTAGNO

Rossi, Mario (*b* Rome, 29 March 1902; *d* Rome, 29 June 1992). Italian conductor. He studied composition with Respighi and conducting with Setaccioli at the Rome Conservatory, graduating in 1925. He first directed a workers' amateur choir in Rome (1923–6), which led to his appointment as deputy conductor, under Bernardino Molinari, of the Augusteo Orchestra, with which he made his début in 1926. He also began to conduct in other Italian cities. In 1936 he left the Augusteo and went to Florence, where he was appointed resident conductor of the Maggio Musicale Orchestra, and conducted his first opera, Mascagni's *Iris*, at the Teatro Comunale in 1937. He remained in Florence until 1944, meanwhile conducting at other theatres, including La Scala. Toscanini, on his return to Italy from the USA in 1945, proposed Rossi as artistic adviser at La Scala, but he preferred to accept a post as resident conductor of the Turin RAI SO. Under his direction from 1946 to 1969, this became one of the finest Italian symphonic organizations, and was also admired outside Italy. In 1953 he was awarded the Schoenberg Prize for the dissemination of contemporary music, and in 1960 he was given the Viotti Gold Medal. A member of the Accademia di S Cecilia and of the Philharmonic Societies of Rome and Bologna, he also held a course in conducting at the Turin Conservatory. His repertory, mainly symphonic, was extensive, especially in contemporary music, and he conducted many first performances, including those of several works by Petrassi and Malipiero.

LEONARDO PINZAUTI

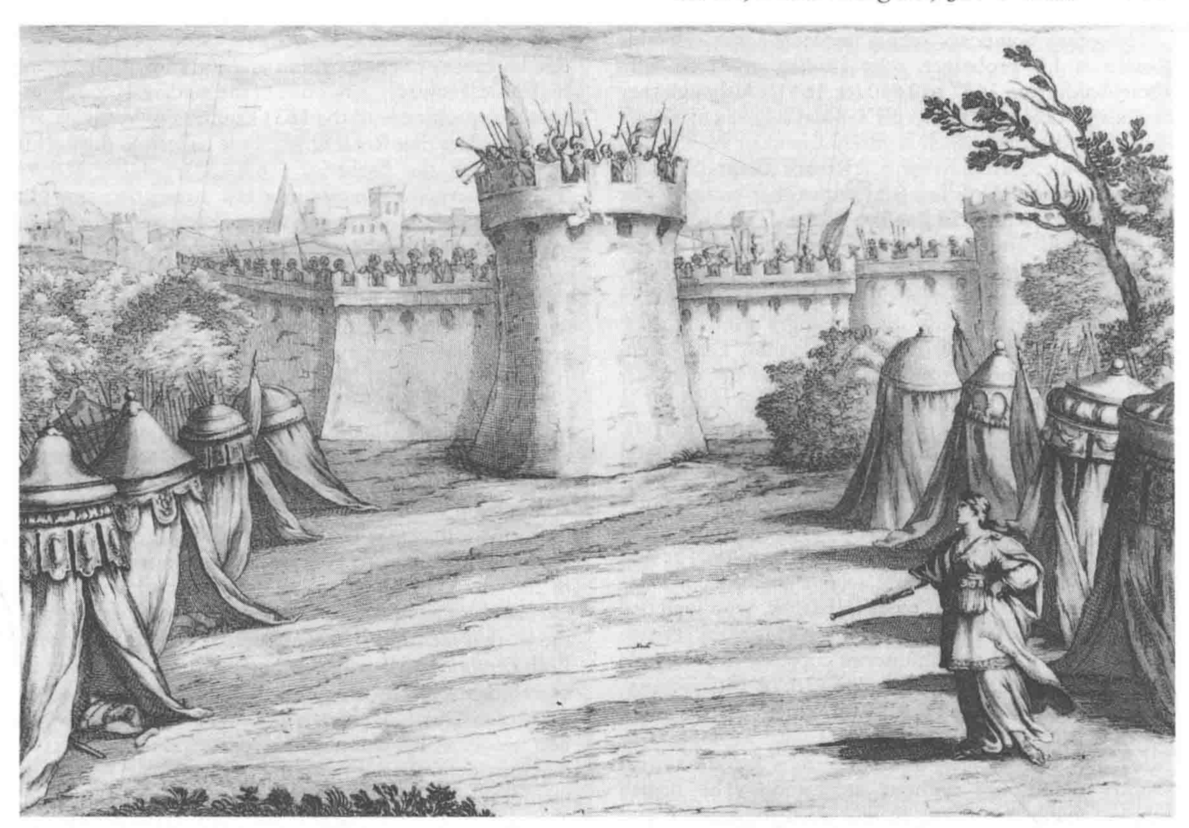
Rossi, Michelangelo [Michel Angelo del Violino] (*b* Genoa, 1601/2; *d* Rome, bur. 7 July 1656). Italian composer, violinist and organist.

1. LIFE. There are large gaps in our knowledge of Rossi's life, and the fact that two, if not three, contemporary Italian violinists (including Rossi himself) were known as Michelangelo (or Michelagnolo) del Violino calls into question some previously accepted information. It can be assumed that Rossi received his earliest musical training in Genoa, where he was assistant organist to his uncle Lelio, a Servite brother, at the cathedral of S Lorenzo. He may also have studied with Simone Molinaro, who published Gesualdo's madrigals in 1613.

Rossi's three known periods in Rome are the most unequivocally documented and also most relevant to his musical output. In the first, 1624–9, he was in the service of Cardinal Maurizio of Savoy, principally in Rome but also in Turin, where he performed in February 1628 or 1629. The madrigalist Sigismondo d'India and the poet Fulvio Testi were also members of the Savoy court; since Rossi's madrigals bear a resemblance to India's and one madrigal text is by Testi, it is probable that Rossi composed most of his madrigals before 1629. An account of a Michelangiolo who played the violin soothingly ('nostro Michelangiolo, atto col suo violino a raddolcire ogni amaro') and travelled from Genoa to Naples with the nobleman Gian Vincenzo Imperiale in January 1628 (see Barrili) cannot refer to Rossi, who was still in the service of Cardinal Maurizio at that time. Rossi reportedly left Maurizio's service abruptly and in disgrace (see Rua).

In the second Roman period, 1630–33, Rossi was in the service of Taddeo Barberini. During this time he composed the opera *Erminia sul Giordano*, at least one madrigal, and probably the volume of keyboard music *Toccate e correnti d'intavolatura d'organo e cembalo*. He was also organist at S Luigi dei Francesi (and the church's principal violinist on feast days) from March 1630 to December 1632. During Carnival 1633 Rossi appeared in the final act of *Erminia* as Apollo, surrounded by zephyrs scattering flowers; he was borne in a chariot suspended above the stage and, 'sparkling with the brightest of splendours, he played [on the violin] a composition of inestimable melodiousness'. The event is depicted in one of five sumptuous engravings, probably by Andrea Camassei, in the printed score of *Erminia* (1637; see illustration).

In 1634, at Antonio Barberini's bidding, Rossi left Rome for Paris in the entourage of Giulio Mazzarini (later Cardinal Mazarin), but left at Reggio nell'Emilia to join the court of Francesco I d'Este. During his service at the Este court in Modena (1634–8) Rossi was engaged to compose music for an *opera-torneo* for Ferrara, *Andromeda*, performed during the 1638 carnival. After 1638 there is no confirmed information about Rossi's whereabouts or activities until his name appears in the Roman census records for the parish of SS Apostoli in 1649. He was resident at Camillo Pamphili's palace (the present Palazzo Doria Pamphili) from 1649 until 1655, the year



Scene before the walls of Jerusalem: engraving, after Andrea Camassei, from Michelangelo Rossi's 'Erminia sul Giordano' (Rome: Paolo Masotti, 1637)

that the Pamphili pope (Innocent X) died. The composer himself died the following year, having spent his final months in a house owned by Thimoteo Ximenes in the Strada Gregoriana, probably living with his wife and children (see Silbiger, 1983).

Rossi's death notice is unusually long and detailed. Not surprisingly, it acknowledges his reputation as a violinist: 'eccellente nell'arte della musica e particolarmente nel sonar il Violino'; but the exceptional inclusion of details of the administration of the last rites suggests that Rossi may have been regarded as a more than usually pious person. Untypically, the death notice also specifies the chapel in which Rossi was buried within the church of S Andrea delle Fratte – the chapel of the Minimi order (see Moore). Any association between a virtuoso violinist and the Minimi would seem highly improbable, as the Minimi were noted for their asceticism and consequent rejection of things elaborate and artistic, such as music. However, at least one prominent figure in 17th-century Roman musical circles was a Minim: the theologian, philosopher and music theorist Marin Mersenne.

Rossi appears twice in contemporary accounts as a member of an instrumental trio: the engraving of Rossi as Apollo in *Erminia sul Giordano* places a harpist and lute player with him in the airborne chariot, and Athanasius Kircher described the strange and profound effects of a private performance by Rossi with the violinist Salvator Mazzella and the lutenist Lelio Colista. It is interesting to learn from Kircher's description that the instruments used (two violins and a continuo instrument) were exactly those of the trio sonata that was to flourish in the following decades. Since Colista, Rossi's junior by 27 years, shared accommodation with Rossi in the Pamphili palace in 1653, it is tempting to assume that Kircher's secret concert took place that year.

2. Works. Rossi's contribution to three major genres reflects the evolution of each one: in the 1630s the keyboard toccata was at the height of its development, the polyphonic madrigal was past its prime, and Italian opera was in its early years.

Examples exist of three distinct editions of Rossi's single volume of keyboard music, the *Toccate e correnti*, which comprises ten pieces in each genre. One of the editions re-uses a title-page from an edition not extant in its original form. Two may have been prepared in the 1630s, one bearing the Aldobrandini arms and the other those of Cardinal Antonio Barberini; the other two are probably posthumous (see Silbiger, 1983). All are beautifully engraved on copper plates and similar to the printed editions of Frescobaldi's keyboard music. Rossi's toccatas belong to the fully mature genre that owed much of its development to Merulo and Frescobaldi, but his is a distinctive voice. Whether compounded in tortuous lines or abruptly dropped into an alien key centre, Rossi's chromatic, declamatory sections are leavened by extended melodic and harmonically stable imitative sections. He introduced an extreme chromatic dimension, which owes as much to his own madrigals and those of Gesualdo and India as it does to others' toccatas. It is possible that Rossi consciously used the irregularities of mean-tone temperament to enrich his harmonic vocabulary.

The other composer whose toccatas most resemble Rossi's is J.J. Froberger, who studied in Rome with Frescobaldi from 1637 to 1640 (or 1641). Although they are clearly italianate, Froberger's toccatas have a markedly sectional structure which is rarely found in Frescobaldi and was only starting to form in Rossi's toccatas. Rossi's sections do not share material with other sections (the unifying octave leaps in the fifth toccata and 3rds in the sixth toccata are exceptions); he employed a greater number of motifs and developed each one less fully. Clearcut divisions between sections, regular patterns in imitative sections and abrupt, seemingly arbitrary, harmonic changes characterize Rossi's toccatas. The correntes provide a contrast to the toccatas; they are compact and well-crafted pieces that may have been included in the volume to broaden its appeal to less advanced players. Their dance-like character may suggest Rossi's violin music, none of which is known today.

Thanks largely to the quality of the 17th-century engraved editions, it is Rossi's keyboard music that became most widely known in the 20th century. The first and ninth toccatas and the first, second and fifth correntes were arranged for piano by Béla Bartók, who included them in his recitals, and the notoriously chromatic seventh toccata is often heard. Manuscript copies of the first nine toccatas, which may date from the 17th or 18th century, exist in Vienna (*A-Wm*); nos.1 (incomplete), 4, 5, 6 and 7 are in a British Library manuscript with attribution to Rossi; nos.1 (complete) and 6 are in a second British Library manuscript without attribution. The British Library manuscripts are from the 17th century and contain English ornament signs and other embellishments that indicate how players elaborated the printed text, especially in declamatory sections.

Some instrumental pieces attributed to Rossi do not appear in the 17th-century editions: four toccatas, two versetti and a set of four *partite sopra la Romanesca*. Although they contain certain stylistic features associated with Rossi, their authenticity is doubtful. An incomplete piece headed 'Ballo di Michel Angelo del Violino' is unlikely to be by Rossi.

Although never published, Rossi's collection of 32 five-part madrigals is carefully planned in two books; one source (*US-BEm* 176) is a fair copy in score. Rossi's use of traditional madrigal texts (most of them by Guarini, including the often set *Ah, dolente partita* and *Cor mio, deh non languire*) and the inclusion of two tenors (rather than two sopranos) is old-fashioned, and his extreme chromaticism looks back to Gesualdo. The writing is also bold enough to invite comparison with India, and mannerist characteristics suggest the Ferrarese composers Luzzaschi and Fontanelli. Nevertheless, Rossi's madrigal style is varied and not entirely derivative. Among the most original examples is his setting of Fulvio Testi's *O prodighi di fiamme* which, despite opening in G and ending in F♯, is well conceived and executed: clear melodic direction, contrasting chordal and contrapuntal sections and eloquent text-setting are skilfully combined. The penultimate madrigal, *Mentre d'ampia voragine tonante*, is also untypical: it is markedly diatonic with brief chordal points of rest that are rather chromatic. Cascading semiquavers aptly depict the driving wind, raining stones and thundering vortex mentioned in the text, by the Neapolitan Giovanni Battista Basile, brother of the famous singer Adriana Basile.

Except in the case of Rossi's two operas, precise circumstances of composition are not known for any of his music. However, since one of the madrigals commemorates a specific event, the 1631 eruption of Vesuvius, we can speculate that Rossi finished the collection during his tenure with the Barberini (1630–33), adding *Mentre d'ampia voragine tonante* in a last attempt to secure a patron (Cardinal Antonio) for publication. The poem appears in a volume dedicated to Antonio, *Scelta di poesia nell'incendio del Vesuvio fatta dal sig. Urbano Giorgi* (Rome, 1632). The fair-copy manuscript score shows the arms of Queen Christina of Sweden on a binding that seems to date from the papacy of Giulio Rospigliosi (Clement IX).

Rossi's personal style is defined by the madrigals and toccatas rather than the operas. *Erminia sul Giordano*, on a libretto by Giulio Rospigliosi after Tasso's *Gerusalemme liberata*, was composed for Anna Colonna on a commission from her husband, Taddeo Barberini. First performed during the 1633 carnival at the Palazzo Barberini alle Quattro Fontane, the opera was published in 1637 by Masotti. Some cast details are known, as well as records of payment for scenery and other supplies, and the work is mentioned in contemporary letters and *avvisi*. Both *Erminia* and Rossi's other opera, *Andromeda*, served as vehicles for spectacular stage machinery designed by Francesco Guitti. Choruses provide some of *Erminia's* best music, which Doni likened to tuneful madrigals, but the judgment that it was the scenery that was most memorable in Rossi's opera is not without foundation. The music of *Andromeda* does not survive, but the libretto, by Ascanio Pio of Savoy, was published in 1639 along with an extensive description and commentary by a Ferrarese gentleman, Ignazio Trotti (see Rolandi).

WORKS

OPERAS

Erminia sul Giordano (dramma musicale, 3, G. Rospigliosi), Rome, Palazzo Barberini, 30 Jan 1633 (Rome, 1637/*R*); extracts ed. in Goldschmidt, 258ff

Andromeda (opera-torneo, A. Pio), Ferrara, Corte Vecchia, 1638, music lost

MADRIGALS

for soprano, alto, 2 tenors and bass, unless otherwise stated; principal sources C-Mc, GB-Lbl, Ob, US-BEm, NYp

Edition: *The Madrigals of Michelangelo Rossi*, ed. B. Mann, MRM, x (1999)

Ah, dolente partita (G.B. Guarini); Alma afflitta (G.B. Marini [Marino]); Amor io parto (Guarini); Che dura legge (Guarini); Che pensi, cor di tigre (G. de' Conti), S, S, A, A, B; Ciechi desir (G.B. Giraldi), S, S, A, T, B; Come sian dolorose (Guarini); Con che soavità (Guarini); Cor mio, deh non languire (Guarini), S, S, A, T, B; Credetel voi (Guarini), S, S, A, T, B; Cura gelata (Guarini); E così pur languendo (Guarini); Era l'anima mia (Guarini); Hor che la notte (I.P. Mutio); Io d'altrui (Guarini); Langue al vostro languir (Guarini)

Mentre d'ampia voragine tonante (G.B. Basile); Moribondo mio pianto; Morto mi vede (Guarini); Occhi un tempo (Guarini); O donna troppo cruda (Guarini); Ohimè, se tanto amate (Guarini); O miseria d'amante (Guarini); O prodighi di fiamme (F. Testi); Pallida gelosia (B. Tasso); Per non mi dir (C. Rinaldi); Quanto per voi (Guarini); Sì, mi dicesti (Guarini); Stratiami pur (Giraldi), S, S, A, A, B; Tu parti a pena (Guarini); Una farfalla (Guarini); Voi volete (Guarini)

OTHER WORKS

2 It. arias, 1v, bc, *I-Vc*

Toccate e correnti, org/hpd (Rome, n.d. [1630s], 2/1657/*R*); ed. in AMI, iii (*c*1900); ed. in CEKM, xv (1966); ed. K. Gilbert (Padua, 1991)

Doubtful: 4 toccatas, 2 versetti, 4 Partite sopra la Romanesca, kbd, *Bc* (added in MS to 1657 edn of Toccate e correnti), ed. in CEKM, xv (1966), ed. K. Gilbert (Padua, 1991); Ballo di Michel Angelo del Violino, ?kbd, *Raa*

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CATHERINE MOORE

Rossi, Salamone [Salomone, Salamon de', Shlomo] (*b* ?Mantua, probably 19 Aug 1570; *d* ?Mantua, *c*1630). Italian composer and instrumentalist. He is specially important for his contribution to the development of the trio sonata and chamber duet.

1. Life. Since his first published work, the *Canzonette* of 1589, contains 19 pieces, was dedicated on 19 August 1589 and includes a table of contents whose initial letters include the acrostic VIVAT S R, it is probable that Rossi was born on 19 August 1570. Zunz and Werner claimed that he was the son of the distinguished historian Azariah de' Rossi, but the latter himself noted in his *Meor enayim* (Mantua, 1573) that he had no surviving son. The theory, advanced by Einstein (1950–51), that there were two composers of this name is now generally discredited (it was based mainly on the fact that in their dedications Rossi described both the *Canzonette* and *Il primo libro de madrigali a 5 voci* as his first works). It seems likely that Rossi was born in Mantua. He spent his entire professional career there and had strong connections with the Gonzaga court. He was presumably too young to contribute to *L'amorosa caccia* (Venice, 1588), an anthology of pieces by Mantuan-born composers, but his first three publications suggest contact with the court. The book of canzonettas is dedicated to Duke Vincenzo Gonzaga and opens with a piece in honour of the duke and duchess; the first book of five-part madrigals is again dedicated to Vincenzo, with the acknowledgment that 'under the happy shade of your service I have learnt everything'; and the second book is dedicated to the Marquis of Pallazuolo, a prominent member of the Mantuan court. Rossi was evidently well regarded by Vincenzo, since the compulsory wearing of the yellow badge, introduced as part of the restrictions imposed on the Jewish community in response to popular agitation during the early part of Vincenzo's rule, was relaxed in his case by ducal decree in 1606; this privilege was renewed by the new duke, Francesco II, only six days after his accession in 1612. Later, however, Rossi's relations with the court seem to have become less close, and that he dedicated none of his later works either to the Gonzagas or to members of the court is consistent with the general impression of a decline in the musical life of the court in the years following Vincenzo's death.

Despite the implications of his above-quoted remark in the dedication of his first book of five-part madrigals – which is probably no more than a piece of extravagant lip-service – it should not be assumed that Rossi was a permanent or official member of the Gonzaga musical establishment, though he was salaried there for some isolated years. Leo da Modena's comment in the preface to *Hashirim asher lish'lomo* that he 'succeeded by his abilities in rising to the position of the singers in the Duke of Mantua's choir' can only refer to his comparative stature and talent since he is recorded in the Mantuan archives only as an occasional instrumentalist, does not appear in the salary rolls of the Palatine Basilica of S Barbara and in any case would presumably have been debarred from such a position because of his Jewish faith. So although he was not one of the seven court violists recorded in a Mantuan salary list of 1599, his name does appear in the *Registrati de' musici straordinarii* (in *I-MAc*) between 1587 and 1600, and Bertolotti noted a further payment for viol playing in 1622. It seems likely for a variety of reasons that his principal professional connections were with one of the Jewish theatrical troupes that played such a significant role in Mantuan theatrical life, not only in the ghetto but also in the Christian

community and at court. This assumption is reinforced by a memorandum from Carlo Rossi to the duke on 27 February 1608 reporting Salamone's selection as the composer of the first of the five *intermedi*, to texts by Chiabrera, that were to accompany the performance of Guarini's comedy *L'idropica*, planned for presentation at Mantua on 2 June 1608 as part of the festivities celebrating the marriage of Francesco Gonzaga to Marguerite of Savoy. He also contributed a balletto to the incidental music for G.B. Andreini's *La Maddalena*, given in 1617. Moreover, in 1612 Alessandro Pico, Prince of Mirandola, to whom Rossi dedicated his third book of five-part madrigals, requested that he and 'his group of musicians' be sent to Mirandola to entertain the Duke of Modena and other guests.

With the exception of the virtuoso singer known as Madama Europa who was his sister, Rossi was probably not related to any of the other Mantuan musicians with the same surname. Both Carlo and Mattheo Rossi must have been Christians (or converts) since they appear in the salary rolls of S Barbara, and the same is true of Anselmo Rossi, who contributed one piece to a motet collection (RISM 1618[4]). The dedication of Rossi's last published work is dated 3 January 1628. He may well have perished during the destruction of the ghetto and the severe plague that followed the sack of Mantua at the hands of the imperial troops in July 1630.

Like Rossi, Madama Europa served the Mantuan court, though, in all probability, for a more limited period (her name occurs, along with Salamone's, on two payrolls: one from 1589–90, as 'Europa di Rossi', the other from 1592–3, as 'Madama Europa sua sorella'). She deserves attention for being the only known Jewish female professional singer of her time (to be distinguished from various Jewish amateur singers, among them Rachel and Madonna Belinna). Europa appears to have been her given name, and not, as often claimed from Canal on, a sobriquet attached to her after having played the part of Europa in an *intermedio* by Chiabrera (*The Rape of Europa*, produced at the Mantuan court in 1608). If she did play the part, she seems to have been a sensitive musician and to have had a charming voice: the Mantuan court chronicler Federico Follino said the singer who played Europa that 'in her capacity as a woman most understanding of music, she sang to the listeners' great delight and their even greater wonder in a most delicate and sweet voice' (*Compendio delle sontuose feste . . .*, Mantua 1608).

2. Works. Rossi's music has often been misrepresented as a result of the blanket application of preconceived concepts of periodization and the consequent highlighting of what are believed to be 'proto-Baroque' elements in it. Most of the pieces in the five books of five-part madrigals, however, are cast in a light, sonorous style that breathes the freshness and spirit of the pastoral Marenzio and the early Monteverdi. Much has been made of his inclusion of a basso continuo part in the second book (1602), following hard upon his experiment with an accompanying chitarrone tablature in the first (1600). These are indeed the first published examples of continuo madrigals, but they are rather tame. Moreover, current knowledge of the way in which vocal music was accompanied by instruments, supported by the evidence of sources as early and disparate as the explicit reference to a type of continuo part in Diego Ortiz's *Tratado de glosas* (1553) and the surviving organ bass part to a 40-part motet *Ecce beatam lucem* (1568) by Alessandro Striggio (i), suggests that this may be no more than printed confirmation of a well-established performing practice. Significantly, the basso continuo part for the second book was not issued separately but was printed opposite the cantus part after the traditional arrangement of lute tablatures. Again, no figures appear in this book, and few occur in the third (1603); only the last two books (1610, 1622) are provided with genuine, figured continuo parts. The overwhelming conservatism of the music in all five books also characterizes the four-part volume, the very appearance of which as late as 1614 must be regarded as archaic: only a handful of books of four-part pieces were published after 1600, mostly by Neapolitan and Sicilian composers. Ten of the texts are by Guarini, and seven of these are from *Il pastor fido*. On grounds of poetic taste and musical style, Newman has suggested that the pieces in the book date from 1600–03, a hypothesis supported by the enthusiasm for the play at Mantua during this period and by the keen interest generally aroused by the publication of the Ciotti edition at Venice in 1602. Yet the impression of comfortable stylistic uniformity throughout the madrigal books may be misplaced, since of the fifth five-part book, which contains a number of pieces described as *madrigali concertati*, only the continuo part survives, and other exceptions are the six similarly labelled pieces in the first book, which can be performed either by five voices or as solo songs.

Traditional musical approaches certainly characterize *Hashirim asher lish'lomo* ('The Songs of Solomon'), a collection of 33 polyphonic settings of Hebrew psalms, hymns and synagogal songs whose importance has perhaps been overemphasized by Jewish liturgists. Moreover, Adler's studies strongly suggest that even within the traditions of synagogal music Rossi's collection is not the isolated example of concerted music before the 19th century liturgical reforms that it was once thought to be. The existence of *cori spezzati* fragments written out around 1630–50 (see Fuchs) and thought to have emanated from Leo da Modena's Jewish musical academy in Venice may suggest that *The Songs of Solomon* formed part of the repertory of some other such body. The title of the collection is probably a pun on Rossi's name, since none of the texts, though largely taken from the Old Testament, actually comes from *The Song of Solomon*. The style of the music reflects not only the expected influences of Mantuan colleagues, particularly Monteverdi, and, in the three-part pieces, the ballettos and canzonettas of Gastoldi, but also, in the works for larger forces, the music of the Venetian school. *L'mi ehpots*, a setting of a text in the popular Jewish verse form of the wedding ode, is an echo dialogue whose ornamented final cadence borrows the gestures of secular monody. It has been suggested that, in addition to contemporary polyphonic styles, Rossi also drew on Italian Jewish chants for some of his material. The result, novel in its fusion of different cultural traditions rather than in the component stylistic elements themselves, also marks a new departure in the history of music printing. *Hashirim asher lish'lomo* is the first attempt to print music to Hebrew texts, a task which brought its own technical challenges, not all of which are overcome in Bragadino's edition (see illustration).



אלטו
השירים
אשר לשלמה
מזמורים ושירות ותשבחות אשר
הביא בחכמת הנגון והמוסיקה
לשלשה ד׳ ה׳ ו׳ ז׳ ח׳ קולות
כמר שלמה מהאדומים יצו
מדרי קק מאנטובה
להודות לה׳ ולזמר לשמו עליון בכל
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פיטרו ולורינצו בראגאדיני ·
בבית זואני קאליאוני
Appresso gli Illust. Sig.
Pietro e Lorenzo Brag.

Title-page of Salamone Rossi's 'Hashirim asher lish'lomo' (Venice: Pietro & Lorenzo Bragadino, 1622–3)

It is in his lighter vocal pieces and in his instrumental music that Rossi appears at his most novel and prophetic. The book of three-part canzonettas comprises a variety of musical and poetic types, though most of them are genuine strophic canzonettas with internal repetition schemes set for two high voices and a tenor or baritone. The publisher Amadino produced the book in the small pocket-sized upright format favoured for this repertory. Among its contents, *Voi che seguit'il ciec'ardor* is unusual in its use of *terza rima* with sdrucciola rhythms, and *Mirate che mi fa* is almost a madrigal in three sections, with an extended last line. Rossi's most important achievement is his contribution to the transformation of the instrumental canzona, with its homogeneous texture, into the trio sonata, with its prominent equal upper parts and supporting bass. This development, which was influenced by the characteristic textures exhibited by the virtuoso singers at the Ferrarese and Mantuan courts in the late 1580s and 1590s, occurs mostly in the sinfonias of his instrumental collections rather than in the dance movements. Some of the dances, which are characterized by a polarization of upper and lower parts, are named after members of the nobility or after other composers, such as 'La Cecchina' (Francesca Caccini), or are based on popular bass melodic patterns. Although the chitarrone part is unfigured, it functions as a true continuo part, and the presence of dynamic markings is a typical feature of the emergence of instrumental music as a separate genre. The sinfonias, which may have been meant as instrumental preludes or ritornellos in the manner of the lutenists' ricercares or *tastar da corde* or the instrumental ritornellos which occur in some of Ludovico Agostini's madrigals, are so clearly related in texture and structure to the *Canzonette* of 1589 that the influence of the one style upon the other seems indisputable. While the sinfonias are essentially textless canzonettas, the *Madrigaletti* of 1628, which include two strophic arias with short instrumental ritornellos between the strophes, are finely wrought early examples of the short duet so successfully cultivated by Monteverdi and later by Carissimi and Luigi Rossi. Yet despite the intriguing transitional features here and in the instrumental music, Rossi's contemporaries, inasmuch as they admired his music at all, preferred the comparatively bland style of the concerted pieces from the first set of five-part madrigals, though Francis Tregian did copy madrigals from the third book into his manuscript score (in *GB-Lbl*). Weelkes was also evidently acquainted with Rossi's music: his settings of *I bei ligustri e rose* and *Donna, il vostro bel viso* in the *Ayeres or Phantasticke Spirites* (1608), which are clearly related to his five-voice settings of English versions of the same texts in the *Madrigals to 3, 4, 5 and 6 Voices* (1597), are so close to Rossi's settings of the same texts in his *Canzonette a tre voci* that it is difficult to believe that Weelkes had not actually seen Rossi's versions.

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IAIN FENLON

Rossi Codex (*I-Rvat* Rossi 215). *See* SOURCES, MS, §VIII, 2.

Rossignol (Fr.: 'nightingale'). *See under* ORGAN STOP (*Vogelgesang*).

Rossignol, Félix-Ludger. *See* JONCIÈRES, VICTORIN DE.

Rossi-Lemeni, Nicola (*b* Istanbul, 6 Nov 1920; *d* Bloomington, IN, 12 March 1991). Italian bass. A pupil of his mother, Xenia Macadon, and of Carnevali-Cusinati, he made his début at La Fenice in 1946 as Varlaam, a role he repeated in 1947 at La Scala, where he continued to appear until 1960. At first he was heard as Boris, Philip II and Mephistopheles (Gounod and Boito); he sang in all the major Italian theatres and also at Buenos Aires, San Francisco (American début, as Boris, 1951), Covent Garden (1952, as Boris), the Metropolitan, Chicago and other houses. An interpreter of marked intelligence and sensitivity, he began with a smooth, mellow and well-focussed voice. Later he compensated for his premature vocal decline with over-emphatic phrasing and vigorous declamation. He specialized in modern operas such as Pizzetti's *L'assassinio nella cattedrale* (as Becket, including première at La Scala in 1958), *Wozzeck*, Bloch's *Macbeth* and Britten's *Billy Budd* (Italian première, 1965, Florence). His second wife was the soprano Virginia Zeani. He recorded, among other parts, the title role in Rossini's *Mosè in Egitto*, Henry VIII (*Anna Bolena*, with Callas) and Oroveso (*Norma*).

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GV (R. Celletti, with discography)

RODOLFO CELLETTI/ALAN BLYTH

Rossing, Thomas D. (*b* Madison, SD, 27 March 1929). American physicist and acoustician. After studying at Luther College, Iowa (BA 1950), and Iowa State University (MS 1952, PhD 1954), he worked for the Sperry Rand Corporation. He was appointed professor of physics at St Olaf College, Minnesota, in 1957, then at Northern Illinois University in 1971. He has contributed greatly to the understanding of percussion instruments. Particularly noteworthy was his experimental demonstration of Chladni figures showing the vibrational modes of a kettledrum head (1982) and his work on bells (1984). His research with Johan Sundberg and colleagues in Stockholm revealed important features of the formant characteristics of the voice in solo and choral singing. He is best known as co-author of the influential *The Physics of Musical Instruments* (1991).

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MURRAY CAMPBELL, CLIVE GREATED

Rossini, Gioachino (Antonio) (*b* Pesaro, 29 Feb 1792; *d* Passy, 13 Nov 1868). Italian composer. No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life.

1. EARLY YEARS. Rossini was born in Pesaro, a small city on the Adriatic in the region known as the Marches. His immediate paternal ancestors can be traced in Lugo, while his mother's family came from Urbino. Both his parents were musicians. Giuseppe Antonio Rossini was a horn player of some ability, having preceded his son into membership in the Bologna Accademia Filarmonica in 1801. During his early career he performed in military bands and served the ceremonial function of public *trombetta*, the position he obtained in Pesaro when he took up residence there in 1790. The building into which

he moved also housed the Guidarini family, whose daughter Anna he married on 26 September 1791.

Rossini's earliest years, spent in Pesaro, were not peaceful. The Napoleonic wars, bringing with them French and papal soldiers in confusing alternation, were particularly hard on Giuseppe, whose vociferous enthusiasm for the cause of liberty displeased the papal authorities and resulted in his brief imprisonment in 1800. Memories of his father's misadventures (his lively prescence earned him the name 'Vivazza') may have dampened Gioachino's enthusiasm for Italian nationalism later in his life.

By 1800, however, the family had entered energetically into the theatrical life of the period. During the carnival season of 1798, Anna was seconda donna in a theatre at Ancona; by the next year's carnival season in Ferrara she had become a prima donna, and performed until the summer of 1808 in cities such as Bologna, Iesi, Lugo, Fano, Imola, Reggio nell'Emilia and Rovigo. Giuseppe, too, was active as a performer and even tried his hand as an impresario. The young Rossini soon began joining his parents on these tours. We find his name for the first time in Fano, during the carnival season of 1801, where he is listed as playing the viola in the orchestra.

By the time the family moved to Lugo in 1802, Rossini's father was teaching him to play the horn, while a local canon, Giuseppe Malerbi, whose musical knowledge and fine collection of scores seem to have exercised a generally beneficent influence on the child's musical taste, instructed him in singing. Under Malerbi's direction Rossini began studying composition, and he wrote a considerable number of sacred pieces. Although Malerbi freely corrected these early efforts of his pupil and often replaced Rossini's name with his own on the autograph manuscripts, there is no question about their authorship: these early efforts already show stylistic elements that can be found throughout the decade in the student works of Rossini.

During this period the Rossinis came to know a wealthy businessman in Ravenna, Agostino Triossi, and in 1804 they were summer guests at his nearby villa at Conventello. On this occasion the young composer wrote his six *sonate a quattro*. Rossini remained in contact with his 'friend and patron' for many years, also composing for him two overtures (the *Sinfonia 'al Conventello'* and the *Grand'overtura obbligata a contrabbasso*) and a Mass for Ravenna.

By 1804 the family transferred its principal residence to Bologna, a more central location for their burgeoning professional careers and also a city where Rossini could obtain more qualified instruction. As early as 1804 Gioachino had begun to appear professionally as a singer: he organized and participated in an *accademia di musica* in the Teatro Comunale of Imola on 22 April 1804. His performance as the boy, Adolfo, in Paer's *Camilla* at the Teatro del Corso in Bologna during the autumn season of 1805 is attested by a libretto printed for the occasion. Other documents show him singing in private concerts. His abilities as a singer were well enough recognized that in June 1806 he followed his father into the Accademia Filarmonica of Bologna, honoured for his accomplishments as a singer, a singular recognition for so young a man.

In Bologna, Rossini studied music privately with Padre Angelo Tesei. His progress was rapid and by April 1806 he entered the Liceo Musicale. There he followed courses in singing, the cello, piano and, most important, counterpoint under Padre Stanislao Mattei, the director of the Liceo and successor to Padre Martini. Rossini, always an eminently practical man, did not react well to the more esoteric processes of counterpoint. He later reported to his friend Edmond Michotte that Mattei considered him the 'dishonour of his school'. Nonetheless, Rossini profited enormously from prolonged exposure to more 'serious' musical styles than those prevailing in Italian theatres. He devoured the music of Haydn and Mozart, later referring to Mozart as 'the admiration of my youth, the desperation of my mature years, the consolation of my old age'. His devotion to Haydn was demonstrated by the performance of *The Seasons* he directed on 10 May 1811 at the Accademia dei Concordi, of which he had become musical director in 1809. Though he culled from Mattei's exercises in strict composition only what could be of direct use to him in a practical career, the sureness of his harmony, clarity of his part-writing (hardly marred by occasional 'forbidden' progressions) and precision of his orchestration derive ultimately from this traditional training. During his years at the Liceo Rossini wrote a few instrumental pieces, some sacred music (including a Mass commissioned in 1809 by the cathedral of Rimini) and a cantata, *Il pianto d'Armonia sulla morte d'Orfeo*, which won a prize at the Liceo and was performed there for an academic convocation on 11 August 1808.

More important, though, Rossini had already begun to work as a *maestro al cembalo* in local theatres. His first documented activity of this kind took place during the carnival season of 1804 in Ravenna, and similar theatrical activities continued unabated until 1811. On these occasions he sometimes supplied arias for insertion into the operas being performed. The first documented case was in Forlì during the autumn of 1806, when he wrote the aria 'Cara, voi siete quella' for the tenor Antonio Chies, to be inserted into *L'amor marinaro* of Weigl. For another Weigl opera, *Il podestà di Chioggia*, he composed 'Dolci aurette'. The work was sung during the carnival season of 1809 in Ferrara by a tenor who became closely associated with Rossini's early career in Venice, Raffaele Monelli. During his last documented season as a *maestro al cembalo*, at the Teatro del Corso of Bologna during the autumn of 1811, Rossini prepared a *coro e cavatina* for Maria Marcolini, 'Viva Roma e Quinto viva', to be inserted into Domenico Puccini's *Il trionfo di Quinto Fabio*.

His first opera was commissioned, probably during a visit to Bologna in 1810, by the tenor Domenico Mombelli, who together with his two daughters formed the nucleus of an operatic troupe. As Rossini later told Ferdinand Hiller, Mombelli asked him to set some numbers from a libretto entitled *Demetrio e Polibio*. Not even knowing the entire plot, he proceeded one number at a time until the entire score was finished. Though this was Rossini's first opera, it was not performed until 1812, after four other works had brought the young composer advance publicity. It is not clear how much of the opera is Rossini's and how much may have been supplied or tampered with by Mombelli; but with it Rossini was fully initiated into the realities of Italian operatic life.

2. First period, 1810–13. The first decade of the 19th century was a period of transition in Italian opera. The deposited mantles of Cimarosa and Paisiello were unfilled.

The Neapolitan *buffo* tradition was in decline, and the operas of Farinelli or Fioravanti merely repeated its gestures without its substance. Though the conventional world of Metastasian *opera seria* had dissolved, the future was murky. Composers set heavily revised Metastasian texts, or imitations of them, to music in which typical 18th-century devices were precariously balanced with more progressive features. The simple tonal procedures of older *opera seria* were inadequate for longer ensembles and elaborate scenas, yet no Italian composer could or would adopt the more sophisticated tonal schemes of Mozart. As librettos turned from classical history to semi-serious subjects, medieval epic, and ultimately Romantic drama, the orchestral forces of the 18th century proved increasingly inadequate. As characters emerged from the cardboard figures of earlier days, melodic lines required more careful delineation, while the indiscriminate improvisation of vocal ornaments became less palatable. As Italian composers such as Paisiello, Cherubini and Spontini travelled to other European capitals, particularly Paris, Italian opera felt the influence of other national schools.

These challenges to a dying tradition drew little response from even the best composers of the decade, Simone Mayr or Ferdinando Paer. Though they brought new orchestral richness to Italian opera and began to construct larger scenic complexes than were found in the post-Metastasian period, they seemed incapable of fusing a new style from the disparate elements demanding their attention. Stendhal, in his forthright manner, found these composers essentially wanting. Mayr was learned, able, 'the most correct composer', but only with Rossini did a composer of genius appear. Indeed, for Stendhal, Rossini's very earliest works are his best, with *Tancredi* an apotheosis of the freshness that illuminates them. One need not follow Stendhal in denigrating Rossini's mature operas in order to recognize the charm of his first operas. Amid the resplendent glories of *Guillaume Tell* one can still yearn with Stendhal for 'the freshness of the morning of life', the spontaneity and sheer melodic beauty of a piece such as the duet 'Questo cor ti giura amore' from *Demetrio e Polibio*.

Rossini's operatic career began in earnest in 1810, with a commission from the Teatro S Moisè of Venice to compose the music for Gaetano Rossi's one-act *farsa*, *La cambiale di matrimonio*. According to a student of Giovanni Morandi, cited by Radiciotti, a German composer scheduled to write the opera reneged on his contract. Through the good offices of Morandi and his wife, the singer Rosa Morandi, friends of the Rossinis, the inexperienced Gioachino was approached instead. It was a fortunate opportunity, as he later recalled:

> That theatre also made possible a simple début for young composers, as it was for Mayr, Generali, Pavesi, Farinelli, Coccia, etc., and for me too in 1810. . . . The expenses of the impresario were minimal since, except for a good company of singers (without chorus), they were limited to the expenses for a single set for each *farsa*, a modest staging, and a few days of rehearsals. From this it is evident that everything tended to facilitate the début of a novice composer, who could, better than in a four- or five-act opera, sufficiently expose his innate fantasy (if heaven had granted it to him) and his technical skill (if he had mastered it).

Five of Rossini's first nine operas were written for the S Moisè.

It was a full year before Rossini's next opera, *L'equivoco stravagante*, was performed in Bologna on 26 October 1811. The libretto, in which the heroine's poor lover convinces the rich imbecile preferred by her father that the girl is really a eunuch disguised as a woman, was considered in such bad taste that the Bolognese authorities closed the show after three performances. But Rossini had no time to be upset by this fiasco, since the Teatro S Moisè was already awaiting his next *farsa*. *L'inganno felice*, which had its Venetian première in January 1812, was Rossini's first truly successful work, remaining popular throughout Italy during the next decade.

Commissions from other theatres followed rapidly. Despite statements from writers north of the Alps about the decadence of Italian music in this period, operatic life was in one sense remarkably healthy. Many important centres existed, and theatres and impresarios sought to outdo one another in obtaining new works, exploring new talent, training new musicians. That there was much bad music composed and performed is undeniable, but a flourishing, lively culture could give a composer the opportunity to come to maturity, and Rossini did not lack for opportunity. His sacred opera *Ciro in Babilonia* was presented in Ferrara during Lent, followed by yet another work for S Moisè, *La scala di seta*. The pinnacle of Rossini's first period, though, was the première of his two-act *La pietra del paragone*, at the Teatro alla Scala, Milan, on 26 September 1812. Just as Verdi, 30 years later, was assisted by Giuseppina Strepponi in obtaining his entrée to La Scala, so Rossini benefited from the recommendations of two singers who had taken part in his earlier operas, Maria Marcolini and Filippo Galli, both of whom were to sing in the cast of *La pietra del paragone*. The work was an unquestionable triumph. Rossini told Hiller that it earned him exemption from military service. He hurried back to Venice, where he composed two more *farse* for the Teatro S Moisè, *L'occasione fa il ladro* and *Il signor Bruschino*. It is distressing that, 70 years after Radiciotti destroyed the myth of the latter opera's being a jest at the impresario's expense, the story continues to circulate. *Il signor Bruschino* is one of the best of Rossini's early *farse*, comic, witty and sentimental by turns. The famous sinfonia, in which the violins occasionally beat out rhythms with their bows against the metal shades of their candle holders or, in modern times, against their music stands, is delightful both for its absurdity and for the totally natural and logical way in which the effect is woven into the composition.

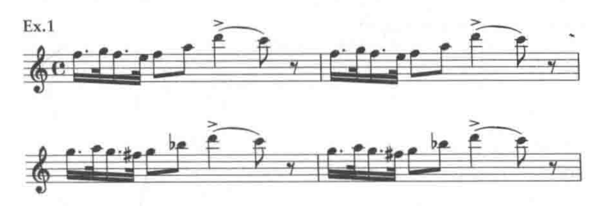
In the 16 months from *L'equivoco stravagante* to *Il signor Bruschino*, Rossini composed seven operas. With the sheer press of commitments on him, he often used individual pieces in more than one opera. Though famous examples of self-borrowing are found later in his life, no compositions ever saw such service as two from *Demetrio e Polibio*, the duet 'Questo cor ti giura amore' mentioned above (which reappeared in five later operas) and the quartet 'Donami omai Siveno' (about which Stendhal wrote, 'had Rossini written this quartet alone, Mozart and Cimarosa would have recognized him as their equal'). One can understand, if not wholly respect, the insouciance with which Rossini simplified his task of grinding out so many operas. What is remarkable is how much fine music they contain.

Rossini's *farse* and *La pietra del paragone* are superior to his early *opere serie*. Despite some beautiful moments, *Demetrio e Polibio* remains colourless, while *Ciro in*

Babilonia, if not the fiasco that Rossini later labelled it, is scarcely distinguishable from the host of pseudo-religious operas prepared yearly for Lent. In the *farse* and comic operas, however, Rossini's musical personality began to take shape. Formal and melodic characteristics of his mature operas appear only occasionally, but many elements emerge that remain throughout his career. A love of sheer sound, of sharp and effective rhythms, is one of them. Germano's self-congratulatory 'Quando suona mezzanotte' in *La scala di seta*, Pacuvio's aria 'Ombretta sdegnosa' in *La pietra del paragone*, with its babbling 'Misipìpì, pìpì, pìpì' that rapidly acquired the status of a folksong, or the younger Bruschino's funereal 'Son pentito, tito, tito', proclaim a love for words and their sounds that blossomed in the first finale of *L'italiana in Algeri*.

Orchestral melodies give the singer scope for *buffo* declamation. Built almost exclusively in this way is 'Chi è colei che s'avvicina?', the aria of the parodied journalist, Macrobio, in *La pietra del paragone*. But sometimes, especially in these earlier works, the orchestral bustle seems rather faceless. Thus much of the introduction in *La cambiale di matrimonio* revolves around an orchestral figure (ex.1), over which the pompous Mill attempts

Ex.1



unsuccessfully to calculate from a world map the distance from Canada to Europe and then engages in a spirited dialogue with his servants. The same figure recurs in *L'inganno felice*, during the aria 'Una voce m'ha colpito', in which Batone realizes that the woman he thought to have murdered is alive. Rather than being particularly jarring in these diverse situations, the orchestral motif is simply appropriate to neither: its very limitations make it extremely adaptable.

The comic characters in many of these early works are complex and well differentiated. The servant and would-be lover Germano in *La scala di seta* is both absurd and touching. Don Parmenione in *L'occasione fa il ladro* is a charlatan and opportunist, but his charm is infectious, and we cheer when he pairs off with Ernestina at the end. In a memorable aria (with a prominent piccolo part) his servant Martino informs us that Parmenione is not rich nor poor, not good nor bad, but simply one of those 'beings common in society'. In *Il signor Bruschino* Rossini creates two delightfully contrasting and exaggerated comic characters, Bruschino and Gaudenzio, each driven to distraction by the antics of young lovers and wayward children, but good-hearted and forgiving. Already in these *farse* Rossini is a master of comic style.
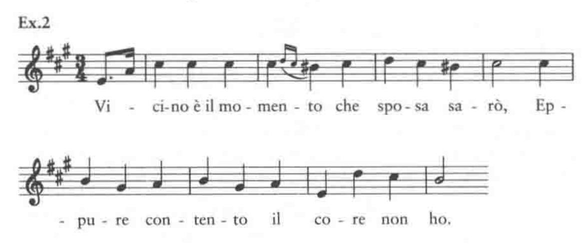
Alongside the comic elements is the sentimental vein that pervades much of Rossini's *opera buffa*. Florville's opening solo in the introduction of *Il signor Bruschino*, 'Deh! tu m'assisti, amore!', Isabella's 'Perchè del tuo seno' in *L'inganno felice*, or the cavatina of Berenice in *L'occasione fa il ladro*, 'Vicino è il momento che sposa sarò' (ex.2), are all lovely examples. Rossini's vocal lines



1. Gioachino Rossini: portrait by Thomas Lawrence, chalk, c1824 (private collection)

here are less florid than in his later operas. Although some ornamentation would have been applied by singers, particularly in repeated passages, the style imposes limitations. Isabella in *L'inganno felice* could hardly sing in the vein of the heroines of *Semiramide* or *Elisabetta, regina d'Inghilterra*. The simplicity and balance of these melodic periods, which avoid the deformations that give Rossini's later melodies such variety, help explain their freshness and appeal. When a singer does break into coloratura, as Berenice in her expansive aria 'Voi la sposa pretendete', it normally forms a quasi-independent section before the final cadences, a procedure Rossini abandoned after his earliest operas.

Ex.2



Whereas Rossini grew in stature as a dramatist during his career, he was from the outset a consummate composer of overtures. Though early specimens do not exhibit all the typical characteristics of the more mature works, their appeal is immediate and genuine. Formally they are sonata movements without development sections, usually preceded by a slow introduction with a cantabile melody for oboe, english horn or french horn. The first group is played by the strings, the second group features the wind. The crescendo is part of the second group, though in these early works it is not fully standardized. Within this

schema, clear melodies, exuberant rhythms, simple harmonic structure and a superb feeling for sound and balance, together with such splendid details as the wind writing in *La scala di seta* or the beating bows in *Il signor Bruschino*, give the overtures their unique character. The qualities that make them unique as a group, though, are also the qualities which make them generic among themselves. Almost all these overtures served for more than one opera. Some of the transferences, as from *La pietra del paragone* to *Tancredi*, seem no less incongruous than the infamous vicissitudes of the overture to *Il barbiere di Siviglia*.

In a famous letter to Tito Ricordi, written in 1868, Rossini chided Boito for attempting innovations too rapidly. 'Don't think I am declaring war on innovators', he continued; 'I am opposed only to doing in one day what can only be achieved in several years . . . look, *with compassion*, at *Demetrio e Polibio*, my first work, and then at *Guglielmo Tell*: you will see that I was no crayfish!!!' Still, Rossini's early works have their own considerable charms, and to anyone who has a touch of Stendhal in his blood they remain delightful.

3. From 'Tancredi' to 'La gazza ladra'. With no effective copyright legislation existing in an Italy of separate states, Rossini's earnings from an opera were limited to performances in which he participated, and payments to a composer did not match those to a prima donna. Obliged to support both himself and, increasingly, his parents, Rossini plunged into one opera after another. The period from *Tancredi* to *La gazza ladra*, which intersects with his Neapolitan years, was one of constant travelling and frenetic compositional activity. Entire operas were prepared in a month, and Rossini's masterpiece, *Il barbiere di Siviglia*, occupied him for about three weeks. During this period he produced his great comic operas, works ranging from pure *buffo* to sentimental comedy, his more 'classical' serious operas, and his finest opera in the *semiseria* genre.
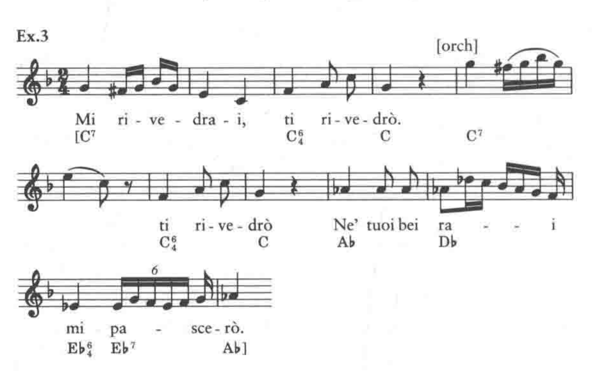
Relatively little is known of Rossini's life during these years. Anecdotes pertaining to his amorous pursuits and filial devotion abound, but only a few documents provide details. Thanks to the survival in a private collection of an archive of documents preserved by his father, the so-called 'Vivazza Archive', we possess at least some personal letters and documents, and they do suggest Rossini's deep attachment to his mother. Most reports stem from later in the century, however, and not even those originating with close friends such as Hiller, Alexis Azevedo or Edmond Michotte can be trusted: so many of the statements they attribute to Rossini are palpably false that one must suspect either that they embroidered his remarks or that he saw his early life and attitudes through the tinted glasses of his old age. One can be certain, however, that Rossini now became the leading Italian composer. His music was played and enthusiastically received almost everywhere.

Rossini's first two operas to win international acclaim were written consecutively for Venetian theatres: *Tancredi*, the idyllic *opera seria*, which was given at the Teatro La Fenice on 6 February 1813, and the zaniest of all *buffo* operas, *L'italiana in Algeri*, which was produced at the Teatro S Benedetto on 22 May 1813. For later generations the fame of *Tancredi* appeared to rest on the cavatina 'Tu che accendi', with its cabaletta 'Di tanti palpiti'. One need not invoke the old images of gondoliers singing and juries humming the tune to gauge its appeal. Thanking Tito Ricordi for a New Year's *panettone* in 1865, Rossini assured him it was worthy of 'the greatest Publisher (donor) and the author of the too famous cavatina "Di tanti palpiti" (receiver)'. Wagner's parody, the Tailors' Song in Act 3 of *Die Meistersinger*, is further evidence of its longevity. Rossini's melody seems to capture the melodic beauty and innocence characteristic of Italian opera, while escaping naivety by its enchanting cadential phrase, which instead of resting on the tonic F jumps to the major chord on the flattened third degree A♭ (ex.3). Rossini delighted in such harmonic games, even within the simplest phrase, and their piquancy gives his melodies their special charm.

But *Tancredi* is more than 'Di tanti palpiti'. It is Rossini's first great *opera seria*, and it exhibits the freshness of first maturity, of first formulated principles. There is little in *Semiramide* whose roots cannot be traced here. Formal procedures in particular, uncertain and tentative in earlier operas, assume the characteristics that were now to dominate Italian opera. It is impossible to prove that Rossini was an innovator here, since so little is known of the music of his contemporaries, but the force of his example was felt strongly by the legions of opera composers after him.

Rossini's formal procedures were compelling because they fused in a simple yet satisfactory manner the urge for lyrical expression and the needs of the drama. Although in *Tancredi* secco recitative still separates formal musical numbers, many important dramatic events occur within these numbers. There are occasional isolated lyrical moments, such as Amenaide's exquisite 'No, che il morir non è' of Act 2, but these play a decreasing role in Rossini's operas as he matured. Instead they are incorporated into larger musical units in alternation with dramatic events which motivate lyrical expression. The formal structure of standard arias, duets and first-act finales demonstrates this in various ways.

The problem of the aria is to permit lyrical expression to predominate without freezing the action. Often, especially in his cavatinas (entrance arias), Rossini composed two successive, separate lyrical sections, an opening cantabile and concluding cabaletta, thus giving the impression of dramatic change even when actual change is slight or non-existent. More normal is the approach taken in Amenaide's 'Giusto Dio che umile adoro' of Act 2 of *Tancredi*. Amenaide is alone on the stage. After a short scena her aria begins with a lyrical solo, a prayer for the victory of her champion. In a section of contrasting tempo and tonality, the chorus enters and describes his victory. Emphatically not lyrical, the music



depends instead on orchestral figures, declamatory non-periodic solos and choral interjections. The cabaletta now concludes the aria in its original key. Amenaide contemplates her joy in a lyrical period, first expressively, then in exuberant coloratura. 'The chorus and other characters immediately applaud', in the words of Pietro Lichtenthal, a contemporary detractor, 'and She [Queen Cabaletta], all kindness, returns to content her faithful audience by repeating with the same instrumental plucking the celestial melody.' Rossini's multi-sectional aria with cabaletta may not be the ideal solution to the problem of the aria, but it permits lyrical sections to co-exist with dramatic action and gives the singer, during the repetition of the cabaletta theme, the flattering option of ornamenting the melody. That the cabaletta was both useful and aesthetically satisfying was perceived by Verdi as late as *Aida*, when he wrote to Opprandino Arrivabene in reaction to criticism about his use there of a quasi-cabaletta: 'it has become fashionable to rail against and to refuse to hear cabalettas. This is an error equal to that of the time when only cabalettas were wanted. They scream so against convention, and then abandon one to embrace another! Like flocks of sheep!!'.

The duet poses a different problem. 18th-century *opera seria* tended to minimize ensembles. Under the influence of *opera buffa*, ensembles gradually infiltrated the grand Metastasian design, until by 1800 ensembles within the act and lengthy finales were the norm. As Rossini matured, the number of his solo arias (with or without assisting chorus) decreased until, in an opera such as *Maometto II*, they play a small role. There are of course purely lyrical duets, like the already cited 'Questo cor ti giura amore' from *Demetrio e Polibio*. But Rossini's problem was to perfect a duet form that offered the characters opportunity for lyrical expression while centring on their dramatic confrontation. The duet 'Lasciami, non t'ascolto!' for Tancredi and Amenaide exemplifies his solution. Essentially in four parts, the duet begins with a confrontation that dramatically motivates the whole composition, Tancredi's belief in Amenaide's guilt and her protestations of innocence. The initial clash is presented in parallel poetic stanzas, normally set to the same or similar music. Here the settings differ only in details of ornamentation and in tonality: Tancredi's is in the tonic, Amenaide's modulates to and remains in the dominant. Once positions have been stated, the characters often continue in dialogue, though in this example an orchestral modulation (typically to the mediant major) leads directly to the second section. The latter is a lyrical contemplation of the dramatic situation. Though the characters basically have quite different views, they express them in 'pseudo-canon' to the same or parallel texts, one character singing a lyrical phrase alone, the other repeating it while the first supplies brief counterpoints. Overlapping lyrical phrases and cadences, often in 3rds and 6ths, bring the section to a close. The third section can recall the first, but is freer in design. Action is taken, new positions defined, a motivating force established, while the music follows the events, preparing the final section, a cabaletta *a due*. Using the form outlined above, the characters reflect on their new positions, shout out new challenges and so on. (In the *Tancredi* duet older printed editions do not show the repetition of the cabaletta theme, but it is found in the autograph.)

The first-act finale is quite similar to the duet, with the standard addition of a short opening ensemble or chorus. Since more action is to be incorporated into the music, the kinetic sections are longer and more flexible. Action is advanced through passages of arioso and simple declamation over orchestral periods, often identical in both kinetic sections. The latter are followed, respectively, by a slow ensemble, called a 'Largo', and a concluding cabaletta, referred to in the finale as a 'stretta' but indistinguishable in shape and function from the normal cabaletta. The *Tancredi* finale is a pure example, but with the addition of extra internal movements the model holds for most contemporary *opera seria*. Indeed, except for a less rigid stretta, the act 'Il contratto nuziale' from Donizetti's *Lucia di Lammermoor* concludes with a textbook example of the Rossini finale, the famous sextet forming the Largo. The same holds for the first-act finale of Verdi's *Nabucco*. Once again, Rossini's underlying plan balances various forces, musical, dramatic and vocal.

The difficulty with these formal conventions is that form too easily degenerates into formula. But the procedures do permit diverse handling and effective modifications. *Tancredi* manifests them in their pristine state. The lines are clear, the melodies crystalline, the rhythms vital without being exaggerated, the harmonies simple but with enough chromatic inflections to keep the attention. Orchestral writing is kept in perfect control, with the wind offering numerous colouristic solos. Heroic and idyllic moods dominate, and Rossini captured well the pseudo-Arcadian spirit. Although the world of *Semiramide* is implicit here, its realization seems far off.

Not all the music of *Tancredi* partakes in these formal conventions. For a revival of the opera in Ferrara shortly after the première, Rossini replaced the opera's original happy ending with a tragic finale. In this he was sustained by Luigi Lechi, a literary figure and long-term companion of the prima donna, Adelaide Malanotte. Lechi provided the text of the new finale after Voltaire's original drama. Rossini's music seems to aspire to the Gluckian ideal, but the Ferrarese would have none of it. The composer, ever practical, abandoned his tragic finale, whose manuscript was consigned to Lechi. Only in our time has the music been recovered, and most modern performances adopt this striking, unconventional conclusion to *Tancredi*.

L'italiana in Algeri, to a libretto by Angelo Anelli first set by Luigi Mosca (1808), fully shared the success of *Tancredi*. It is an *opera buffa* that moves easily among the sentimental (Lindoro's 'Languir per una bella'), the grossly farcical (the 'Pappataci' trio), the patriotic (Isabella's 'Pensa alla patria'), and the sheer lunatic (the 'cra cra, bum bum, din din, tac tac' of the first finale). Too often, critics stress the extent to which Rossini's *opera seria* is enriched through elements of the *opera buffa* without looking at the reverse: how *opera buffa* adopted elements from the *seria*. The aria 'Pensa alla patria' would have no place in a classical *opera buffa*, and this tendency develops further in *La Cenerentola*. Similarities between the genres are as important as their divergences. Of course there are no *buffo* arias *per se* in Rossini's serious operas, and devices such as mechanical repetition, rapid declamation to the limits of the possible, the use of large intervals in a grotesque manner ('Pappataci Mustafà') or exaggerated contrasts of tempo are part of *buffo* technique. Similarly, elaborate, orchestrally introduced scenas, often preceding major arias in Rossini's serious

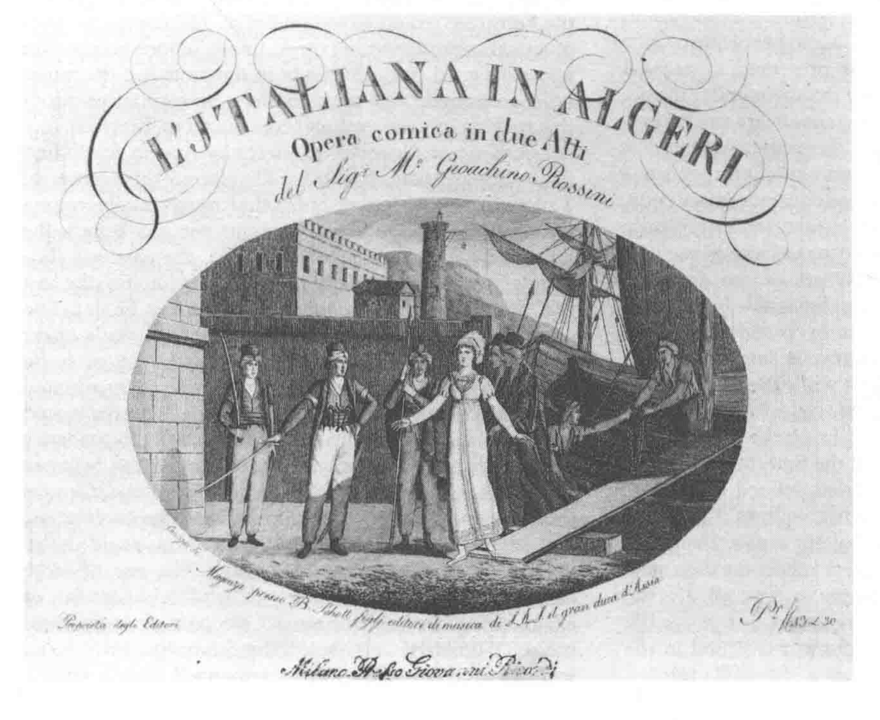
operas, rarely appear in the *buffo* world. The heroic *coro e cavatina* is reserved for the *opera seria*, though Rossini satirized the procedure in Dandini's mock-heroic entrance in *La Cenerentola*, 'Come un'ape ne' giorni d'aprile', or even in Isabella's 'Cruda sorte! amor tiranno!' from *L'italiana*.

But so many elements are similar. All the formal designs of the *opera seria* recur in the *opera buffa*, though treated with the greater internal freedom characteristic of the *buffo* heritage. The rhythmic verve of *opera buffa*, which depends on rapid orchestral melodies as a background for quasi-declamatory vocal lines, easily passes to the serious style and helps expand enormously the amount of action incorporated into musical numbers. Though the stretta of an *opera seria* finale would never adopt the 'bum bum' fracas of *L'italiana*, there is really scant difference in character between the close of the first-act finale in the serious *Aureliano in Palmira* and the comic *Il turco in Italia*. Nor does the orchestration differ greatly between the genres. The ease with which a single overture could introduce a serious or a comic opera is well known. This confounding of types, particularly the rhythmic vitality injected from the *opera buffa* into the *seria* and the introduction of more noble sentiments into stock *buffo* figures, is central to an understanding of Rossini's music and its effect on his contemporaries. Though the traditional *buffa* prevails gloriously in *L'italiana*, *La Cenerentola* is only four years away.

After *Tancredi* and *L'italiana*, Rossini's fame was assured. From the end of 1813 until the summer of 1814 he was largely in Milan, mounting and revising for the Teatro Re his two Venetian successes, and composing for La Scala two new operas, *Aureliano in Palmira* (26 December 1813) and *Il turco in Italia* (14 August 1814). The role of Arsace in the former was sung by the last great castrato, Giambattista Velluti. Although the castrato hero had been superseded by the contralto (Rossini's Tancredi, Malcolm in *La donna del lago*, Calbo in *Maometto II* and Arsace in *Semiramide* are all breeches roles) and by the tenor (Othello, Rinaldo in *Armida*, Osiride in *Mosè in Egitto* and Ilo in *Zelmira*), Velluti remained a powerful figure. Rossini again wrote a part for him in his 1822 cantata *Il vero omaggio*, prepared for the Congress of Verona, but Velluti's greatest triumph was as Armando in Meyerbeer's last Italian opera, *Il crociato in Egitto* of 1824, one of the last significant castrato roles.

Velluti's importance for Rossini centres on an anecdote too widely accepted, according to which Velluti so ornamented Rossini's music that it was unrecognizable. Enraged, the composer vowed thenceforth to write out all ornamentation in full. It is an amusing story; but Rodolfo Celletti has conclusively demonstrated its fatuousness. While Rossini's melodies do tend more and more toward the decorative and florid, it is a gradual process. Rather than a matter of disciplining singers, Rossini's florid style is a mode of musical thought whose development can be traced from *Demetrio e Polibio* to *Semiramide*. At least one piece from *Aureliano* was published with Velluti's ornaments, the duet 'Mille sospiri e lagrime'. It is not certain that these are the variants he sang in Milan, but they are no more objectionable than ornamented versions of Rossini arias by other singers published in Paris in the 1820s. There is no hard evidence that Velluti had any effect on Rossini's vocal style, and there is no quantum jump between *Aureliano* and *Elisabetta, regina d'Inghilterra*, Rossini's first Neapolitan opera and, according to legend, the first opera in which he left no space for singers' ornamentation.

Aureliano was only moderately successful with the Milanese; *Il turco in Italia*, to a libretto by Felice Romani, fell flat. The fault did not lie with the opera, which is as masterful as *L'italiana* and, particularly in its Pirandellian Poet, even more sophisticated. The Poet, however, was not Romani's invention: like much of the libretto this enigmatic figure derives from an earlier libretto of the same name by Caterino Mazzolà, first performed at the court of Dresden in 1788 with music by Franz Joseph



2. Title-page of the first edition of the vocal score of Rossini's 'L'italiana in Algeri' (Mainz: Schott, c1819): engraving of Act 1 scene ii by Cöntgen; this copy bears the stamp of the selling agent Ricordi

Seydelmann. Ignorant of the pre-history of the libretto, the Milanese believed *Il turco* to be an inversion of *L'italiana* and claimed also to hear extensive self-borrowing in the music. But *Il turco* is actually one of Rossini's most carefully constructed comic operas. Except for a few short motifs (for example, the opening motif of the duet 'Io danari vi darò' from *Il signor Bruschino* is the basis for the first section of the magnificent Geronio-Fiorilla duet 'Per piacere alla signora'), the opera is newly composed.

In the ensembles Rossini shines, and the quintet 'Oh guardate che accidente!' is one of the best he ever wrote.It is also one of the most disturbing, as Don Geronio is thrust deeper and deeper into a confusion of identity as the music and masqueraded characters swirl around him. The trio 'Un marito scimunito!' presents the Poet projecting a plot around the misfortunes of his friends, until in fury they turn on him singing:

Atto primo, scena prima,
Il poeta, per l'intrico,
Dal marito e dall'amico
Bastonate prenderà.
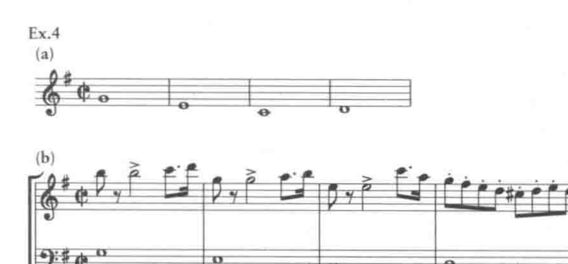
Rossini's setting is unique among his ensembles. The entire piece grows from a figure in semibreves, played alone and then accompanying the orchestral motif round which the *buffo* declamation revolves (ex.4).

By the end of the year Rossini was again in Venice, writing *Sigismondo* for the carnival season at La Fenice. Although its failure was deserved, some of the numbers that critics praise in *Elisabetta, regina d'Inghilterra* were originally written for *Sigismondo*. Azevedo quoted Rossini concerning the publication of his complete works by Ricordi in the 1850s:

> I remain furious . . . about the publication, which will bring all my operas together before the eyes of the public. The same pieces will be found several times, for I thought I had the right to remove from my fiascos those pieces which seemed best, to rescue them from shipwreck by placing them in new works. A fiasco seemed to be good and dead, and now look they've resuscitated them all!

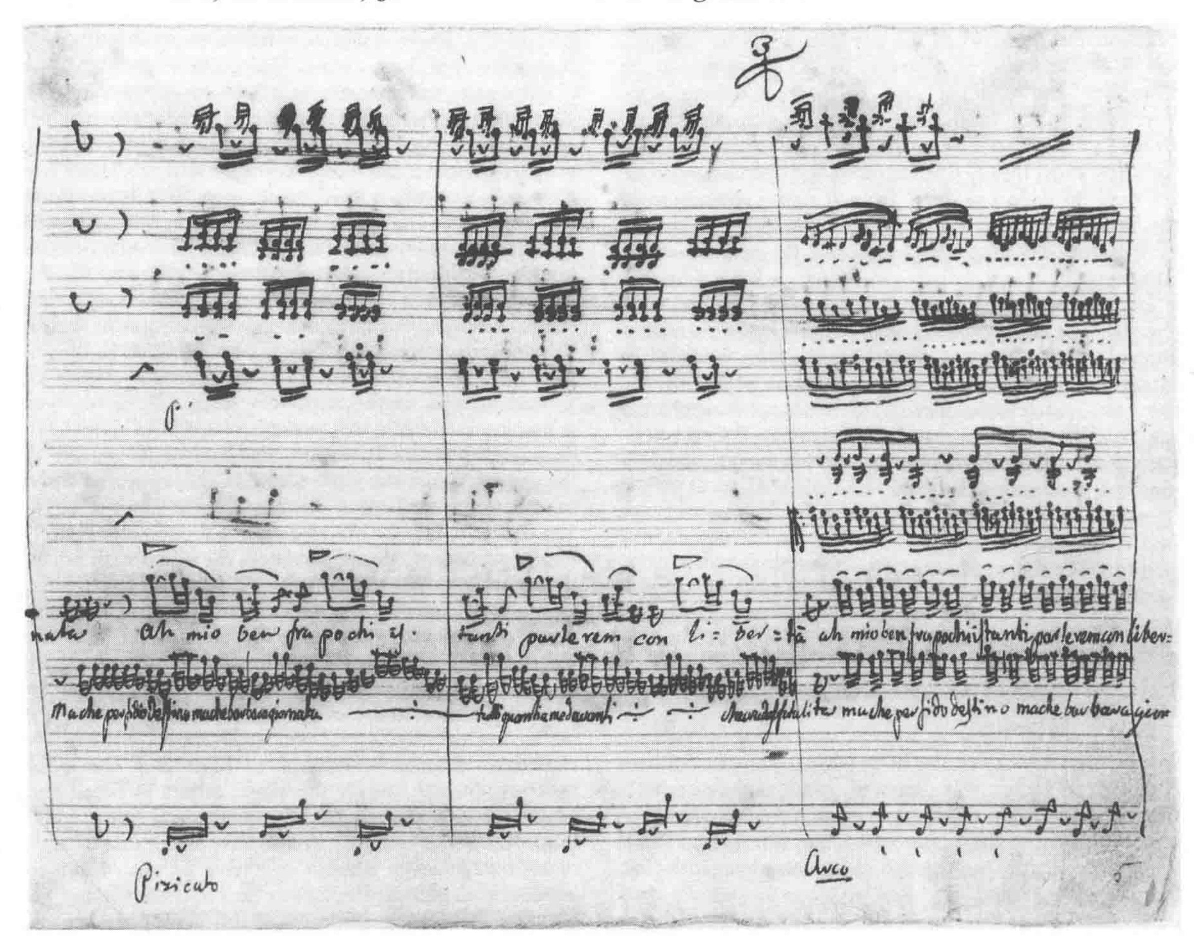
The extent and character of Rossini's self-borrowing remains to be investigated, although serious analytic work has finally been done on the three operas that most prominently depend on the recycling of earlier music: *Elisabetta, regina d'Inghilterra*, *La gazzetta* and *Eduardo e Cristina*.

Elisabetta, Rossini's next opera (4 October 1815), opens his Neapolitan period and almost exclusive involvement with *opera seria*. During the first years (1815–17) of his association with Naples, however, Rossini produced several major works for other cities, including two comic operas, *Il barbiere di Siviglia* and *La Cenerentola*, and two in the *semiseria* genre, *Torvaldo e Dorliska* and *La gazza ladra*. These works, so different as a group from his Neapolitan operas, may be examined first.



Soon after the première of *Elisabetta* Rossini went to Rome, where he wrote two operas during the carnival season. The first, *Torvaldo e Dorliska*, opened the season at the Teatro Valle (26 December 1815). There are attractive elements in this rescue opera, but its reception was mediocre. The day after the première, Rossini signed a contract with the rival Teatro Argentina to compose an opera, to a libretto chosen by the management, for the close of carnival. (There is ample evidence, however, that several weeks earlier he had been negotiating with and on behalf of the Argentina.) After a subject offered by Jacopo Ferretti had been rejected, Cesare Sterbini, author of *Torvaldo*, was summoned. The resulting opera was *Almaviva, ossia L'inutile precauzione*, a title adopted to distinguish it from Paisiello's well-known *Il barbiere di Siviglia*, although the more common title appeared when the work was revived in Bologna during summer 1816. The relative failure of *Almaviva* on opening night is hardly surprising, if one considers the speed with which it was mounted. But stories, even by the original Rosina, Geltrude Righetti-Giorgi, which claim that Rossini extensively altered the opera are constructed on air. The standard overture was undoubtedly performed at the première; since Rossini often prepared overtures last, he probably turned to the overture of *Aureliano in Palmira* for lack of time or lack of will to compose another. (He turned to *Aureliano* and not to *Elisabetta*: the latter overture, though largely the same, differs in detail and has a heavier orchestration.) Manuel Garcia, the original Lindoro, cannot be shown ever to have inserted a serenade of his own, though Rossini may have permitted him to improvise an accompaniment to 'Se il mio nome saper voi bramate'. The autograph contains the melody in Rossini's hand and guitar chords in another, except for an important modulation that Rossini obviously feared might be misinterpreted by his singer-guitarist. The libretto printed for the première gives essentially the same text as modern editions; the opera played on 20 February 1816 was the opera known today.

Il barbiere di Siviglia is perhaps the greatest of all comic operas. Beethoven thought well of it; Verdi wrote to Camille Bellaigue in 1898: 'I cannot help thinking that *Il barbiere di Siviglia*, for the abundance of true musical ideas, for its comic verve and the accuracy of its declamation, is the most beautiful *opera buffa* there is'. Rossini was faced with one of the best librettos he ever set, one in which the characters are keenly sketched and the dramatic situations are planned for a maximum of effective interaction among those characters. Add to this that the libretto was based on an excellent play by Beaumarchais, featuring the incomparable Figaro, and it is no surprise that Rossini took fire. The opera soon gained an enormous success that has never diminished. From Lindoro's miniature canzona 'Se il mio nome saper' to Rosina's delicious cavatina 'Una voce poco fa', which so perfectly captures the wily heroine, to the uproarious first-act finale, the compositions achieve in turn melodic elegance, rhythmic exhilaration, superb ensemble writing and original and delightful orchestration, particularly when heard in Alberto Zedda's critical edition (Milan, 1969), stripped of the extraneous accretions of 'tradition'. The formal models of earlier operas are adapted to specific dramatic situations with such cleverness and irony that



3. Page from the autograph MS of Rossini's 'Il barbiere di Siviglia', 1816, showing part of Almaviva's 'Pace e gioia' from Act 2 (I-Bc UU 2/1–2)

they seem eternally fresh. Basilio's 'La calunnia' is an apotheosis of the Rossini crescendo. The orchestral phrase that is to serve for the crescendo first appears in the strings alone, *sul ponticello* and *pianissimo*, as an orchestral background for Basilio's narration. Then a gradual increase in orchestral forces, with a movement upward in register, a change to the regular position in the strings, and the introduction of staccato articulation, all produce the enormous crescendo as rumour spreads from mouth to mouth. Bartolo's 'A un dottor della mia sorte', on the other hand, is one of the most rapid patter songs ever written. There is the delightful incongruity of form and content in the trio 'Ah! qual colpo inaspettato!', where the Count and Rosina go through 'obligatory' formal conventions, including a strict cabaletta repeat of 'Zitti zitti, piano piano', while their escape ladder disappears and Figaro hopelessly mimics and prods them along, only to be forced to wait out the exigencies of form. Every piece is filled with such riches. *Il barbiere di Siviglia* is an opera that can be appreciated on many levels, and what it may lack in the humanity of Mozart's *Le nozze di Figaro* it retrieves in glorious musical spirit and wit.
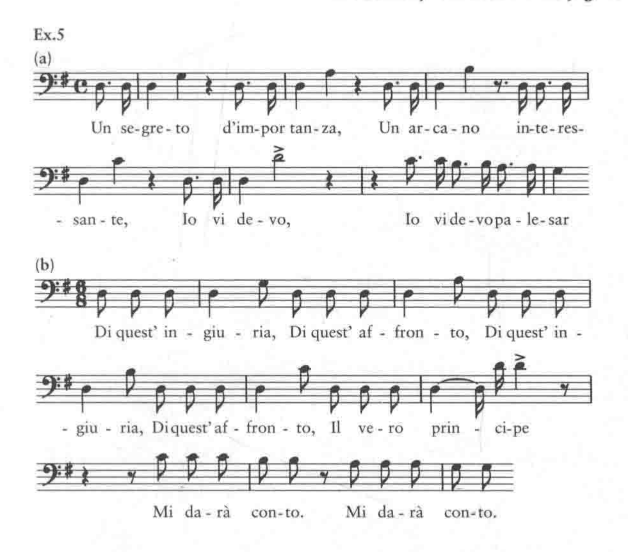
After two more Neapolitan operas, *La gazzetta* and *Otello*, Rossini returned to Rome, where on 25 January 1817 he produced *La Cenerentola*, with the contralto Righetti-Giorgi again in the title role. *La Cenerentola* markedly turns away from the delirious style of *L'italiana* and *Il turco*. There are, of course, the normal *buffo* roles. Don Magnifico aspires to be the archetypal Italian comic, but an undertone of malevolence darkens him considerably. Dandini, the servant dressed as the prince and trying to sound like him, is more subtle and more amusing. The duet 'Un segreto d'importanza', in which Dandini reveals his true identity to Magnifico, is brilliantly witty, and Rossini's setting is superb. Once the secret is out, the tentative opening phrase (ex.5*a*) is transformed into the spirited tune of the final Allegro (ex.5*b*). In the fashion of *L'italiana* the confused Magnifico babbles:

> Tengo nel cerebro
> un contrabbasso
> Che basso basso frullando va,

with the requisite leaps and quick patter.

What sets *La Cenerentola* apart, though, is the nature of the Cenerentola-Don Ramiro story, the sentimental tale, the transformation of the scullery maid who sings 'Una volta c'era un re' in the introduction of Act 1 into the royal maiden who, with full coloratura regalia, ends the opera with 'Nacqui all'affanno e al pianto'. The shy mouse of the duet 'Un soave non so che', with her charmingly incoherent 'Quel ch'è padre non è padre', grows into the mature woman who, in the sextet 'Siete voi? voi Prence siete?', can, to the beautiful melody 'Ah signor, s'è ver che in petto', forgive those who have wronged her. Far removed from the tone of an Isabella or Rosina, Cenerentola is a character who anticipates the

Ex.5



heroines of sentimental dramas, such as Bellini's *La sonnambula*.

La gazza ladra, produced in Milan on 31 May 1817, takes the process further. The rustic setting, as later in *La sonnambula*, heralds a tragi-comedy, the *opera semiseria* genre so popular in this period. Not until Verdi's *Luisa Miller* was a rustic scene permitted to serve as background to real tragedy. Some critics have deplored a lack of profundity in Rossini's characterization of the evil forces in the opera, particularly the Podestà, but this objection loses sight of the genre. The Podestà must function as a semi-*buffo* figure to sustain disbelief in the reality of the forces that appear to be bent on Ninetta's inevitable destruction. Indeed Rossini develops the characters quite carefully, avoiding both the exaggerations of *buffo* style and the postures of *opera seria*. Ninetta's simplicity, even when overwhelmed by events, differentiates her entirely from his earlier, more sophisticated heroines. In both the sweetness of the opening of her duet with Pippo, 'Ebben, per mia memoria', and the almost monotone declamation at 'A mio nome deh consegna questo anello', set over a theme used earlier in the sinfonia, Ninetta is the image of persecuted innocence. Her prayer at the start of the second-act finale, framed by a funeral march, is extremely touching, the more so for Rossini's restraint in the use of ornament. Fernando, her father, is one of the composer's finest bass roles, and his agony is vividly expressed musically. The pedlar, Isacco, is sketched with just a few touches but they are witty and telling, especially in his street song, 'Stringhe e ferri'. Though Giannetto makes a bland lover, his parents are well characterized. To begin the opera, Rossini wrote one of his finest overtures, filled with novel and striking ideas from the opening antiphonal snare drum rolls and military march, to the first group in the minor (later employed in Ninetta's prison scene) and the superb crescendo.

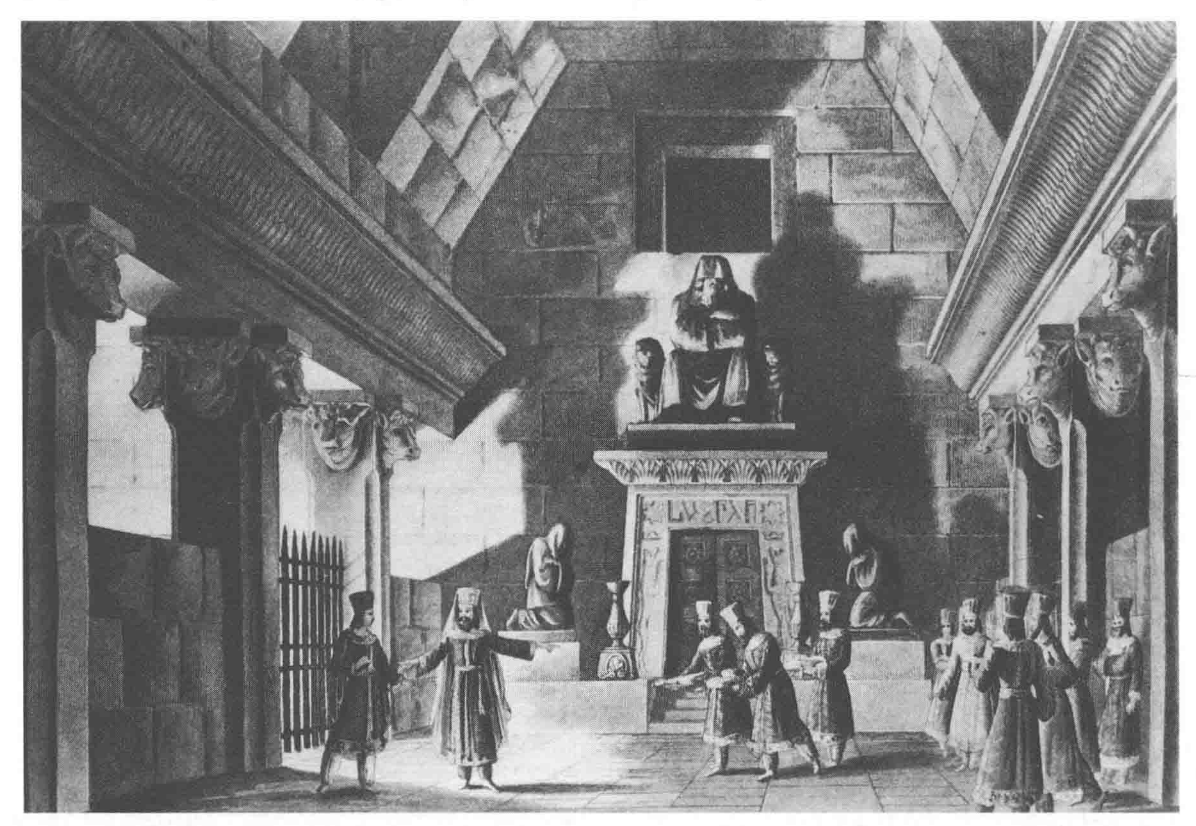
Rossini began his maturity close to 18th-century models but gradually established his own approaches to musical form, melodic writing and dramatic characterization. Since this period of his first maturity includes his better-known music, one tends to characterize his total operatic output by it and to see him as essentially Classical rather than Romantic. But if the Romantic tradition in Italian opera is defined through the works of Bellini and Donizetti, this tradition is unthinkable without the developments that Rossini's style underwent both in his first maturity and in the years immediately following, years in which the composer's base of operations was established in Naples.

4. NAPLES AND THE 'OPERA SERIA', 1815–23. By 1815 Rossini's operas were played almost everywhere, but in Naples they were ignored. That the Neapolitans, with their long, flourishing native traditions, were loath to welcome a brash northerner into the temple of Cimarosa and the still-living Paisiello is understandable. Indeed, the advent of Rossini marked the end of Neapolitan dominance in Italian opera. But the powerful and shrewd impresario of the Neapolitan theatres, Domenico Barbaia, seeking to revitalize operatic life in Naples, invited Rossini both to compose for his theatres and, soon, to serve as their musical and artistic director. From 1815 until 1822 Rossini was to reign over this domain, and the initial resistance he encountered from the fiercely nationalistic Neapolitans gradually dissolved as he became their adopted favourite son.

Although Rossini was granted the right to travel and compose for other theatres, after *La gazza ladra* few of the fruits of these travels could bear comparison with the Neapolitan operas. Indeed Rossini's Neapolitan period was important precisely because he wrote for a specific theatre, the Teatro S Carlo, with a fine orchestra and superb singers. He could write more deliberately and be assured of adequate rehearsals. He could come to know the strengths of his company and they could develop together. The growth of Rossini's style from *Elisabetta, regina d'Inghilterra* to *Zelmira* and, ultimately, *Semiramide*, is a direct consequence of this continuity. Not only did Rossini compose some of his finest operas for Naples, but these operas profoundly affected operatic composition in Italy and made possible the developments that were to lead to Verdi.

It is often asserted that Rossini's first Neapolitan opera, *Elisabetta*, opened a new stylistic era, but the chronologically significant point is not equally important musically. *Elisabetta* belongs to the world of *Aureliano in Palmira* and *Sigismondo*, not to the world of *Mosè in Egitto* or *La donna del lago*. To call it the first opera in which Rossini wrote out the coloratura is a great exaggeration (see above). Although it is the first of his operas in which all recitative is accompanied by strings, Mayr had done this two years earlier in *Medea in Corinto*, written for the same Neapolitans who, largely under French influence, were demanding the rejection of secco recitative in *opera seria*. Much of the music of *Elisabetta* is salvaged from earlier operas, and the new pieces offer little novelty. As Rossini's first opera for Isabella Colbran, whose highly ornamental style of singing was to affect Rossini's musical thought, *Elisabetta* is important, but it marks no significant reform or progress in the character of the *opera seria*.

The same cannot be said of *Otello*, composed a year later. After the première of *Elisabetta*, Rossini returned to Rome for *Torvaldo e Dorliska* and *Il barbiere di Siviglia*. During his absence fire destroyed the old Teatro S Carlo. While Barbaia rapidly rebuilt it, Rossini composed two operas for other Neapolitan theatres, *La gazzetta* and *Otello*. The former was given at the Teatro dei Fiorentini on 26 September 1816. This theatre was the home of traditional Neapolitan *opera buffa*, and Rossini used Neapolitan dialect for the main *buffo* role, Don Pomponio, sung by Carlo Casaccia, who made a



4. Stage design (Act 2 scene ii) by Alessandro Sanquirico for the first Milan performance of Rossini's 'Semiramide', 1824 (Museo Teatrale alla Scala, Milan)

speciality of such parts. Indeed, when *La Cenerentola* was revived for the Teatro del Fondo in spring 1818, Casaccia played Don Magnifico in dialect, perhaps with Rossini's approval. *La gazzetta* was even more derivative than *Elisabetta*. It is as if Rossini were gauging his new audience by drawing together successful numbers from lesser-known operas before attempting an original work. Several numbers are lifted whole from *Il turco in Italia*, including the entire masked ball scene in Act 2, with the chorus 'Amor la danza mova' and the quintet, 'Oh! vedete che accidente'; a trio is taken without change from *La pietra del paragone*; and several pieces are largely derived from *Torvaldo e Dorliska*. These operas were unknown in Naples, Rossini had no desire to revive them there (unlike *L'italiana in Algeri*, which he offered in 1815 contemporaneously with the production of *Elisabetta*), and thus they could be freely pillaged. After *La gazzetta* he rarely resorted to borrowing for his Neapolitan operas.

With *Otello*, given at the Teatro del Fondo on 4 December 1816, Rossini emerges as a composer of quite a different stature. The work has had a complicated reception in the English-speaking world: Byron notoriously wrote in 1818 'They have been crucifying Othello into an opera'. But this intolerance with respect to Berio's libretto fails to recognize that the direct source of the opera was not the Shakespeare play but rather its French adaptation by J.F. Ducis, the version commonly known throughout Europe at the time. Even the first two acts provide the composer with some wonderful musical opportunities: memorable are the Duettino for Desdemona and Emilia ('Vorrei che il tuo pensiero'), with its elaborate orchestral introduction; the extended first-act finale, with its notable ensembles ('Ti parli l'amore' and 'Incerta l'anima'); and the duet in which Iago encourages Othello's jealousy ('Non m'inganno; al mio rivale').

While Berio's libretto reduces the complexities of the drama into a standard story of rivalry, with two tenors striving for the hand of a prima donna, it rises to an altogether different level in its masterful third act. Rossini treats the act as a single musical entity, and although one can identify the Gondolier's canzona, the Willow Song and prayer, the duet, and the final catastrophe, none is truly independent. Desdemona's Willow Song is ostensibly strophic, but Rossini's handling of vocal ornamentation gives it a more sophisticated structure. The first strophe is simple, a beautiful harp-accompanied melody. The second is more ornamented, and the third is quite florid. But the storm brews without and within, and when, after a short section of arioso, the frightened Desdemona begins the final strophe, it is utterly barren of ornament. Finally, unable to finish, she trails off into arioso. Although the first section of the Othello-Desdemona 'duet' is traditional, its ending, which builds in intensity until Othello kills Desdemona, is not. There is no dramatic room for a cabaletta, and Rossini offers none, though the text had been fashioned to suggest the typical cabaletta structure. Throughout this act, the drama is the controlling element, and the music, while never abdicating its own rights, reinforces it. In Act 3 of *Otello* Rossini came of age as a musical dramatist.

After trips to Rome and Milan for *La Cenerentola* and *La gazza ladra*, Rossini returned to Naples, where from

1817 until 1822 his most significant operas were written. These include *Armida* (9 November 1817), *Mosè in Egitto* (5 March 1818), *Ricciardo e Zoraide* (3 December 1818), *Ermione* (27 March 1819), *La donna del lago* (24 October 1819), *Maometto II* (3 December 1820) and *Zelmira* (16 February 1822). Though written for Venice, *Semiramide* (3 February 1823) is a fitting climax to this period and brings to a close Rossini's Italian career. Few of the works written for other cities approach the Neapolitan ones. *Adelaide di Borgogna* (Rome, 27 December 1817), *Adina* (a one-act *farsa* written in 1818, though not performed until 12 June 1826 in Lisbon) and *Eduardo e Cristina* (Venice, 24 April 1819, but a pasticcio) are inferior in quality. *Bianca e Falliero* (Milan, 26 December 1819), while dramaturgically undistinguished, contains some of Rossini's most beautiful music, with a piquant harmonic palette and a surprisingly elaborate approach to phrase structure. *Matilde di Shabran* (Rome, 24 February 1821) is an unusually serious and extended *opera semiseria*, the only one of these operas that Rossini produced in Naples (at the end of 1821, extensively revised, with one of the comic roles recast in Neapolitan dialect).

Criticism of Rossini's Neapolitan operas, beginning with Stendhal, has concentrated too heavily on the singers Isabella Colbran, Andrea Nozzari, Giovanni David and Rosmunda Pesaroni, whose vocal talents left an indelible and not wholly positive mark on Rossini's style. They all specialized in florid singing that could be dazzling in its splendour but monotonous in its ubiquity. In his Neapolitan works Rossini rarely failed to exploit the characteristic strengths of these voices. Attention given to this aspect of Rossini's art was intensified by his personal relations with Isabella Colbran. When Rossini arrived in Naples, she appears to have been Barbaia's mistress. Her unusual vocal abilities, as a dramatic soprano capable of elaborate *fioritura*, and her Spanish beauty combined to entrance the composer. Some time between 1815 and 1822 he replaced Barbaia as Colbran's favourite, and in 1822, in Bologna, married her. The marriage was never very fortunate, but a false image of Rossini led by the whims of his prima donna has persisted. Though she clearly exerted some influence on his musical style, the exaggeration of its importance is based on a misreading of the Neapolitan operas. That all these works have seen major revivals in the theatre over the past 20 years has cast them in a very different light.

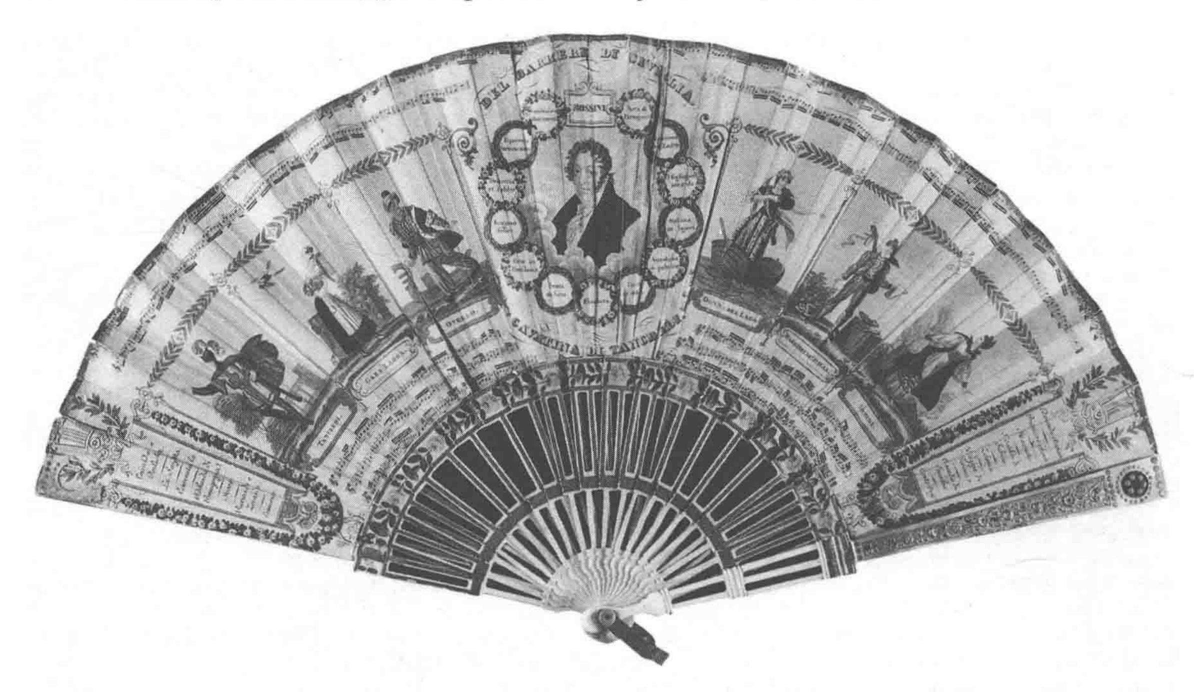
Solo singing is of course important in these works. Malcolm's cavatina 'Elena! oh tu che chiamo' from *La donna del lago*, Orestes' cavatina 'Che sorda al mesto pianto' from *Ermione*, and Arsace's cavatina 'Ah! quel giorno ognor rammento' from *Semiramide*, each a standard entrance aria with an introductory scena, a slow and florid *primo tempo* and a rousing cabaletta, are all beautiful pieces, but they define their characters so generically that they were used almost interchangeably during the 19th century. Rossini himself put 'Che sorda al mesto pianto' into *La donna del lago* (1819, Naples) and its *primo tempo* (together with a cabaletta from *Otello*) into *Matilde di Shabran* (1829, Paris). Since he had 'neglected' to compose a cavatina for Desdemona in *Otello*, the great singer Giuditta Pasta supplied her own, adopting 'Elena! oh tu che chiamo' for the purpose. This same interchangeability affects the final rondos Rossini composed for a few operas. Elena's 'Tanti affetti in tal momento', which brings down the curtain in *La donna del lago*, found a home in many Rossini operas, at least twice through the composer's own actions (in *Bianca e Falliero* and in the 1823 Venetian revision of *Maometto II*). These arias, all virtuoso pieces, offer enormous technical difficulties, but also contain simpler vocal periods and delicate orchestral shading to raise them above the level of pure technique. What they may lack in delineation of character they recover in the glorious sound that wells inexhaustibly from Rossini.

Focussing undue attention on the soloists can mask the far-reaching advances in musical thought in these Neapolitan operas. Though *Guillaume Tell* is Rossini's most ambitious opera, its basis is laid in Naples. And Rossini was not first exposed to French opera in Paris: he directed the revival of Spontini's *Fernand Cortez* at the Teatro S Carlo in 1820, shortly before he composed *Maometto II*. The importance Rossini attached to the latter is apparent. After its indifferent reception in Naples, he revised it for Venice in 1823, immediately before the *Semiramide* première, and in 1826 used it to initiate his Parisian career, as *Le siège de Corinthe*. Similarly, the finest numbers in *Moïse*, Rossini's second Parisian opera, are already found in its Italian model, *Mosè in Egitto*.

From a dramaturgical viewpoint, the Neapolitan operas are strikingly original and diverse. Their literary sources run the gamut. An Italian Renaissance verse epic, Tasso's *Gerusalemme liberata*, provides the source for *Armida*. Two major dramatic traditions of the 17th century are represented: English Renaissance drama (Shakespeare's *Othello* for *Otello*) and French classical tragedy (Racine's *Andromaque* for *Ermione*). Among 18th-century literary genres there are characteristic mock-epics (Forteguerri's *Riciardetto* for *Ricciardo e Zoraide*) and neo-classical drama from France (De Belloy's *Zelmire* for *Zelmira*) and Italy (Ringhieri's *L'Osiride* for *Mosè in Egitto*). Among the more recent literary genres we find the gothic novel (Sophie Lee's *The Recess* for *Elisabetta, regina d'Inghilterra*), English Romantic poetry (Sir Walter Scott's *The Lady of the Lake* for *La donna del lago*), and early Italian Romantic drama (Della Valle's *Anna Erizo* for *Maometto II*). Had Rossini laid down a formal programme for the absorption of the major European literary genres on to the Italian operatic stage, he and his librettists could not have produced a more impressive and varied list of sources.

To bring such a range of subjects on to the operatic stage, Rossini's Neapolitan operas show an enormous expansion in musical means, particularly an increase in the number and length of ensembles. There is a corresponding decrease in the prominence of solo arias and a profound shift in the role of the chorus, which now acts not as passive observer but as active participant. For the musical and dramatic requirements these changes imply, Rossini created a more dramatic accompanied recitative (nowhere more strongly exemplified than in Ermione's soliloquy before the temple where Orestes is murdering Pirro at the altar), and generally made his orchestra more prominent (earning himself the criticism of being Germanic). He attacked the tyranny of the 'number' from within, and the Neapolitan version of *Maometto II* is certainly more audacious in this respect than its French revision.

Most operatic reformers are credited with expanding musical means, achieving a more continuous dramatic structure, and turning from a style dependent on the solo



5. Commemorative fan with a portrait of Rossini and music and characters from his operas, c1819 (Museo Teatrale alla Scala, Milan): (from left to right) Tancredi, Ninetta ('La gazza ladra'), Otello, Ellen ('La donna del lago'), Figaro and Armida

aria. A traditional way of achieving this is seen in the second act of *Armida*. This act reveals a continuous, additive musical and dramatic structure (short choruses alternating with recitative, duets, dances, even a *tema con variazioni* for soprano 'D'amore al dolce impero'), deriving from earlier French tradition and characteristic of the Gluckian reform. Such a musically shapeless but dramatically responsive series of elements is scarcely original with Rossini. Paer and Mayr both featured this technique prominently, and it occurs in Rossini's earliest operas. The finale of Act 2 of *Semiramide* is a later example of such scenic construction.

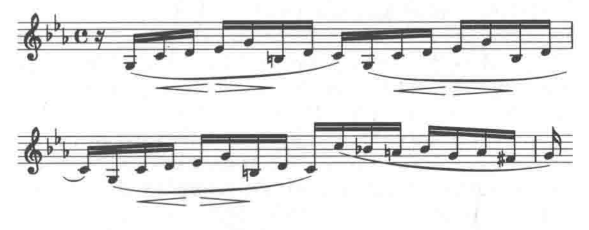
Central to Rossini's reform, though, is the internal expansion of the musical unit. The simpler forms of *Tancredi* are pressed far beyond their original confines to incorporate extended dramatic action and diverse musical elements. The introductions of *Tancredi* and *Semiramide* are recognizably in the same tradition, but the latter is enormously expanded, presenting most of the characters, establishing the main lines of the plot, and comprising an introductory solo scena, a chorus, a trio for Idreno, Oroe and Assur, another chorus followed by a quartet in pseudo-canon, a dramatic scena for soloists and chorus, and a final cabaletta led by Semiramide but incorporating all four soloists and chorus. The music is largely continuous, themes recur from one section to another, and the entire composition forms a dramatic, musical and tonal entity.

Perhaps the most remarkable number in these operas is the first-act 'terzettone' (as Rossini called it) in *Maometto II*, 'Ohimè! qual fulmine'. Practically the longest unit in the opera, this number shows in the extreme how Rossini expanded internally standard forms. The ensemble begins as if it were to be a simple trio, with a static section followed by a kinetic one. Though normally this would address a concluding cabaletta, here a cannon shot announces Maometto's impending siege, and Anna, Erisso and Calbo leave the stage. As the scene changes, the 'trio' is left incomplete, but the music continues into a chorus and solo prayer for Anna. Erisso and Calbo return, and with the members of the initial trio reassembled, they launch a typical four-part design that concludes with a cabaletta to bring the entire scene to completion. The whole composition is tonally closed, with the initial 'Ohimè! qual fulmine' and concluding cabaletta 'Dicesti assai! t'intendo' both in E major. Tonal closure is essential to Rossini's technique, and helps unify his expanded ensembles. Though this *terzettone*, which fills more than a third of Act 1, incorporates many different dramatic events and musical sections, it clearly represented a unit for Rossini and must be heard as such to make formal sense. To break it up into a 'Scena e Terzetto', 'Scena', 'Coro', 'Preghiera' and 'Scena e Terzetto', as in standard vocal scores of the opera, is to substitute chaos for an effective and coherent plan. This is an extreme but characteristic example of Rossini's efforts to incorporate more musical material and dramatic action into the individual number. Though the number remains sectional, these sections define a larger design, as the composer expands, almost to the limits of intelligibility, the possibilities of those formal patterns he had established earlier as basic elements in Italian operatic structure.

Equally important is the new emphasis Rossini placed on the chorus. From an inert mass in *Tancredi*, the chorus becomes in *Mosè in Egitto* or *La donna del lago* a central character in the drama, a role further developed in Rossini's French operas. Whereas in earlier operas the chorus merely comments on the actions of the principal characters, in the first-act finale of *La donna del lago*, with its famous 'Coro dei Bardi', the chorus dominates as the various melodic strands of the finale are brought together into a powerful ensemble. The opening chorus from *Mosè in Egitto*, 'Ah! che ne aita!', draws its source from the tradition of the Bach prelude rather than from

simple song forms, with the melody of ex.6 winding from key to key as the chorus intones its pleas for mercy, interspersed with cries from the soloists. The simplicity and strength of these choruses, the most famous of which is the prayer for soloists and chorus from *Mosè*, 'Dal tuo stellato soglio', further balance the florid solo writing.

Ex.6



Even Rossini's approach to the overture changed drastically in Naples. After *Elisabetta* and *Otello*, both of whose overtures were composed for other operas, the former for *Aureliano in Palmira*, the latter for *Sigismondo*, Rossini firmly avoided prefacing his Neapolitan operas with standard overtures. Indeed *Mosè*, *Ricciardo e Zoraide*, *La donna del lago*, *Maometto II* and *Zelmira* have no overtures at all, but at most introductory orchestral material melodically related to the ensuing introductions. *Armida* has an overture, but it is not in Rossini's traditional mould. The overture to *Ermione* is the most fascinating, for although its structure largely parallels the norm, at several points during this overture the chorus is heard, from behind the curtain, lamenting the fate of Troy; in the introduction, these choral interjections are developed into a full chorus. In his operas for other cities, however, Rossini continued to supply overtures, though many are derivative and only the overtures to the second version of *Maometto II* and to *Semiramide* (both written for the carnival season of 1823 in Venice) are worthy of the composer. Impresarios elsewhere were presumably in a position to demand overtures, whether the composer wanted to write one or not, but in Naples Rossini could exercise his will. The absence of traditional overtures there evidently reflects an artistic decision, and it seems likely that Rossini sought to involve his audience with the drama from the opening moment. A formal overture was extraneous, and hence was sacrificed. The significance of this approach for later Italian composers needs hardly be stressed. Indeed it is to Rossini's Neapolitan operas that a generation of composers, including Bellini and Donizetti, looked for inspiration and guidance.

Rossini also composed in these years a number of charming cantatas for state occasions and royal visits, as well as a *Messa di gloria*. In the mass Rossini returned to a tradition he had absorbed while a child in Lugo, but the result goes far beyond those juvenile compositions. It draws both on Rossini's operatic style and on techniques characteristic of sacred music generally absent from the operas, such as the extensive participation of obbligato orchestral instruments in complete ritornello arias and the employment of more contrapuntal textures. Far from being pieced together from fragments of his operas, as earlier writers ignorant of the score claimed, the *Messa di gloria* is an original and excellent work, as worthy of modern performance as the great sacred works of Rossini's post-operatic career.

5. Europe and Paris, 1822–9. Rossini's operas had gained international acclaim. Both France and England were bidding for his services, but Barbaia provided the impetus for Rossini's first foreign voyages just as he had initiated the composer's stay in Naples. The men were tied professionally, personally (through Colbran) and financially. Indeed, Rossini's wealth grew from his association with Barbaia in a company running the profitable gambling tables in the foyer of the Teatro S Carlo. Assuming directorship of the Kärntnertortheater in Vienna at the end of 1821, Barbaia imported his Neapolitan company, together with its composer, for a Rossini festival. It began on 13 April 1822 with *Zelmira*, which had had its Neapolitan première in February, and lasted until July. Six operas were given with extraordinary success. The city of Beethoven and Schubert welcomed Rossini as a hero. He may have been introduced to Beethoven, who according to Michotte told him to write only comic operas, faintly malicious advice to a composer who had written little but *opera seria* since 1817.

After his Viennese stay, Rossini parted company with Barbaia and Naples. He returned to Italy during summer 1822 and remained until autumn 1823. At the invitation of Prince Metternich, he composed two cantatas for the Congress of Verona at the end of 1822 (both patched together from earlier works). The carnival season of 1823 found him at the Teatro La Fenice in Venice, revising *Maometto II* to open the season and composing his last opera for Italy, *Semiramide*. It is one of the few Rossini operas whose genesis can be followed in some detail. Gaetano Rossi, the librettist, was a guest of the Rossinis in Bologna during the autumn of 1822, and his letters to Meyerbeer frequently refer to the opera being composed.

The Rossinis spent summer 1823 in Bologna. On 20 October they departed for Paris and England. That they were abandoning Italian theatres for ever probably occurred to neither of them. Rossini left Italy as the most important and popular composer of his time. He had written 34 operas, the best of which formed a large proportion of the repertory in opera houses throughout the peninsula. He was 31 years old.

They stopped briefly in Paris, where many of Rossini's operas were known, even if productions at the Théâtre Italien were often so radically altered in content that Stendhal accused its directors of attempting to sabotage Rossini's reputation in France. Royally fêted, he began negotiations with the French government concerning future activities in Paris, both at the Théâtre Italien and at the Opéra. The Rossinis then continued to London, arriving late in 1823. A Rossini season was organized at the King's Theatre, but many of the operas were unsuccessful. *Zelmira* made a particularly poor impression because of the inadequacy of Colbran in the title role. Her voice was gone, her career effectively over. Rossini was supposed to write a new opera, *Ugo, re d'Italia*. Although he may have composed at least part of it, nothing survives. In the autograph score of *Ermione*, however, several pieces are underlaid with alternative texts, in which the character Ugo appears. Rossini, who had kept the *Ermione* autograph as he had those for all his Neapolitan operas, apparently intended to use at least part of this score, performed only in Naples, as the basis for his English opera. Again Rossini's first reaction to a new artistic environment was to adapt an older work rather than to compose a new one. Most of his time,

SIGNOR ROSSINI'S FIRST CONCERT,
ALMACK'S.
FRIDAY, MAY the 14th.

Her Excellency Countess Lieven, | Lady Grantham,
Marchioness of Lansdowne, | Countess Cowper,
Countess of Jersey, | Lady Gwydyr,
Marchioness of Waterford, | Countess of Sefton,
Marchioness of Cholmondeley, | Countess of Morley.
Countess Bathurst. | and
Marchioness of Conyngham, | The Hon. Mrs. Hope.

The Second Concert will be on *Friday* the 11th of June.

Subscriptions to both, *Two Guineas.*

Part the First.

Sinfonia—(Gazza Ladra) . . . . *Rossini.*
Duetto—"Della casa,"—M. and Madame Ronzi De Begnis *Generali.*
Quartetto—"Vedi come esulta,"—Madame C. Rossini, Madame Caradori, Signor Garcia, and Signor Curioni . . *Rossini.*
Sestetto—"E palese,"—Madame Caradori, Madame C. Rossini, Signor Curioni, Signor Placci, Signor Remorini, and Signor Benetti . . . . *Rossini.*
Cavatina—"Quell' istante,"—Madame Catalani . . . *Rossini.*
Duetto—"Un se puoi,"—Madame Pasta and Signor Curioni *Rossini.*
Cavatina—"Di piacer,"—Madame Caradori . . . . *Cimarosa.*
Duetto—"Se fiate in corpo avete,"—Madame Catalani and Signor Rossini . . . . *Cimarosa.*

Part the Second.

Sinfonia—(Tancredi) . . . . *Rossini.*
Terzetto—"Cruda sorte,"—Madame Catalani, Madame Vestris, and Signor Garcia . . . . *Rossini.*
Aria—Madame Pasta . . . . *Zingarelli.*
Terzetto—"In questo estremo,"—Madame C. Rossini, Madame Pasta, and Signor Garcia . . . . *Rossini.*
Aria—"Pensa a la patria,"—Madame Catalani, with chorus *Rossini.*
Duetto—"Ebben per mia memoria,"—Madame Caradori and Madame Vestris . . . . *Rossini.*
Cavatino—(Figaro)—Signor Rossini. . . . . *Rossini.*
Terzetto—"Giuro alla terra,"—Signor Garcia, Signor Remorini, and Signor Benetti . . . . *Guglielmi.*
Finale—God save the King.

*** To begin at *Nine* o'Clock.

Vouchers issued by the Ladies Patronesses, to be exchanged for Tickets, at the *Opera Office*, 105, Quadrant.

☞ Signor Rossini respectfully begs leave to state, that having unexpectedly been deprived of the assistance of M. and Madame Ronzi De Begnis, for the latter part of the Concert, Madame Caradori, although unwell, and Signor Benetti, both at a very short notice, most obligingly granted their services on the occasion.

6. Programme for Rossini's first concert at Almack's, London, 14 May 1824
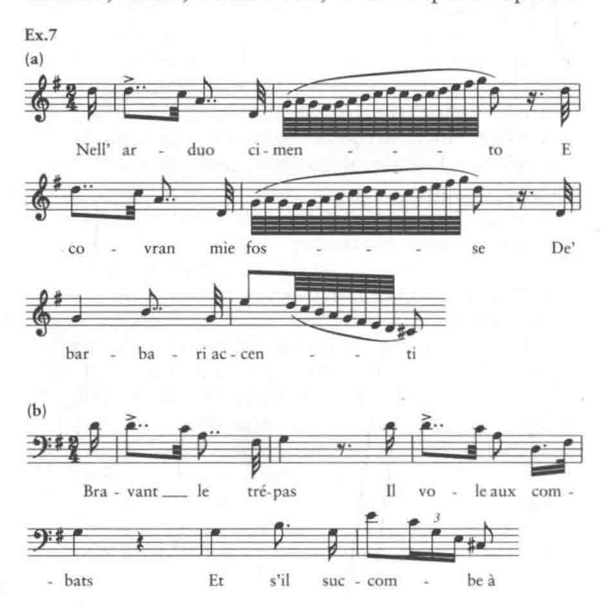
though, was spent growing wealthy on the foibles of English aristocrats, who were willing to spend outrageous sums to have the composer and his wife participate in household musical gatherings or to give lessons to their spoilt daughters.

By 1 August 1824 Rossini was in Paris. His contract with the French government had been signed in London on 27 February, at the home of the French ambassador. In it he agreed to remain in France for a year, writing new operas for the Théâtre Italien and the Opéra, as well as producing his older operas. The first work to be produced under his direction in Paris was *La donna del lago* at the Théâtre Italien on 7 September 1824. It achieved a great success, even though the public found the *banda sul palco* so loud that the setting had to be altered. Shortly thereafter Rossini returned to Bologna for a visit home, perhaps with the aim of finding singers for the Théâtre Italien. By the beginning of November Rossini and Isabella had returned to Paris, where they were to live together for almost five years.

Although as early as 12 November 1824 the administration of the Opéra had offered Rossini a libretto in French by Jouy, *Le vieux de la montagne*, for the composer's consideration, Rossini moved slowly. He first concentrated his attention on the Théâtre Italien, where he became *directeur de la musique et de la scène* according to a new contract signed on 25 November. As director of the theatre, Rossini introduced to Paris the finest Italian singers in first-rate performances of his most advanced Neapolitan operas, including *Zelmira* (14 March 1826) and *Semiramide* (8 December 1825), supervising the productions and often making significant revisions. The operas he produced by other composers included *Il crociato in Egitto* (22 September 1825), which launched Meyerbeer's phenomenal Parisian career. With Rossini at its helm, the Théâtre Italien enjoyed its moment of greatest glory, and until his seemingly definitive departure from Paris in 1836, Rossini continued to assist in running the theatre.

The first opera composed by Rossini for Paris, however, was to celebrate the coronation of Charles X in Reims on 29 May 1825. After the king's return to the capital, Parisian theatres vied with one another to recognize the occasion and Rossini's 'opera di circostanza' turned out to be more elaborate than perhaps he himself had originally intended. By early May the score was well under way, and the date of the royal visit to the Théâtre Italien was finally set for 19 June. *Il viaggio a Reims*, to a libretto by Luigi Balocchi, presents a group of travellers from all over Europe who stop to take the baths at Plombières in the Inn of the Golden Lily (the symbol of French royalty) on their way to the coronation. But no horses can be found to take them to Reims, and so they are compelled to celebrate the coronation at the inn with a series of national songs and hymns in praise of the king and the royal family.

What could have been tiresome in the hands of another composer becomes sheer magic through Rossini's art. Every singer in the company of the Théâtre Italien participated, and this elaborate cast allowed Rossini to write a piece for 14 solo voices, the *gran pezzo concertato* 'A tal colpo inaspettato', which was described by critics of the time as a 'veritable *tour de force*'. The music of the entire opera is enormously varied, ranging from the florid bass aria for the English Lord Sidney, 'Invan strappar dal core', to the patter aria for Don Profondo (a fanatical collector of antiquities), 'Medaglie incomparabili'; from the mock-tragic aria for the French Countess of Folleville, desperate over the destruction of her wardrobe in an accident, 'Partir, o ciel! desio', to the harp-accompanied

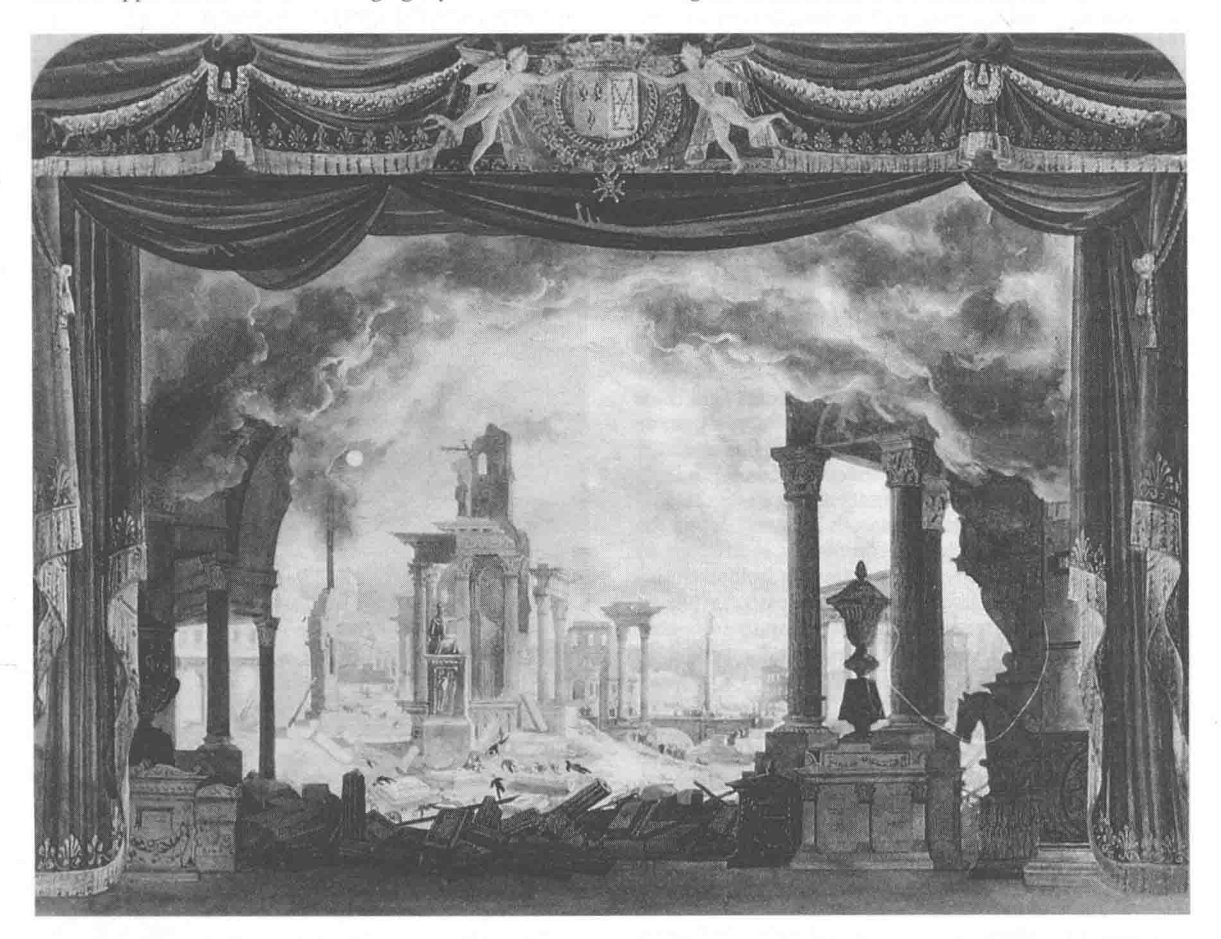


'improvisations' sung by Corinna, a character modelled on the protagonist of Mme de Staël's novel. Rossini's musical score is both serious and ironic at once, serious in the elaboration and complexity of the music, ironic in applying such extraordinary music to a series of operatic tableaux that gently mock the dramaturgical conventions of the genre.

Only a few performances of *Il viaggio a Reims* were given before Rossini withdrew the score. In the words of Marco Bordogni, the original Russian Count Libenskof, 'the opera given on the occasion of the coronation, while it pleased enormously, is not an opera that can be given very often, considering its subject'. Ultimately Rossini re-used some of its music in a later work for the Opéra, *Le comte Ory*, and for a century and a half it was assumed that the opera was lost. The recovery of much of the autograph manuscript, as well as performing materials, in libraries in Paris, Rome, Vienna and New York, made it possible to reconstruct the score. Its first modern performances at the Rossini Opera Festival in 1984 under the direction of Claudio Abbado, in the critical edition by Janet Johnson, represented perhaps the most important single event of the late 20th century in what the Italians refer to as the 'Rossini-Renaissance'.

Rossini's goal, however, was to compose operas in French for the Académie Royale de Musique. Having to learn French and master the intricacies of its declamation, Rossini approached his new task gingerly. He reserved two Neapolitan works for adaptation to the French stage, withholding them from production at the Théâtre Italien during his tenure. Thus *Maometto II* became *Le siège de Corinthe* on 9 October 1826 and *Mosè in Egitto*, on 26 March 1827, became *Moïse*. The success of *Le siège de Corinthe* was such that by 17 October 1826 the Vicomte de La Rochefoucauld, who was in charge of the Royal Theatres, suggested to the king that Rossini be relieved of most of his formal duties at the Théâtre Italien, permitting him to devote his energy to composition for the Opéra. An honorary post was created for him as *premier compositeur du roi* and *inspecteur général du chant en France*. A formal contract ratifying these agreements was signed by Rossini on 1 January 1827.

The differences between the two Neapolitan originals and their Parisian revisions is revealing. In the Neapolitan works extremely florid solo vocal lines, emphasizing the virtuoso and generic, co-exist with far-reaching structural experiments which seek to give musical expression to particular dramatic situations. In the Paris revisions both extremes are planed down, resulting in a more consistent, if less audacious, dramatic continuum, and a reduced gulf between declamatory lines and florid passages. Ex.7 shows the purification of a melody from the introduction of *Maometto II* (7*a*) in its French revision (7*b*). Similarly modifying his structural experiments, Rossini eliminated many internal sections from the *terzettone* analysed above, leaving a truncated and more conventional residue in *Le*



7. Final scene of Act 3 of Rossini's 'Le siège de Corinthe', Paris Opéra, 1826: set design by Auguste Caron, watercolour with gouache (F-Pn)

siège de Corinthe. Arias further decline in importance. Instead Rossini tended to compose larger units in which solo voices and chorus combine more dramatically. The scene in which Hiéros blesses the soon-to-be-martyred Greek warriors and prophesies future greatness for Greece is impressive and anticipates the patriotic scenes of Auber's *La muette de Portici* and, of course, Rossini's own *Guillaume Tell*. Three of the four original arias in *Mosè in Egitto* were omitted for Paris. The one added aria, Anaï's 'Quelle horrible destinée', is in its force of utterance and starkness of melodic line far removed from the Neapolitan florid aria.

These two revisions prepared for Rossini's great French operas, the *opéra comique Le comte Ory* (20 August 1828) and *Guillaume Tell* (3 August 1829). Both works effectively unite elements of Italian and French operatic style; by fusing Italian lyricism with French declamation and spectacle, they add another link to the chain that will lead to *grand opéra*. *Le comte Ory* is a problematical work, episodic in structure, but given its sources, it is surprising the opera hangs together at all. The librettists, Eugène Scribe and Charles Gaspard Delestre-Poirson, derived the second act from their own earlier vaudeville, adding to it a first act incorporating music from Rossini's *Il viaggio a Reims*. The plot has its origins in a medieval ballad that recounts deeds of the notorious Count Ory, and Rossini used the ballad's tune both in the orchestral prelude and the second-act drinking-chorus. Only the Countess's aria, 'En proie à la tristesse', borrowed from *Il viaggio a Reims*, features virtuoso solo writing. More characteristic of the opera are its ensembles: the trio 'A la faveur de cette nuit obscure' reveals a wealth of musical detail that belies common views of Rossini's style. (It is interesting that extensive sketches survive for this composition, a rare instance.) By this time Rossini could encompass and yet unify a wide variety of musical techniques, ranging from the delicacy of this trio to a boisterous drinking-chorus, 'Buvons, buvons soudain', with its parody of an unaccompanied prayer, 'Toi que je révère', and from the italianate aria of the Countess to Raimbaud's humorous tale of pillaging the wine cellars. In his orchestra Rossini could create the most miraculous turns with a few instruments, but when necessary he could pound on the bass drum too. His genius held these contrasting forces in equilibrium, and despite some illogical turns in the plot, *Le comte Ory* is a fine opera.

Rossini's last opera, *Guillaume Tell*, based on Schiller's play, is more honoured than understood. Its occasional revivals have suffered from excessive cutting, as if the music and drama would be completely indifferent to mutilation, as if music whose grandeur is built architecturally could sustain itself when the repeat of a phrase almost inevitably attracts the ignorant conductor's scissors, as if depleting the work of its personal approach to music drama would somehow render it more 'dramatic' in a Verdian or Wagnerian sense. The bitter anecdote in which the head of the Opéra met Rossini on the street and proudly reported: 'Tonight we are performing the second act of your *Tell*', only to have the composer respond: 'Indeed! All of it?', rings true; the opera must be heard as the towering entity it is to be properly appreciated. On the other hand, one must acknowledge that Rossini himself made a number of cuts, both before the first performance and immediately after, in order to bring the score within more traditional limits. Balancing the grandeur of the original conception with practical considerations of time and place will always represent a problem with no obvious solution for theatres seeking to produce Rossini's masterpiece. Nonetheless, *Guillaume Tell*, carefully written, harmonically daring, melodically purged of elaborate ornamentation (though the extremely high range of the tenor part poses problems for modern singers), and orchestrally opulent, represents a final purification of Rossini's style.

Rossini wove into this historical panorama elements of the pastorale (with actual quotations from Swiss 'ranz des vaches'), patriotic deeds (very much in vogue on the eve of the 1830 revolutions) and superbly drawn characters, particularly Tell himself and Arnold, the Swiss peasant torn between love and duty. If there is a dramaturgical problem in the opera, it lies primarily in the role of Mathilde, the Austrian princess in love with Arnold. While Mathilde is convincing in Act 2 and especially in Act 3, when she defies Gessler and takes Jemmy under her protection, Rossini and his librettists never quite figured out how to resolve her presence in the fourth act. Indeed Rossini made a number of cuts in the music of this act (including a trio for three women's voices and a touching prayer sung by Tell's wife, Hedwige), without ever quite getting its measure.

Nonetheless, the opera as a whole is a rich tapestry of the composer's most inspired music. Ensembles dominate and the interests of the drama are well served. Tell's declamatory solo within the finale of Act 3, 'Sois immobile', won the approval even of the mature Wagner,



8. Henri-Bernard Dabadie in the title role of Rossini's 'Guillaume Tell', which he created at the Paris Opéra, 3 August 1829: portrait by François-Gabriel Lépaulle, 1836 (Bibliothèque et Musée de l'Opéra, Paris)

and it is even more effective if Jemmy is allowed to sing his enthusiastic 'Ah! que ton âme se rassure' in the preceding moments. The great overture is unabashedly programmatic. The extensive spectacular elements, ballets and processions derive from French operatic tradition, but are effectively integrated into the opera. Particularly impressive are the dances in the third act, where the Swiss are forced to sing a Tyrolean chorus and dance under the eyes of their Austrian lords. Throughout the opera the chorus is central both musically and dramatically, and the score often revolves about magnificent choral ensembles such as 'Vierge que les chrétiens adorent' in the first-act finale, or the final ensemble, 'Tout change et grandit en ces lieux'. Act 2, in particular, is music theatre at its finest; its finale, in which the three Swiss cantons, each characterized musically, are called together to plan the revolt, has long been cited – even by Berlioz – as one of the greatest scenes Rossini ever wrote.

6. Retirement. And then, silence. For almost 40 years Rossini lived on, lauded by many, execrated by some, begged to compose; but no more operas issued from his pen. There are no simple reasons for such a personal decision, if indeed it was consciously made. That Rossini was tired in body and mind, indeed was a semi-invalid for much of the rest of his life, was partly responsible. His rate of composition of operas diminished significantly during his active career, from an average of three new operas a year from 1811 to 1819 to only one a year from 1820 to 1823, and even fewer in Paris. The death of his mother on 20 February 1827, during rehearsals for *Moïse*, had already thrown the composer into a difficult psychological state, and *Tell* absorbed more of his energy than any other work. Letters and contemporary reports show that while Rossini composed this opera he was already thinking of terminating his theatrical career. The financial security he had now gained may also have been a contributory cause.
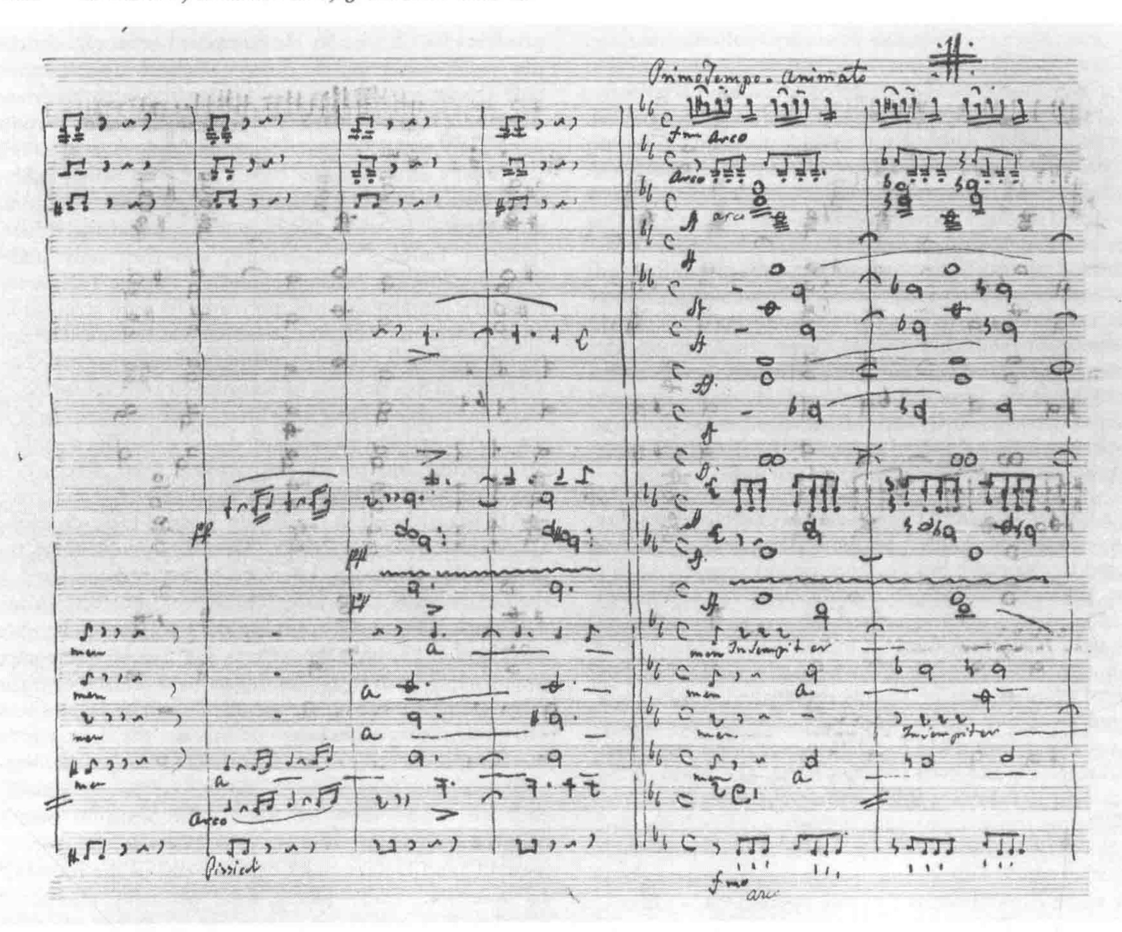
Political and artistic events of the next years probably solidified his resolve to abandon his career at its height. On 4 May 1829, before the première of *Tell*, he had negotiated a contract with the government of Charles X, in which he was assured a lifetime annuity, independent of his activities, although he did declare his readiness to write at least four additional operas, one every other year, for the Opéra. During negotiations he had threatened to withdraw *Guillaume Tell* before its performance if the annuity was not guaranteed. With the agreements signed and *Tell* launched, Rossini and his wife returned to Bologna for a vacation, his next Parisian opera scheduled for 1831. He contemplated composing a *Faust* based on Goethe, but never received a completed libretto. Instead, his vacation was abruptly shattered by news of the 1830 Revolution, in which Charles X was dethroned and contracts under the old regime were suspended. In early September 1830 Rossini left for Paris alone, relations with his wife having grown strained. He hoped quickly to regulate his financial affairs, but the courts did not decide the future of his annuity until six years later.

The administration of the Opéra had changed hands. Rossini had been so closely associated with the old regime that his influence there was gone, but he maintained ties with the Théâtre Italien, actively supporting the production of works by his younger contemporaries, particularly Donizetti and Bellini. Mostly he was kept in Paris by a protracted legal battle to maintain his right to the annuity provided by Charles X. He composed little; two works, the *Stabat mater* and the *Soirées musicales*, were important. During a trip to Spain in 1831 with his banker friend Alexandre Aguado, Rossini was commissioned by Fernandez Varela, a state counsellor, to set the *Stabat mater*. He wrote only half the score (nos.1 and 5–9) before asking his friend Giovanni Tadolini to complete six additional movements. It was almost ten years before Rossini replaced Tadolini's handiwork, and then only under pressure from his Parisian publisher, Eugène Troupenas. Rossini's conduct was not motivated by pure laziness. By 1832 he was not well, and, whether psychological or not, his ills augured a period of morbid sickness that lasted for 25 years. In this sickness he was nursed and comforted by Olympe Pélissier. Their long affair began in Paris early in the 1830s, and in 1832 Rossini dedicated to her a cantata for soprano and piano, *Giovanna d'Arco*. Recently a group of some 25 letters from Rossini to Olympe from the 1830s surfaced in the Fondo Rossini-Hentsch of the G. Mahler library in Paris. They bear witness to the growing love between the two, a love that culminated in their marriage in 1846, after the death of Isabella Colbran.

In Paris Rossini did complete the set of eight chamber arias and four duets known as the *Soirées musicales*, pieces which prove that his departure from the operatic stage had nothing to do with any decline in his inspiration. They embrace a wide range of moods: the dramatic *Li marinari*, the Tyrolean *La pastorella dell'Alpi*, the Neapolitan abandon of the ever-popular *La danza*. Melodically attractive, they are filled with beautiful details manifesting Rossini's skill; note, for example, the unanticipated G and D harmonies near the end of the B♭ major *La serenata*. These pieces were probably composed individually for various society figures during the early 1830s and then collected into a volume for publication by Troupenas in 1835.

All these factors – illness, changes in the artistic and political climate, financial security, general exhaustion – together with the enormous success of Meyerbeer's first French operas, *Robert le diable* (1831) and *Les Huguenots* (1836), which took to an extreme many techniques of *Tell* while abandoning the 'Classical' tendencies of that opera, created a physical and artistic climate in which the composition of new operas had little savour for Rossini. But the reports of rivalry between Rossini and Meyerbeer seem fundamentally false. Whatever he thought about Meyerbeer's 'grand operas', Rossini remained on good personal terms with Meyerbeer from 1825, when he introduced him to the Parisian public, until his death in 1864, for which Rossini composed a *Chant funèbre*.

With the pension affair settled in his favour, Rossini took a short trip to Germany with another banker, Lionel de Rothschild, meeting both Mendelssohn and Hiller. Mendelssohn, despite himself, came away enormously impressed, writing to his mother and sister: 'intelligence, vivacity and polish at all times and in every word; and whoever doesn't think him a genius must hear him hold forth only once, and he'll change his mind immediately'. Hiller became a lifelong friend. By the end of summer 1836 Rossini returned to Paris to tidy up his affairs, departing again on 24 October for Italy. He did not take Olympe at first, but soon afterwards, in February 1837, she followed him to Bologna.



9. Autograph MS from the second version of Rossini's 'Stabat mater', composed 1841 (GB-Lbl Add.43970, f.95r)

An account of the events of Rossini's life between the time he left Paris and his return in 1855 makes depressing reading. He was continually ill, did almost nothing, seemed indeed to be living on the brink of spiritual, if not physical, death. He and Olympe established a salon in Milan during winter 1837–8 and gave a number of musical soirées similar in style to the more famous Parisian ones of the 1860s. But the death of his father in 1839 further weakened Rossini. His only activity was as honorary consultant to the Bologna Liceo Musicale. There, starting in 1840, he attempted to regenerate the conservatory and improve its curriculum. It is known that he played at least a small role in the performance of his works there, since in the library of the conservatory is a set of orchestral parts for the quartet from *Bianca e Falliero*, 'Cielo, il mio labbro ispira', in which the part for second horn is in Rossini's hand. A note on the manuscript reads: 'Original writing of Rossini. May 1844'. But his health was poor, urethral disorders in particular requiring prolonged and painful treatment, and so Rossini could do little for the conservatory.

When, after the death of Varela, the original version of the *Stabat mater* fell into the hands of the Parisian publisher Aulagnier, who printed it and arranged a performance, Rossini, partly at the prompting of Troupenas and partly because the work published by Aulagnier was a composite, disowned this version and decided to complete the work himself. The revised *Stabat mater* was ready by the end of 1841. The first performance, arranged by the brothers Léon and Marie Escudier, was in Paris at the Théâtre Italien on 7 January 1842. It was received with enormous enthusiasm. The first Italian performance, at Bologna, followed in March under the direction of Donizetti. Among the soloists were Clara Novello and Nikolay Ivanov, who became a close friend of Rossini and for whom, at Rossini's request, Verdi expressly composed some substitute arias. Donizetti, reporting the reception of the *Stabat mater* in Bologna, wrote:

> The enthusiasm is impossible to describe. Even at the final rehearsal, which Rossini attended, in the middle of the day, he was accompanied to his home to the shouting of more than 500 persons. The same thing the first night, under his window, since he did not appear in the hall . . .

The *Stabat mater* is often said to be operatic. If by this is meant that the work is lyrical rather than symphonic in conception, it seems a harmless statement. But it is important to recognize that the statement is really a disguised attack on its style, affirming by implication that the piece is neither specifically religious in quality nor deeply felt. Leaving aside the thorny problem of what is theoretically appropriate for religious music, Rossini's setting of the *Stabat mater* contains almost no music that would normally enter into his operas, whether for reasons of structure, orchestration, melody, use of chorus or a host of other considerations. No doubt the tenor aria 'Cujus animam' is melodically rich, but no similar

Andantino maestoso movement exists in any Rossini opera, especially with the wealth of orchestral detail present here. One need not point to the specifically 'sacred' conceptions, the magnificent unaccompanied quartet, 'Quando corpus morietur', with its sinking chromatic lines, the final choral fugue on 'In sempiterna saecula amen' (fig.9), or the dramatic interaction between soprano and chorus in 'Inflammatus', in order to recognize that Rossini was striving to apply his artistic talents to the service of sacred music. From beginning to end there is a spirit quite unlike that of the operatic world that Rossini had abandoned a decade before completing his hymn to the Virgin. The opening movement, beginning with the dark sonority of cellos doubled by bassoons leading to the tutti at 'juxta crucem lacrimosa', is a stunning testimony to the vitality and success of his efforts.

Though it did not stir Rossini to further composition, he seems to have been genuinely moved by its triumph. He was particularly grateful to Donizetti for directing the Bolognese performance, but was unsuccessful in convincing the younger maestro to assume the directorship of the Bologna Conservatory. Physically Rossini remained weak, and in search of medical help he travelled with Olympe to Paris in 1843. They soon returned to Italy, where Rossini remained indolent. In 1845 Isabella Colbran died, and on 16 August 1846 Rossini married Olympe Pélissier, with whom he had now lived for almost 15 years. He composed some trifles, mostly drawn from earlier works, adapting the famous 'Coro dei Bardi' from *La donna del lago* to unveil a monument to Tasso in 1844 and to praise Pope Pius IX in 1846, who was (for a brief time) thought to represent progressive political tendencies. Rossini also prepared a significant cantata in honour of the new pope, largely derived from pieces in his operas, *Ricciardo e Zoraide*, *Armida*, *Ermione* and *Le siège de Corinthe*. It was performed in Rome, at the Campidoglio, on 1 January 1847. A complete manuscript of the cantata recently came to light, and the work has proved to be more successful in modern revivals than one might have suspected.
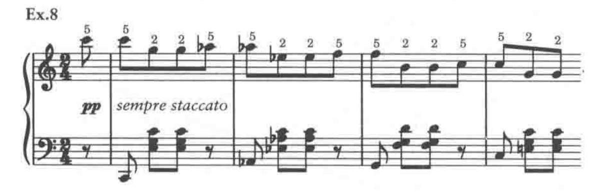
The revolutionary movements that swept Italy in 1848 marked a significant turning-point in Rossini's life. He found himself out of favour with many Bolognese townsmen for what they considered his lack of enthusiasm towards the movement for national unity. Prompted by demonstrations directed against them, the Rossinis left Bologna for Florence. He always recalled this period in extremely morbid terms, claiming that his life and that of his wife had been in danger, and speaking of the Bolognese as assassins. The incident, together with his physical ills, further demoralized him. He stayed with Olympe in Florence or took cures at Montecatini or Lucca. Contemporary reports about him (from Emilia Branca Romani, Giuseppina Strepponi and many others) give uniformly depressing and pessimistic accounts. In a letter of 1854 Rossini wrote of 'the deplorable state of health in which I find myself for five long months, a most obstinate nervous malady that robs me of my sleep and I might say almost renders my life useless'. In the hope that French doctors might be able to help him where the Italians failed, the Rossinis decided to return to Paris in the spring of 1855.

7. A NEW LIFE. The last years of Rossini's life must be understood against the background of his physical illness and mental exhaustion during the previous 20 years; for it is no exaggeration to say that, in Paris, Rossini returned to life. His health improved dramatically; his famous sense of humour returned; he bought a parcel of land in the suburb of Passy and built a villa; he rented city quarters on the rue de la Chaussée d'Antin, where before long he reigned over one of the most interesting and elegant salons in Paris. Even more remarkably, he began to compose again. The first new work was *Musique anodine*, six settings of Rossini's favourite text for album leaves, 'Mi lagnerò tacendo'. There is something quite endearing about a composer, silent for so many years, who breaks his silence by producing multiple settings of a text that reads: 'I will lament in silence my bitter fate'. But the songs in *Musique anodine*, dedicated (14 April 1857) to 'my dear wife Olympe as a simple testimony of gratitude for the affectionate and intelligent care she offered me during my too long and terrible sickness', have far more scope than the albumleaves Rossini continued to dash off during his retirement. They were to begin a surge of composition that ultimately included over 150 piano pieces, songs, small ensembles and the *Petite messe solennelle*. Most of the shorter pieces were first performed at the Rossinis' 'Samedi soirs', whose participants included most of the great artists and public figures living in or passing through Paris.

Rossini referred to these pieces as his *Péchés de vieillesse*, the 'Sins of Old Age', and in them he turned his wit into musical terms, incorporating in various measure grace and charm, sharp parody, a dash of sentiment, and throughout a unique combination of sophistication and naivety. He refused to permit their publication, and although some did appear in the 19th century (when a set of authenticated copies was auctioned off in London after the composer's death), they remained barely known until the Fondazione Rossini began editing them in the 1950s. Since then they have received increasingly sympathetic attention. Their historical position remains to be assessed, but it seems likely that their effect, direct or indirect, on composers like Camille Saint-Saëns and Erik Satie was significant.

Many of the piano pieces are parodies, but parodies so appealing and plausible that they could sometimes be mistaken for the things they parody, were it not that blatant excesses and Rossini's superb titles reveal his intention. One of the best is the *Petit caprice (style Offenbach)*, allegedly a *quid pro quo* after Offenbach's outrageous 'Trio patriotique' in *La belle Hélène*, 'Lorsque la Grèce est un champ de carnage' (with its wonderful line 'Tu t' fich' pas mal de ton pays!'), which brought Rossini's *Guillaume Tell* trio, 'Quand l'Helvétie est un champ de supplices', to the stage of the Théâtre des Variétés. The tempo indication 'Allegretto grotesco' leads the way, but once the music begins one feels surrounded by a slightly tipsy Offenbach cancan. The chromatic inflection of the main theme (ex.8) is suggestive. Then,

Ex.8



within an apparently innocent F major context, Rossini first deploys a curious melodic D♭, and finally rings out a truly bizarre F♯; the piece continues as if nothing has happened, and modulates naively back to the tonic and

the main theme. The unusual fingering, with the second and fifth fingers extended, produces a superstitious Italian gesture meant to ward off the evil eye, for which Offenbach was notorious.

Although Rossini referred to himself as a 'pianist of the fourth class', these pieces are often technically challenging, but they are also constantly delightful. The *Prélude prétentieux* is just that, with a fugal subject and development that parody one contrapuntal cliché after another. *Mon prélude hygiénique du matin*, with its opening C major and A minor arpeggios, is sure to bring a wistful smile to those whose piano practice has started each day with appropriate exercises. The absurd dance rhythms of the *Fausse couche de polka mazurka* and the asthmatic theme of the *Valse torturée*, in which the tonic is defined by the chord progression D major – D augmented – D diminished – D major, take salon music as their target. Bach and Chopin are never far from the surface, but they are viewed through a level of ironic respect that renders Rossini's homages a pleasure.

The songs and choruses are no less enjoyable. *La chanson du bébé*, with its refrain, 'Pipi . . . maman . . . papa . . . caca', is a charming spoof on the nursery. *L'amour à Pékin*, Rossini's nod at the whole-tone scale, is preceded by several piano vignettes, harmonizations first of the chromatic scale, then of the whole tone scale, but the song itself is a disappointment. It is a straightforward *romance*, with the whole-tone scale appearing only briefly in a cadential context (using the harmonization worked out previously in the piano vignette). The descriptive *Choeur de chasseurs démocrates*, written by Rossini at the request of the Baroness de Rothschild for the visit of Napoleon III in December 1862 to the Château de Ferrières, is a fine hunting chorus. The D major tonality of the main section is nicely balanced in the centre by Rossini's use of chromatic sequences, a frequent device in these late works.

Among the songs there are more traditional, sentimental, even maudlin compositions, such as *L'orphéline du Tyrol*, or the *Chanson de Zora*. But even without a layer of ironic distance these pieces have great appeal, for Rossini at his most conventional remains a remarkable composer. A large number of these songs were originally written to the 'Mi lagnerò tacendo' text; subsequently Rossini called on two poets, Giuseppe Torre (in Italian) and Emilien Pacini (in French), to supply appropriate words. That works so vastly different in style as the Ariette Pompadour and the Elégie ('Adieux à la vie') from the *Album français* could have been written at first with the same text demonstrates unmistakably what it means to insist – as Rossini did – that music does not 'imitate' text so much as provide the means of expression itself.

The finest work of Rossini's late years, and indeed one of his greatest achievements, is the *Petite messe solennelle* for 12 voices, two pianos and harmonium, written for the Countess Louise Pillet-Will and first performed at the consecration of her private chapel on 14 March 1864. Rossini later orchestrated the work, for fear that someone else would do it if he did not, but the mass is most effective in its original form. (Actually there are two variants of the version for two pianos and harmonium: the one performed in 1864 – only recently recovered – and the familiar one probably first performed a year later, also for the Pillet-Wills, on 24 April 1865.) In an introductory note to 'le bon Dieu', Rossini referred to the mass as 'the last mortal Sin of my Old Age', and in an envoi at the end of the autograph score he addressed God as follows: 'Dear God. Here it is, finished, this poor little Mass. Have I written sacred music [*musique sacrée*] or damned music [*sacrée musique*]? I was born for *opera buffa*, you know it well! Little science, some heart, that's all. Be blessed, then, and grant me a place in Paradise'. There is something enormously appealing about this ironic naivety. Whatever Rossini's public defences that caused him to gain a reputation for coldness and aloofness, in his greatest music they fall, and here he sang the praises of God *con amore*.

From 1857 until his death, Rossini was among subscribers to the critical edition of the works of Bach. Many of his piano compositions reveal his knowledge of Bach, and this is true also of the *Petite messe*. There is no mere imitation, but an attempt to return to historical traditions while holding fast to a modern compositional vocabulary. And through all the contrapuntal writing, elaborate chromaticism and harmonic audacity, beautiful melodies abound. Some pieces, such as the tenor aria 'Domine Deus rex coelestis', reminiscent of 'Cujus animam' from the *Stabat mater*, give an operatic prominence to good tunes. But even knowing the contrapuntal movements of his earlier sacred works, one is unprepared for the richness of the double fugues on 'Cum Sancto Spiritu' and 'Et vitam venturi saeculi Amen'. The entire Credo (with its tempo indication 'Allegro cristiano') is a masterpiece of economy. A few musical ideas are basic to the entire composition, with the text and music 'Credo' acting as a refrain. The 'Crucifixus' is set apart from its surroundings, a soprano aria with the simplest possible accompaniment, the melody studded with chromatic alterations, the middle section modulating rapidly through the octave by minor 3rds. Here, as elsewhere in the mass,



10. Gioachino Rossini: photograph by Nadar

Rossini tended to be somewhat literal about his chromatic techniques, but within the context they seem entirely appropriate. The *Petite messe solennelle* has continued to impress later generations as a deep revelation of the man whose outward character often seemed a mere witticism.

In his last years Rossini lived in honoured retirement, a composer whose fame rested on work done 40 years before, and yet a composer who after a long silence had recovered his voice. Neither an anachronism, then, nor part of current musical trends, he was content to write for himself and his circle, while expounding to those who would listen his attitudes towards art and stories of his youth. Accounts of these years were published by many, including Hiller, Saint-Saëns and Hanslick. The most significant (even if perhaps in part invented) is the alleged transcription made by Edmond Michotte of the meeting between Rossini and Wagner in 1860. Rossini's last letters too are filled with aesthetic judgments and precepts to Italian composers. He wrote in 1868 to Lauro Rossi, head of the Milan Conservatory: 'Let us not forget, *Italians*, that Musical Art is all ideal and expressive ... that Delight must be the basis and aim of this Art: Simple Melody – clear Rhythm'. And in an aside, referring to modern tendencies in Italian music, he added: 'these new gross philosophers ... are simply supporters and advocates of those poor musical composers who lack *ideas*, *inspiration*!!!'. He expressed similar thoughts later that year in a letter to the Milanese critic Filippo Filippi, a champion of Wagnerian ideals in Italy. Here Rossini also entered into other favourite themes, the decline in vocal art and the need to seek 'expressive' rather than 'imitative' music. Though aware of his own compositional growth in 20 years of writing opera, he objected to instant progress, the search for extreme novelty that he observed in composers who fell under Wagner's influence. He railed against those who spiced their writings with 'certain dirty words, such as Progress, or Decadence, Future, Past, Present, convention etc.', adding:

> Do not think, my dear doctor Filippi, that I favour an anti-dramatic system, no indeed; and though I was a virtuoso of Italian bel canto before becoming a composer, I share the philosophic maxim of the great poet who said:
>
> All genres are good, Except the boring one.

It might be said that Rossini's ideals never changed. When he abandoned composition in 1829 the world was changing, but when he took up his pen again he foreshadowed a movement of neo-classicism one of whose earliest proponents was his young admirer Saint-Saëns, and whose effects can be felt still in the music of Stravinsky. Just as his operas had defined the nature of opera for the first half of the 19th century, the *Péchés de vieillesse*, the music that cultivated Paris flocked to hear at the 'Samedi soirs', cast their spell on a younger generation of French composers.

Rossini fell seriously ill in autumn 1868. Soon afterwards, on 13 November, he died in his villa in Passy. His funeral was attended by thousands, and memorial services were held throughout France and Italy. He was buried in Père-Lachaise cemetery in Paris. Olympe, who had hoped to be buried with him, was persuaded to permit Rossini's remains to be transported to Italy after her death. This occurred in 1887, and at a solemn ceremony on 2 May 1887 Rossini found his final resting-place at S Croce in Florence.

In his will, Rossini left a large endowment to found a conservatory in his birthplace, Pesaro. He also left to Pesaro his remaining autographs, including those of the *Péchés de vieillesse*.

8. Reputation. Until recently the image of Rossini as man and artist was distorted. As a man he most often appeared the indolent raconteur, the gourmet, the spirit of an elegant Second Empire salon. This image resulted from the abundance of biographical sources that reflected the period after he withdrew from operatic composition in 1829. Of his active career little was known but what Stendhal related in his brilliant but unreliable *Vie de Rossini*, what Rossini recounted to visitors in Paris some 40 years later, and what could be pieced together from the bald facts of his performed works and the few published early letters. The fascinating insights into a composer's growth that can be gleaned from the correspondence of Bellini or Verdi, the interrelations of the composer and his librettists, the aesthetic creeds formulated in moments of artistic inspiration, all these seemed to be totally lacking.

The general view of Rossini the composer was equally mistaken. Rossini's historical position was distorted by the prominence of his great comic operas which are among the last and finest representatives of *buffo* style. His ties with the 18th century were consequently emphasized, while his position in the 19th was misunderstood. Superb as the *buffo* operas are, Rossini is historically more important as a composer of *opera seria*. He threw off 18th-century formulae and codified new conventions that dominated Italian opera for half a century. Between 1810 and 1850 Italian opera was reformed in many ways. Techniques of singing and melodic style altered drastically; the Romantic theatre routed dramatic conventions that had tyrannized both theatre and opera, thus offering a new wellspring of operatic subjects and techniques; the self-image of the composer changed, that of the craftsman giving way to that of the creative artist, while each individual work of art consequently gained new significance. But throughout, Italian opera depended upon the musical forms, the style of orchestration, the rhythmic vitality and the role of music in defining and shaping the drama first developed fully in the operas of Rossini.

The last two decades of the 20th century saw a thorough re-evaluation of Rossini as a man and as a composer. Thanks to the efforts of scholars associated with the Fondazione Rossini of Pesaro, a vast quantity of documentary material from the composer's productive years has been located and published in the first volumes of his *Lettere e documenti*, edited by Bruno Cagli and Sergio Ragni. This material has greatly enriched our understanding of Rossini's artistic career. Furthermore, a critical edition of the complete works, under the direction of Philip Gossett, is well advanced. It has provided new insight into the composer's art. It has also made his music newly accessible, both the eternally popular comic works and the serious operas. Since 1980 the Rossini Opera Festival in Pesaro, drawing on the work of the Fondazione Rossini, has not only offered carefully studied productions of the operas but has also been responsible for providing a venue in which several generations of singers have been able to master the intricacies of Rossini's vocal practice. Thanks to an abundance of recordings and live productions throughout Europe and the USA, Rossini is no longer simply the composer of some delightful comic operas.

WORKS

Editions: *Quaderni rossiniani*, ed. Fondazione Rossini (Pesaro, 1954–76) [QR]
Edizione critica delle opere di Gioachino Rossini, ed. Fondazione Rossini (Pesaro, 1979–) [vols. in brackets are in preparation] [EC]

BCR – *Bologna, Teatro del Corso*
FEC – *Ferrara, Teatro Comunale*
LIC – *Lisbon, Teatro de S Carlos*
MSC – *Milan, Teatro alla Scala*
NC – *Naples, Teatro S Carlo*
NFI – *Naples, Teatro dei Fiorentini*
NFO – *Naples, Teatro del Fondo*
PI – *Paris, Théâtre Italien*
PO – *Paris, Opéra*
RA – *Rome, Teatro Argentina*
RAP – *Rome, Teatro Apollo*
RV – *Rome, Teatro Valle*
VB – *Venice, Teatro S Benedetto*
VF – *Venice, Teatro La Fenice*
VM – *Venice, Teatro S Moisè*
* – *autograph*
† – *authenticated MS copy*

STAGE

composed shortly before first performance unless otherwise stated

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources, comments*	*EC*
Demetrio e Polibio	dramma serio, 2	V. Viganò-Mombelli	RV, 18 May 1812, composed *c*1810	vs (Milan, 1825–6)	
La cambiale di matrimonio	farsa comica, 1	G. Rossi, after C. Federici's play (1791) and G. Checcherini's lib for Coccia: *Il matrimonio per lettera di cambio* (1807)	VM, 3 Nov 1810	vs (Milan, 1847)	[I/ii]
L'equivoco stravagante	dg, 2	G. Gasbarri	BCR, 26 Oct 1811	vs (Milan, 1851)	
L'inganno felice	farsa, 1	G. Foppa	VM, 8 Jan 1812	vs (Leipzig, 1819), fs (Rome, 1826)	
Ciro in Babilonia, ossia La caduta di Baldassare	dramma con cori, 2	F. Aventi	FEC, 14 March 1812	vs (Milan, 1852)	
La scala di seta	farsa comica, 1	Foppa, after F.A.E. de Planard: *L'échelle de soie*, lib for P. Gaveaux (1808)	VM, 9 May 1812	*S-Smf**, vs (Milan, 1852)	I/vi
La pietra del paragone	melodramma giocoso, 2	L. Romanelli	MSC, 26 Sept 1812	*I-Mr**, vs (Milan, 1846)	[I/vii]
L'occasione fa il ladro	burletta per musica, 1	L. Prividali, after E. Scribe: *Le prétendu par hazard, ou L'occasion fait le larron* (1810)	VM, 24 Nov 1812	*F-Pc**, vs (Milan, 1853)	I/viii
Il signor Bruschino, ossia Il figlio per azzardo	farsa giocosa, 1	Foppa, after A. de Chazet and E.-T. Maurice Ourry: *Le fils par hazard, ou Ruse et folie* (1809)	VM, 27 Jan 1813	*Pc**, vs (Milan, 1854)	I/ix
Tancredi	melodramma eroico, 2	Rossi and L. Lechi, after Voltaire	VF, 6 Feb 1813	*I-Ms**, excerpts *B-Bmichotte**, private collection*, vs (Leipzig, 1817)	I/x
L'italiana in Algeri	dg, 2	A. Anelli, orig. for L. Mosca (1808)	VB, 22 May 1813	*I-Mr**, excerpt *Ms**, vs (Mainz, *c*1819)	I/xi
Aureliano in Palmira	dramma serio, 2	F. Romani, after G. Sertor's lib for Anfossi: *Zenobia in Palmira* (1790)	MSC, 26 Dec 1813	*B-Bmichotte** (frag.), vs (Milan, 1855)	
Il turco in Italia	dramma buffo, 2	Romani, after C. Mazzolà's lib for F. Seydelmann (1788)	MSC, 14 Aug 1814	*I-Mr**, vs (Leipzig, 1821)	I/xiii
Sigismondo	dramma, 2	Foppa	VF, 26 Dec 1814	*Mr**, vs (Milan, 1826)	[I/xiv]
Elisabetta, regina d'Inghilterra	dramma, 2	G. Schmidt, after Carlo Federici's play (1814) based on S. Lee: *The Recess* (novel, 1783–5)	NC, 4 Oct 1815	*PESr** (facs. in: ERO, vii, 1979), vs (Leipzig, 1819–20)	
Torvaldo e Dorliska	dramma semiserio, 2	C. Sterbini, based on J.-B. de Coudry: *Vie et amours du chevalier de Faubles* (1790) and the Lodoiska libs (set by Cherubini, Kreutzer, Mayr etc.) derived from it	RV, 26 Dec 1815	*F-Pc**, vs (Milan, 1855)	

Title	Genre, acts	Libretto	First performance	Sources, comments	EC
Il barbiere di Siviglia [orig. title Almaviva, ossia L'inutile precauzione]	commedia, 2	Sterbini, after the play by P.-A. Beaumarchais (1775) and G. Petrosellini's lib for Paisiello: *Il barbiere di Siviglia* (1782)	RA, 20 Feb 1816	*I-Bc** (facs. with introduction by P. Gossett, Rome, 1993), vs (Leipzig, 1820), fs (Rome, 1828), critical edn (Milan, 1969)	
La gazzetta	dramma [ob], 2	G. Palomba, after C. Goldoni: *Il matrimonio per concorso* (1763)	NFI, 26 Sept 1816	*Nc**, vs (Milan, 1854)	[I/xviii]
Otello, ossia Il moro di Venezia	dramma, 3	F. Berio di Salsa, after W. Shakespeare (J.F. Ducis adaptation)	NFO, 4 Dec 1816	*PESr** (facs. in ERO, viii, 1979), vs (Leipzig, 1819–20)	[I/xix]
La Cenerentola, ossia La bontà in trionfo	dg, 2	J. Ferretti, after C. Perrault: *Cendrillon* (1697), C.-G. Etienne's lib for N. Isouard (1810) and F. Fiorini's lib for S. Pavesi: *Agatina, o La virtù premiata* (1814)	RV, 25 Jan 1817	*Baf** (facs. with introduction by P. Gossett, BMB, xcii, 1969), excerpt *PESr**, vs (Paris, 1822–3, or Leipzig, 1823)	I/xx
La gazza ladra	melodramma, 2	G. Gherardini, after J.M.T. Baudouin d'Aubigny and L.-C. Caigniez: *La pie voleuse* (1815)	MSC, 31 May 1817	*Mr**, vs (Bonn and Cologne, 1819–20)	I/xxi
Armida	dramma, 3	Schmidt, after T. Tasso: *Gerusalemme liberata*	NC, 9 Nov 1817	*PESr**, excerpt *Baf**, vs (Paris, 1823–5, or Leipzig, 1823–4)	I/xxii
Adelaide di Borgogna	dramma, 2	Schmidt	RA, 27 Dec 1817	vs (Milan, 1858)	
Mosè in Egitto	azione tragico-sacra, 3	A.L. Tottola, after F. Ringhieri: *L'Osiride* (1760)	NC, 5 March 1818; with rev. Act 3, 7 March 1819	*F-Pc** (facs. in ERO, ix, 1979), vs (Paris, 1822), fs (Rome, 1825); rev. as Moïse et Pharaon, 1827	[I/xxiv]
Adina, o Il califfo di Bagdad	farsa, 1	G. Bevilacqua-Aldobrandini	LIC, 12 June 1826; composed 1818	*I-PESr**, vs (Milan, 1859)	I/xxvi
Ricciardo e Zoraide	dramma, 2	Berio di Salsa, after N. Forteguerri: *Il Ricciardetto*, cantos xiv and xv	NC, 3 Dec 1818	*Nc**, vs (Mainz, 1821–2), fs (Rome, 1829/*R*1980 in ERO, x)	[I/xxvi]
Ermione	azione tragica, 2	Tottola, after J. Racine: *Andromaque*	NC, 27 March 1819	*F-Po**, excerpt *I-PESr**, vs (Milan, 1858)	I/xxvii
Eduardo e Cristina	dramma, 2	Schmidt, rev. Bevilacqua-Aldobrandini and Tottola from orig. lib for Pavesi: *Odoardo e Cristina* (1810)	VB, 24 April 1819	vs (Paris, 1826–7)	
La donna del lago	melodramma, 2	Tottola, after W. Scott: *The Lady of the Lake* (1810)	NC, 24 Oct 1819	*PESr**, vs (Paris, 1822–3)	I/xxix
Bianca e Falliero, ossia Il consiglio dei tre	melodramma, 2	Romani, after A.-V. Arnault: *Blanche et Montcassin, ou Les Vénitiens* (1798)	MSC, 26 Dec 1819	*Mr**, vs (Milan, 1828)	I/xxx
Maometto II	dramma, 2	C. della Valle, after own play *Anna Erizo* (1820)	NC, 3 Dec 1820	*PESr** (inc.), excerpts *GB-Lbl**, *US-NYp** *I-PAc* (*R*1981: ERO xi), vs (Vienna, 1823); rev. as Le siège de Corinthe, 1826	[I/xxxi]

Title	Genre, acts	Libretto	First performance	Sources, comments	EC
Matilde (di) Shabran, ossia Bellezza, e cuor di ferro	melodramma giocoso, 2	Ferretti, after F.-B. Hoffmann's lib. for Méhul: *Euphrosine* (1790) and J.M. Boutet de Monvel: *Mathilde* (play, 1799)	RAP, 24 Feb 1821	*B-Bmichotte**, vs (Vienna, 1822), fs (Rome, 1833)	[I/xxxii]
Zelmira	dramma, 2	Tottola, after Dormont de Belloy (1762)	NC, 16 Feb 1822	*F-Pc** (facs. in ERO, xii, 1979), excerpts *B-Bmichotte** *I-PESr**, vs (Vienna, 1822)	[I/xxxiii]
Semiramide	melodramma tragico, 2	Rossi, after Voltaire	VF, 3 Feb 1823	*Vt** (facs. in ERO, xiii, 1978), vs (Vienna, 1823), fs (Rome, 1826)	[I/xxxiv]
Il viaggio a Reims, ossia L'albergo del giglio d'oro	dg, 1	L. Balocchi, after A.-L.-G. de Staël: *Corinne, ou L'Italie* (1807)	PI, 19 June 1825	excerpts *Rc**, other orig. material *A-Wn*, *F-Pc*	I/xxxv
Le siège de Corinthe	tragédie lyrique, 3	Balocchi and A. Soumet, after lib for *Maometto II*	PO, 9 Oct 1826	rev. of Maometto II, 1820; excerpts *Pc**, *Po**, *I-FOc** and elsewhere, vs (Paris, 1826), fs (Paris, 1826–7/*R*1980 in ERO, xiv)	
Moïse et Pharaon, ou Le passage de la Mer Rouge	opéra, 4	Balocchi and E. de Jouy, after lib for *Mosè in Egitto*	PO, 26 March 1827	rev. of Mosè in Egitto, 1818–19; excerpts *F-Pc**, *US-NYp**, *STu**, *Wc** and elsewhere, vs and fs (Paris, 1827/*R*1980 in ERO, xv)	
Le comte Ory	opéra [oc], 2	Scribe and C.-G. Delestre-Poirson, after their own play (1817)	PO, 20 Aug 1828	partial rev. of Il viaggio a Reims, 1825; excerpts *B-Bmichotte**, *F-Po**, vs and fs (Paris, 1828/*R*1978 in ERO, xvi)	
Guillaume Tell	opéra, 4	Jouy, H.-L.-F. Bis and others, after F. von Schiller (1804)	PO, 3 Aug 1829	*Pc**, vs and fs (Paris, 1829/*R*1980 in ERO, xvii)	I/xxxix

SACRED

Title, performing forces	Composition, first performance	MS, publication	Remarks
student compositions, incl.:	1802–9	Lugo, Civico Liceo Musicale Giuseppe e Luigi Malerbi*	
Kyrie a tre voci, 2 T, B, orch			
Gloria, A, T, B, male chorus, orch			
Laudamas, A, bn, orch			
Gratias, T, male chorus, orch			
Domine Deus, 2 B, orch			
Qui tollis, T, orch			
Laudamus, Qui tollis, T, vn, orch			
Quoniam, B, orch			
Crucifixus, S, A, orch			
Dixit, 2 T, B, orch			
De torrente, B, orch			
Gloria Patri, T, orch			
Sicut erat, 2 T, B, orch			
Magnificat, 2 T, B, orch			
Messa (Bologna), 3 sections	Bologna, Chiesa della Madonna di S Luca, 2 June 1808	*I-Bc* (3 MSS, incl. 2*)	composite mass by students at the Liceo Musicale

Title, performing forces	*Composition, first performance*	*MS, publication*	*Remarks*
Christe eleison, 2 T, B, orch			
Benedicta et venerabilis, grad, 2 T, B, orch			
Qui tollis; Qui sedes, S, hn, orch			
Messa (Ravenna), solo male vv, male chorus, orch; another version for S, A, T, B, male chorus, orch	Ravenna, 1808	*RAs*, excerpts in Ravenna, Istituto Musicale Pareggiato G. Verdi*, and in Lugo, Civico Liceo Musicale Giuseppe e Luigi Malerbi*	only Kyrie, Gloria and Credo
Messa, solo male vv, male chorus, orch	?1802–9	*Mc**	only Kyrie, Gloria and Credo
Messa (Rimini), S, A, T, B, orch	Rimini Cathedral, 1809	*F-Pc*, vs (Paris, 1881)	
Quoniam, B, orch	Sept 1813	vs and fs (Milan, 1851)	
Messa di gloria, solo vv, chorus, orch	Naples, S Ferdinando, 24 March 1820	*I-Nc*†, frag. in *B-Bmichotte**, vs (Paris, 1860), EC [III/ii]	
Preghiera 'Deh tu pietoso cielo', S, pf	*c*1820	(Naples, 1828)	
Tantum ergo, S, T, B, orch	1824	Rieti, Biblioteca Comunale	
Stabat mater, 2 S, T, B, chorus, orch			
1st version	1832; Madrid, Cappella di S Filippo El Real, Good Friday, 1833	*GB-Lbl**, vs (Paris, 1841)	12 nos., 6 by Rossini, others by G. Tadolini
2nd version	1841; PI, 7 Jan 1842	*Lbl**, vs and fs (Paris, 1841–2)	10 nos., all by Rossini
3 choeurs religieux, female vv, pf	Paris, Salle Troupenas, 20 Nov 1844	Paris, 1844	
1 La foi (P. Goubaux)			
2 L'espérance (H. Lucas)			
3 La charité (L. Colet)			
Tantum ergo, 2 T, B, orch	Bologna, Chiesa di S Francesco dei Minori, 28 Nov 1847	*I-Mr**, vs and fs (Milan, 1851)	
O salutaris hostia, S, A, T, B	29 Nov 1857	pubd in *La maîtrise* (15 Dec 1857)	facs. in Azevedo (*c*1864)
Laus Deo, Mez, pf	1861	pubd in *Il piovano arlotto* (Florence, 1861)	
Petite messe solennelle			
1st version, 12 (solo) vv, 2 pf, hmn	1863; Paris, home of Countess L. Pillet-Will, 14 March 1864	*PESr**, private collection† (Paris, 1869), EC [III/iv]	4 solo vv, chorus 8vv
2nd version, S, A, T, B, chorus, orch	1867; PI, 24 Feb 1869	*PESr**, fs (Paris, 1869)	

CANTATAS, INCIDENTAL MUSIC, HYMNS AND CHORUSES

Title, genre, performing forces	*Composition, first performance*	*MS, publication*
Il pianto d'Armonia sulla morte di Orfeo (cant., G. Ruggia), T, male chorus, orch	Bologna, Liceo Musicale, 11 Aug 1808	*I-Bc**
La morte di Didone (cant.), S, chorus, orch	1811; VB, 2 May 1818	*F-Pn*, excerpts, vs (Milan, 1820–21)
Dalle quete e pallid'ombre (cant., P. Venanzio), S, B, pf	Venice, 1812	*I-Ms**
Apprendete, o cari amanti (cant.), S, 2 vn, vc	Venice, *c*1812	private collection*
Egle ed Irene (cant.), S, A, pf	Milan, 1814	*Vnm** (Milan, 1820)
Inno dell'Indipendenza ('Sorgi, Italia, venuta è già l'ora') (G. Giusti), hymn	Bologna, Teatro Contavalli, 15 April 1815	lost
La gratitudine (cant.)	Ferrara, 1815	Music lost; lib *I-FEc*
L'Aurora (cant.), A, T, B, pf	Rome, Nov 1815	*RUS-Mcm*, ed. in *SovM* (1955), no.8, p.60
Giunone, cant. for the birthday of Ferdinando IV, S, chorus, orch	NC, 12 Jan 1816	*US-NYp**, EC II/iv
Le nozze di Teti, e di Peleo (cant., A.M. Ricci), 3 S, 2 T, chorus, orch	NF, 24 April 1816	*I-Nc**, EC II/iii
Edipo a Colono (Giusti, after Sophocles), incid music, B, male chorus, orch [orchestration completed anon.]	before 1817	*US-NYpm**, 1 aria vs (Paris, *c*1850), EC II/i
Omaggio umiliato a Sua Maestà (cant., A. Niccolini), S, chorus, orch	NC, 20 Feb 1819	*I-Nc**; pf solo (Paris, 1864), EC II/iv
Cantata . . . 9 maggio 1819 (G. Genoino), for Francis I's visit, S, 2 T, chorus, orch	NC, 9 May 1819	*US-NYp** (microfilm), EC II/iv
Il voto filiale (cant.), S, pf	Naples, 1820	*I-PESr**
La riconoscenza (cant., Genoino), S, A, T, B, chorus, orch	NC, 27 Dec 1821	*PESr**, vs (Milan, 1826), EC [II/v]
La santa alleanza (cant., G. Rossi), 2 B, chorus, orch	Verona, Arena, 24 Nov 1822	lost
Il vero omaggio (cant., Rossi), Sopranista, S, 2 T, B, chorus, orch	Verona, Teatro Filarmonico, 3 Dec 1822	largely based on La riconoscenza; *PESr**, EC [II/v]
Omaggio pastorale (cant.), 3 female vv, orch	Treviso, ?1 April 1823 (MS dated 17 May 1823)	largely based on La riconoscenza; *I-TVco**, EC [II/v]

Title, genre, performing forces	*Composition, first performance*	*MS, publication*
Il pianto delle muse in morte di Lord Byron, canzone, T, chorus, orch	London, Almack's Assembly Rooms, 11 June 1824	*GB-Lbl** (London, 1824)
De l'Italie et de la France, ?hymn for Charles X's name day, S, B, chorus, orch	PI, ?3 Nov 1825	*I-PESr**, QR ix, 62–95
Cantata per il battesimo del figlio del banchiere Aguado, 6 solo vv, pf	Paris, home of A.-M. Aguado, 16 July 1827	*GB-Lbl**; (Paris, 1827) as 3ème quartetto da camera
L'armonica cetra del nume, in honour of Marchese Sampieri, S, A, T, B, male chorus, fl, 2 ob, 2 cl, bn, 2 hn, hp	Bologna, home of Sampieri, 2 April 1830	*D-Bsb**
Giovanna d'Arco (cant.), S, pf	Paris, 1832	*IPESr**, QR xi, 1–29
Santo Genio dell'Italia terra (G. Marchetti), for tercentenary of Tasso's birth, chorus, orch	Turin, Palazzo Carignano, 11 March 1844	based on Coro dei Bardi from La donna del lago; *B-Bmichotte**
Recitatives for a Cantata, Giovanna d'Arco, by Lucio Campiani	Bologna, Conservatorio, 10 July 1845	*I-PESr**, ed. in *Bollettino del Centro rossiniano di studi*, xxiv (1994), 74–89
Su fratelli, letizia si canti (Canonico Golfieri), for Pope Pius IX, chorus, orch	Bologna, Piazza Maggiore, 23 July 1846	based on Coro dei Bardi from La donna del lago; *Bc*, vs (Milan, 1847)
Cantata in onore del Sommo Pontefice Pio Nono (Marchetti), 4 solo vv, chorus, orch	Rome, Senate (Campidoglio), 1 Jan 1847	private collection†, *PESr** (frags.), EC II/vi
Segna Iddio ne' suoi confini (F. Martinelli), chorus of the Guardia Civica of Bologna, acc. arr. D. Liverani for band	Bologna, Piazza Maggiore, 21 June 1848	*Bc**
È foriera la Pace ai mortali (G. Arcangeli, after Bacchilde), hymn, Bar, male vv, pf	26 June 1850	private collection of Baroness F. De Renzis Sonnino, Florence*, QR xii, 1–20
Hymne à Napoléon III et à son vaillant peuple ('Dieu tout puissant') (E. Pacini), hymn, Bar, chorus, orch, military band	Paris, Palais de l'Industrie, 1 July 1867	*PESr**, vs (London, 1873) as National Hymn, QR xii, 21–85

MISCELLANEOUS VOCAL

Title, genre, performing forces	*Composition; performance*	*MS, publication*	*Remarks*
Se il vuol la molinara, S, pf	?1801	*US-NYpm** (Milan, 1821)	
Cara, voi siete quella, T, orch	1806; Forlì, aut. 1806	fs lost; vs (Florence, 1902)	for insertion in Weigl: L'amor marinaro for Antonio Chies
Dolci aurette, T, orch	1809; Ferrara, carn. 1809–10	*I-Bc*	for insertion in Weigl: Il podestà di Chioggia for Raffaele Monelli
Coro e cavatina 'Viva Roma e Quinto viva', 'Cara Patria, invitta Roma', S, chorus, orch	1811; Bologna, aut. 1811	*F-Pc*, vs (Rome, 1822)	for insertion in D. Puccini: Il trionfo di Quinto Fabio for Maria Marcolini
Alla gloria un genio eletto, T, orch	1812; Venice, spr. 1812	*IPESr**	for insertion in G. Mosca Li pretendenti delusi for Raffaele Monelli
La mia pace io già perdei, T, orch	1812	*Bc*	insert aria for Serafino Gentili
Qual voce, quai note, S, pf	1813	*A-Wn*, private collection, Brescia	
Alle voc della gloria, B, orch	1813	*I-Ms**, vs (Milan, 1851)	text from F. Bianchi Tarara ossia la virtù premiata
Amore mi assisti, S, T, pf	*c*1814	*US-NYpm**	
2 compositions for G. Nicolini: Quinto Fabio	1817; Rome, carn. 1817		
1 Aria 'Guidò Marte i nostri passi', T, chorus, orch		*I-PAc, MAC*	first pubd as 'Alme fide a questi accenti'
2 Duet 'Ah! per pietà t'arresta', 2 S, orch		collection of Opera Rara, London	possibly not by Rossini
Il trovatore ('Chi m'ascolta il canto usato'), T, pf	1818	*US-Wc** (Naples, 1818)	
Il Carnevale di Venezia ('Siamo ciechi, siamo nati') (Rossini, Paganini, M. d'Azeglio, Lipparini), 2 T, 2 B, pf	carn. 1821	(Milan, 1847)	facs.* in G. Monaldi: 'Una canzone inedita di Rossini', *Noi e il mondo* (1925), Aug
Beltà crudele ('Amori scendete') (N. di Santo-Magno), S, pf	1821	*A-Wn**, *F-Pc*, *I-FOc* (Naples, 1847)	4th facs.* in J. Subirá: *La música en la Casa de Alba* (Madrid, 1927)
La pastorella ('Odia la pastorella') (Santo-Magno), S, pf	*c*1821	(Naples, 1847)	copy of 1st edn not located, 2nd edn (Milan, *c*1850)
Canzonetta spagnuola 'En medio a mis colores' ('Piangea un dì pensando'), S, pf	1821	*F-Pc* (Naples, 1825)	
Infelice ch'io son, S, pf	1821	*A-Wgm**	

Title, genre, performing forces	*Composition; performance*	*MS, publication*	*Remarks*
Addio ai viennesi ('Da voi parto, amate sponde'), T, pf	1822	*I-Nc* (Vienna, 1822)	also known as Addio di Rossini
Dall'Oriente l'astro del giorno, S, 2 T, B, pf	1824	*GB-Lbl** (London and Paris, 1824)	London 1st edn not located
Ridiamo, cantiamo, che tutto sen va, S, 2 T, B, pf	1824	*I-Nc* (London, 1824)	
In giorno sì bello, 2 S, T, pf	1824	*GB-Lbl** (London, 1824)	
3 quartetti da camera			
1 (unidentified)		(Paris, 1827)	copy of 1st edn not located
2 In giorno sì bello, 2 S, T, B, pf	1827	(Paris, 1827)	
3 Oh giorno sereno, S, A, T, B, pf	1827	(Paris, 1827)	
Les adieux à Rome ('Rome pour la dernière fois') (C. Delavigne), T, pf/hp	1827	pubd in C. Delavigne: 7 *Messéniennes nouvelles* (Paris, 1827)	
Orage et beau temps ('Sur les flots inconstans') (A. Betourne), T, B, pf	*c*1830	private collection* (Paris, *c*1832)	
La passeggiata ('Or che di fiori adorno'), S, pf	1831	pubd in *Cartas españolas* (Madrid, 11 April 1831)	also known as Anacreontica
La dichiarazione ('Ch'io mai vi possa lasciar d'amare') (P. Metastasio), S, pf	*c*1834	(Milan, 1834–5)	
Les soirées musicales	*c*1830–35	*US-Wc** (no.2 only) (Paris, 1835)	
1 La promessa ('Ch'io mai vi possa lasciar amare') (Metastasio), S, pf			
2 Il rimprovero ('Mi lagnerò tacendo') (Metastasio), S, pf			
3 La partenza ('Ecco quel fiero istante') (Metastasio), S, pf			
4 L'orgia ('Amiamo, cantiamo') (C. Pepoli), S, pf			
5 L'invito ('Vieni o Ruggiero') (Pepoli), S, pf			
6 La pastorella dell'Alpi ('Son bella pastorella') (Pepoli), S, pf			
7 La gita in gondola ('Voli l'agile barchetta') (Pepoli), S, pf			
8 La danza ('Già la luna è in mezzo al mare') (Pepoli), T, pf			
9 La regata veneziana ('Voga o Tonio benedetto') (Pepoli), 2 S, pf			
10 La pesca ('Già la notte s'avvicina') (Metastasio), 2 S, pf			
11 La serenata ('Mira, la bianca luna') (Pepoli), S, T, pf			
12 Li marinari ('Marinaro in guardia stà') (Pepoli), T, B, pf			
2 nocturnes (Crével de Charlemagne), S, T, pf	*c*1836	(Paris, 1836)	
1 Adieu à l'Italie ('Je te quitte, belle Italie')			
2 Le départ ('Il faut partir')			
Nizza ('Nizza, je puis sans peine') (E. Deschamps), S, pf	*c*1836	(Paris, *c*1837)	orig. composed as Mi lagnerò tacendo
L'âme délaissée ('Mon bien aimé') (Delavigne), S, pf	*c*1844	(Paris, 1844)	facs. in *France musicale*, viii (1844); also pubd as L'âme du Purgatoire

Title, genre, performing forces	*Composition; performance*	*MS, publication*	*Remarks*
Recitativo ritmato ('Farò come colui che piange e dice') (Dante), S, pf	1848	*PESr** (2 copies) (Florence, 1865)	
La separazione ('Muto rimase il labbro') (F. Uccelli), S, pf	*c*1858	(Paris, *c*1858)	orig. composed as Mi lagnerò tacendo
2 nouvelles compositions (Pacini), S, pf	*c*1860	(Paris, *c*1863)	
1 A Grenade ('La nuit règne à Grenade')		*PESr**, QR v, 90–97 (no.1)	
2 La veuve andalouse ('Toi pour jamais')			

Mi lagnerò tacendo (Metastasio), numerous versions composed as albumleaves, of which the following are representative:

L'amante discreto, S, pf	1835	*F-Pc** (2 copies), *Pn**, *I-FOc** (Milan, 1839)	
Mi lagnerò tacendo, S, pf	before 1847	*F-Pn**, *I-Baf**, private collection of R. Lehman, New York*	
Mi lagnerò tacendo, S, pf	?1833–9	*F-Pc** (3 copies), pubd in *Gazette musicale* (Paris, 1840)	also pubd (Paris, *c*1840) as Beppa la Napolitaine
Mi lagnerò tacendo, S, pf	1850	*GB-Lbl**, *I-Sc** (London, 1959)	
Mi lagnerò tacendo, S, pf		private collection of M. and R. Floersheim, Switzerland*	facs.* in E. Winternitz: *Musical Autographs from Monteverdi to Hindemith* (Princeton, NJ, 1955), pl. 103

INSTRUMENTAL

Title, key, performing forces	*Composition*	*MS, publication*	*Remarks*
6 sonate a quattro, G, A, C, B♭, E♭, D, 2 vn, vc, db	*c*1804	*US-Wc*† (pts), nos.1, 2, 4–6 (Milan, 1825–6), QR i (complete)	
Sinfonia 'al Conventello', D, orch	*c*1806	Ravenna, Istituto Musicale Pareggiato G. Verdi	EC VI/i
5 duets, E♭, E♭, B♭, E♭, E♭, 2 hn	*c*1806	ed. (Hamburg, 1861)	source for this edn unknown
Sinfonia, D, orch	1808	*I-Bc*	EC VI/i
Sinfonia, E♭, orch	1809	*Bc*	EC VI/i; rev. as ov. to La cambiale di matrimonio
Grand'overtura obbligata a contrabbasso, D, orch	*c*1809	Ravenna, Istituto Musicale Pareggiato G. Verdi	EC VI/i
Variazioni a più istrumenti obbligati, F, 2 vn, va, vc, cl, orch	*c*1809	*Bc*, QR ix, 1–44	
Variazioni a clarinetto, C, cl, orch	*c*1809	*Bc*, pts (Leipzig, 1824), QR vi, 57–67	
Andante e Tema con variazioni, F, fl, cl, hn, bn	1812	*F-Pc** (Paris and Mainz, 1827–8), QR vi, 18–30	
Terzetto, hn, bn, pf	1812	lost	mentioned in a Rossini letter of 20 Oct 1812
La notte, la preghiera, la caccia, 2 fl, 2 vn, va, vc	*c*1813	private collection*	
Andante con variazioni, F, hp, vn	*c*1820	(Naples, 1820–24), QR vi, 1–8	
Passo doppio, military band	1822	lost	mentioned in Radiciotti (1927–9)
Waltz, E♭, pf	?1823	*Pc**, *I-FOc**	3rd facs.* in *RGMP*, viii (1841)
Serenata, E♭, 2 vn, va, vc, fl, ob, eng hn	1823	*US-NYp**, pts (Leipzig, 1829), QR vi, 31–56	
Duetto, D, vc, db	1824	(London, 1969)	autograph sold at Sotheby's, London, 1968*
Rendez-vous de chasse, D, 4 corni da caccia, orch	1828	*F-Pc** (Paris, 1828), QR ix, 45–61	
Fantasie, E♭, cl, pf	1829	(Paris, 1829)	
Three marches, military band	1834	pts (Leipzig, 1837), pf, 4 hands (Naples, 1837–8)	pubd in various orders; Naples (Girard), as Mariage du duc d'Orléans (order: nos.3, 1, 2, with no.2 in G major)
1 Passage du Balcan, grande marche, E♭			
2 Prise d'Erivan, pas redoublé, E♭			
3 Assaut de Varsovie, pas redoublé, E♭			
Scherzo, a, pf	1843, rev. 1850	*Pc**, rev. version *I-MOe* (Milan, n.d.)	

Title, key, performing forces	Composition	MS, publication	Remarks
Tema originale di Rossini variato per violino da Giovacchino Giovacchini, A, vn, pf	1845	*B-Bmichotte**, *I-Fc** (theme only)	
March ('Pas-redoublé'), C, military band	1852	(Milan, 1853)	
Thème de Rossini suivi de deux variations et coda par Moscheles Père, E, hn, pf	1860	(Leipzig, n.d.)	
La corona d'Italia, E♭, military band	1868	*I-PESr*† (Rome 1878)	

PÉCHÉS DE VIEILLESSE (1857–68)

Essentially complete set of autograph MSS in Fondazione Rossini; large set of authenticated MS copies in US-CA; for a somewhat different ordering, see autograph catalogue of these pieces in B-Bmichotte

Vol.i: Album italiano; EC VII/i

1 Quartettino 'I gondolieri' (? G. Torre), S, A, T, B, pf [? orig. written to text Mi lagnerò tacendo]
2 Arietta 'La lontananza' (Torre), T, pf (London, *c*1880)
3 Bolero 'Tirana alla spagnola (rossinizzata)' (P. Metastasio), S, pf; music identical with vol.xi, no.3
4 Elegia 'L'ultimo ricordo' (G. Redaelli), Bar, pf (Paris, *c*1880–85)
5 Arietta 'La fioraja fiorentina' (?Torre), S, pf [? orig. written to text Mi lagnerò tacendo]
6 Duetto 'Le gittane' (Torre), S, A, pf (London, *c*1880) [orig. written to text Mi lagnerò tacendo]
7 Ave Maria su due sole note (Torre), A, pf [? orig. written to text Mi lagnerò tacendo]
8–10 La regata veneziana, 3 canzonettas (F.M. Piave), Mez, pf (Milan, 1878)
8 Anzoleta avanti la regata (Barcarolle 'Plus de vent perfide')
9 Anzoleta co passa la regata
10 Anzoleta dopo la regata
11 Arietta (Sonetto) 'Il fanciullo smarrito' (A. Castellani), T, pf, pubd in *Strenna del giornale la lega della democrazia* (Rome, 1881)
12 Quartettino 'La passeggiata', S, A, T, B, pf

Vol.ii: Album français (E. Pacini); EC VII/ii

1 Ottettino 'Toast pour le nouvel an', 2 S, 2 A, 2 T, 2 B
2 Roméo, T, pf
3 Ariette 'Pompadour, la grande coquette', S, pf [orig. written to text Mi lagnerò tacendo]
4 Complainte à deux voix ('Un sou'), T, Bar, pf
5 Chanson de Zora ('La petite bohémienne') (E. Deschamps), Mez, pf
6 La nuit de Noël, B solo, 2 S, 2 A, 2 T, 2 Bar, pf, hmn
7 Ariette 'Le dodo des enfants', Mez, pf [orig. written to text Mi lagnerò tacendo]
8 Chansonette de cabaret ('Le lazzarone'), Bar, pf
9 Elégie ('Adieux à la vie'), sur une seule note, Mez, pf, *I-PESr* † [orig. written to text Mi lagnerò tacendo]
10 Nocturne ('Soupirs et sourire'), S, T, pf, also with It. text as Il cipresso, e la rosa (Torre)
11 Ballade élégie ('L'orphéline du Tyrol'), Mez, pf (Paris, *c*1880–85)
12 Choeur de chasseurs démocrates, male vv, tam-tam, 2 tamburi

Vol.iii: Morceaux réservés; EC VII/ii

1 Quelques mesures de chant funèbre: à mon pauvre ami Meyerbeer (Pacini), male vv, tamburo
2 Arietta 'L'esule' (Torre), T, pf
3 Tirana pour deux voix ('Les amants de Séville') (Pacini), A, T, pf
4 Ave Maria, S, A, T, B, org (London, 1873)
5 L'amour à Pékin: petite mélodie sur la gamme chinoise (Pacini), A, pf
6 Le chant des Titans (Pacini), 4 B, pf, hmn, arr. 4 B, orch, vs (London, 1873); QR viii, 66–89 (orch version) [orig. written to text Mi lagnerò tacendo]
7 Preghiera (Torre), 4 T, 2 Bar, 2 B [also with Fr. text 'Dieu créateur du monde' (Pacini)]
8 Elégie ('Au chevet d'un mourant') (Pacini), S, pf
9 Romance 'Le sylvain' (Pacini), T, pf
10 Cantemus: imitazione ad otto voci reali, 2 S, 2 A, 2 T, 2 B (London, 1873)
11 Ariette à l'ancienne (J.-J. Rousseau), Mez, pf
12 Tyrolienne sentimentale ('Le départ des promis') (Pacini), 2 S, 2 A, pf

Vols.iv–viii: Un peu de tout: recueil de 56 morceaux semi-comiques pour le piano

Vol.iv: Quatre mendiants et quatre hors d'oeuvres; QR xix

Quatre mendiants

1 Les figues sèches, D
2 Les amandes, G (Paris, *c*1880–85)
3 Les raisins, C
4 Les noisettes, b-B

Quatre hors d'oeuvres

1 Les radis, a
2 Les anchois, D
3 Les cornichons, E
4 Le beurre, B♭

Vol.v: Album pour les enfants adolescents

1 Première Communion, E♭; QR xv, 1–10
2 Thème naïf et variations idem, G; QR xv, 11–20
3 Saltarello à l'italienne, A♭; QR xv, 21–9
4 Prélude moresque, e; QR xv, 30–40
5 Valse lugubre, C (Paris, *c*1880–85); QR xv, 41–7
6 Impromptu anodin, E♭; QR xv, 48–58
7 L'innocence italienne; La candeur française, a, A; QR ii, 19–29
8 Prélude convulsif, C (Milan, *c*1879); QR xv, 59–71
9 La lagune de Venise à l'expiration de l'année 1861!!!, G♭; QR xv, 72–82
10 Ouf! les petits pois, B; QR ii, 30–36
11 Un sauté, D; QR xv, 83–92
12 Hachis romantique, a; QR xv, 93–105

Vol.vi: Album pour les enfants dégourdis

1 Mon prélude hygiénique du matin, C; QR x, 28–37
2 Prélude baroque, a; QR xvi, 1–15
3 Memento homo, c (Paris, *c*1880–85); QR x, 87–93
4 Assez de memento: dansons, F; QR x, 94–103
5 La pesarese, B♭ (Paris, *c*1880–85); QR x, 60–67
6 Valse torturée, D; QR xvi, 16–28
7 Une caresse à ma femme, G (Paris, *c*1880–85); QR ii, 37–41
8 Barcarole, E♭; QR xvi, 29–37
9 Un petit train de plaisir comico-imitatif, C; QR ii, 42–58
10 Fausse couche de polka mazurka, A♭; QR xvi, 38–45
11 Etude asthmatique, E; QR xvi, 46–66
12 Un enterrement en Carnaval, D; QR x, 68–86

Vol.vii: Album de chaumière

1 Gymnastique d'écartement, A♭ (Paris, *c*1880–85); QR xiv, 1–17
2 Prélude fugassé, E; QR xiv, 18–24
3 Petite polka chinoise, b (Milan, *c*1878); QR xiv, 25–34
4 Petite valse de boudoir, A♭; QR xiv, 35–42
5 Prélude inoffensif, C; QR ii, 8–18
6 Petite valse ('L'huile de Ricin'), E; QR xiv, 43–61
7 Un profond sommeil; Un reveil en sursaut, b, D, 1st pt ed. G. Puccio, *Alfonso Rendano* (Rome, 1937); QR xiv, 62–90 (both pts)
8 Plein-chant chinois, scherzo, a; QR xiv, 91–103
9 Un cauchemar, E; QR xiv, 104–25
10 Valse boiteuse, D♭ (Milan, *c*1879); QR xiv, 126–36
11 Une pensée à Florence, a; QR xiv, 137–49
12 Marche, C; QR xiv, 150–64

Vol.viii: Album de château
1 Spécimen de l'ancien régime, E♭; QR ii, 59–82
2 Prélude pétulant-roccoco, G; QR xvii, 1–16
3 Un regret; Un espoir, E (Paris, *c*1880–85); QR xvii, 17–32
4 Boléro tartare, a; QR xvii, 33–59
5 Prélude prétentieux, c-C; QR x, 1–10
6 Spécimen de mon temps, A♭; QR x, 38–59
7 Valse anti-dansante, F; QR xvii, 60–77
8 Prélude semipastorale, A; QR xvii, 78–108
9 Tarantelle pur sang (avec Traversée de la procession), b, chorus, hmn and clochette ad lib, full scoring (Milan, *c*1879); QR ii, 83–101 (as pf solo)
10 Un rêve, b; QR x, 11–27
11 Prélude soi-disant dramatique, F♯; QR xvii, 109–31
12 Spécimen de l'avenir, E♭; QR x, 104–25

Vol.ix: [Album pour piano, violon, violoncelle, harmonium et cor]
1 Mélodie candide, A, pf; QR xvi, 67–73
2 Chansonette, E♭, pf; QR xvi, 87–94
3 La savoie aimante, a, pf; QR xvi, 74–86
4 Un mot à Paganini, élégie, D, vn, pf
5 Impromptu tarantellisé, F, pf; QR xvi, 95–106
6 Echantillon du chant de Noël à l'italienne, E♭, pf; QR ii, 102–7
7 Marche et reminiscences pour mon dernier voyage, A♭, pf; QR ii, 108–16
8 Prélude, thème et variations, E, hn, pf; QR iii, 1–17
9 Prélude italien, A♭, pf; QR xvi, 107–19
10 Une larme: thème et variations, a, vc, pf
11 Echantillon de blague mélodique sur les noires de la main droite, G♭, pf (Milan, *c*1879)
12 Petite fanfare à quatre mains, E♭, pf, pf 4 hands

Vol.x: Miscellanée pour piano
1 Prélude blageur, a; QR xviii, 1–20
2 Des tritons s'il vous plaît (montée-descente), C; QR xviii, 21–4
3 Petite pensée, E♭; QR xviii, 25–8
4 Une bagatelle, E♭ (Paris, *c*1880–85); QR xviii, 29–30
5 Mélodie italienne: une bagatelle ('In nomine Patris'), A♭ (Paris, *c*1880–85); QR xviii, 31–2
6 Petite caprice (style Offenbach), C (Paris, *c*1880–85); QR ii, 1–7

Vol.xi: Miscellanée de musique vocale
1 Ariette villageoise (J.-J. Rousseau), S, pf; QR v, 72–4
2 La chanson du bébé (Pacini), Mez, pf; QR v, 25–8
3 Amour sans espoir ('Tirana all'espagnole rossinizé') (Pacini), S, pf, music identical with vol.i, no.3, EC VII/i
4 A ma belle mère ('Requiem eternam'), A, pf; QR xi, 58–9
5 O salutaris, de campagne, A, pf (London, *c*1880)
6 Aragonese (Metastasio), S, pf; QR iv, 44–50
7 Arietta all'antica, dedotta dal O salutaris ostia (Metastasio), S, pf, based on O salutaris hostia (29 Nov 1857); QR iv, 60–61
8 Il candore in fuga, 2 S, A, T, B
9 Salve amabilis Maria ('Hymne à la musique'), motet, S, A, T, B; QR vii, 77–83
10 Giovanna d'Arco (cant.), S, pf; QR xi, 1–29

Vol.xii: Quelques riens pour album, 24 pieces, pf (Paris, *c*1880–85); EC VII/vii

Vol.xiii: Musique anodine (Metastasio), 15 April 1857; EC VII/i
Prélude, pf
6 petites mélodies: 1 A, pf; 2 Bar, pf; 3–4 S, pf; 5 Mez, pf; 6 Bar, pf

OTHER LATE WORKS

MSS in I-PESr unless otherwise stated

Canone scherzosa a quattro soprani democratici, 4 S, pf
Canone antisavant (Rossini), 3vv
Canzonetta 'La vénitienne', C, pf; QR xviii, 33–45
Petite promenade de Passy à Courbevoie, C, pf
Une réjouissance, a, pf; QR xviii, 46–51
Encore un peu de blague, C, pf; QR xviii, 52–4
Tourniquet sur la gamme chromatique, ascendante et déscendante, C, pf; QR xviii, 55–62
Ritournelle gothique, C, pf; QR xviii, 63
Un rien (pour album): Ave Maria, S, pf; QR xi, 60
Pour album: Sogna il guerrier (Metastasio), Bar, pf
Brindisi 'Del fanciullo il primo canto', B, chorus
Solo per violoncello, a; QR vi, 9–17 [with added pf acc.]
L'ultimo pensiero ('Patria, consorti, figli') (L.F. Cerutti), Bar, ?pf, *B-Bmichotte**

MISCELLANEOUS

Teodora e Ricciardino, introduction to opera, sketched *c*1815, *I-PESr**
Gorgheggi e solfeggi, studies, 1v, pf, *c*1827 (Paris, 1827)
15 petits exercises, 1v, 1858 (Paris, *c*1880)
Petit gargouillement, exercise, 1v, 1867, *F-Po**
Giovinetta pellegrina, variations on a romance by N. Vaccai, ed. in *Cronaca musicale*, xvi (1912)
Vocal variants, cadenzas etc. for Rossini's operas, *B-Bmichotte**, *F-Po**, *I-Mc**, *US-Cu**, *NYpm**, and elsewhere
Miscellaneous autograph albumleaves in private and public collections

ADAPTATIONS INVOLVING ROSSINI'S PARTICIPATION

Ivanhoé (op, E. Deschamps and G.-G. de Wailly), Paris, Odéon, 15 Sept 1826, MS excerpts in *GB-Lbl**, fs (Paris, 1826) [adapted by A. Pacini from several of Rossini's operas]
Robert Bruce (op, A. Reyer and G. Vaëz), PO, 30 Dec 1846, fs (Paris, 1847) [adapted by A.-L. Niedermeyer from several of Rossini's operas, esp. *La donna del lago*]

WORKS NOT TRACED OR OF UNCERTAIN AUTHENTICITY

sacred

Miserere, solo vv, chorus, orch; fs (Leipzig, 1831) as Trost und Erhebung
Dixit Domino, solo vv, chorus, orch, *I-Mc*

other vocal

Aria di Filippuccio ('Il secreto se si perde'), buffo v, orch, ed. (Trieste, 1892)
La calabrese ('Colla lanterna magica'), S, A, pf, *I-Vc*
Duetto buffo di due gatti, 2 solo vv, pf, *I-PESr*; QR iv, 1–4 (spurious)
Ariette de Perruchini ('Gondolier la mer t'appelle'), 'arrangée en barcarolle par son ami R[ossini]' and sung in C. Delavigne's play *Marino Faliero* (Paris, *c*1829)
Quando giunse qua Belfior, S, orch, ?1824–35, *I-FOc*, ed. A. Garbelotto, *6 arie inedite* (Padua, 1968)
Il rimprovero ('Se fra le trecce d'Ebano'), S, pf, ed. (Florence, 1944)
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L'absence (? Paris, n.d.), mentioned in Radiciotti (C1927–9), iii, 250; not traced
Il baco da seta, ?1862 (? Paris, 1862), mentioned in Montazio (C1862), 125; not traced

instrumental

Sinfonia di Odense, A, orch, MS pts in Odense; QR viii, 17–65 (spurious)

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PHILIP GOSSETT

Rossino Mantovano (*fl* 1505–11). Italian composer and singer. He was employed as a male contralto in the Cathedral of Mantua in 1509 and as *maestro di canto* in 1510–11, with the responsibility of teaching the boy sopranos. He and the rest of the choir were released in 1511. He is the author of five frottolas (three *barzellete*, an *oda*, and a popular text) all published in Petrucci's frottola books (RISM 1505[3], 1505[4], 1507[4]; four ed. G. Cesari and others: *Le frottole nell'editzione principe di Ottaviano Petrucci*, Cremona, 1954; one ed. in Gallico). Of particular interest are two works that seem to be associated with Mantuan theatre. *Poi che fai, donna, el gaton* imitates the sounds of a cat's wailing ('Gnao, gnao, gnao gnao, vo cridando'). The well-known *Lirum bililirum* is a parodic serenade sung beneath a woman's window in Bergamasque dialect and to the accompaniment of bagpipes, rather than lute.

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WILLIAM F. PRIZER

Rossiter, Will [Williams, W.R.] (*b* Wells, 15 March 1867; *d* Oak Park, IL, 10 June 1954). American publisher and composer of English birth. After moving to the USA in 1881, he settled in Chicago. His musical career started in

1891 when, under the pseudonym W.R. Williams, he published his first song, *Sweet Nellie Bawn*, followed by further popular titles during the 1890s. In 1898 he performed his songs at Tony Pastor's Music Hall in New York. By 1900 he had become the most successful popular music publisher in Chicago. In 1910 he purchased the rights to *Meet me tonight in dreamland* by Leo Friedman and Beth Slater Whitson, issued Shelton Brooks's *Some of these days*, which became Sophie Tucker's theme song, and published his own *I'd love to live in loveland with a girl like you*, which eventually sold over two million copies. Brooks's *The Darktown Strutters' Ball* (1917) also achieved lasting popularity. Other songwriters, lyricists and performers whose careers were furthered by their association with Rossiter include Charles K. Harris, Percy Wenrich, J. Will Callahan, Fred Fisher and Egbert Van Alstyne. An aggressive promoter of his publications, Rossiter initiated innovatory techniques in marketing and made use of radio broadcasting for promotional purposes.

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JEAN GEIL

Rössler, Anton. *See* ROSETTI, ANTONIO.

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Rössler, Johann Joseph. *See* RÖSLER, JAN JOSEF.

Rosso, Giovanni Maria del. *See* ROSSI, GIOVANNI MARIA DE.

Rosso [Roth], **Hieronymus** [Girolamo] (*b* Ancona; *fl* 1614). German composer and organist of Italian birth. In his only known work, *Missae quatuor octonis vocibus, quae variis instrumentis chorisque coniunctis ac separatis concini possunt* (Frankfurt, 1614), he is described as 'Anconitanus' and organist of Worms Cathedral. The wording of the title defines him as an adherent of the concertato mass, which was being developed in Germany and Italy in the early 17th century. All four works are parody masses, and the material on which they are based is named (1 ed. A. Eglin in Laudinella-Reihe, St Moritz, 1983). (*EitnerQ*; *GerberNL*; *WaltherML*)

AUGUST SCHARNAGL/DIETER HABERL

Rosso, Il. *See* BIANCHINI, DOMENICO.

Rosso, Pietro. *See* RUBEUS, PETRUS.

Rosso de Chollegrana [Collegrana] (*fl* 14th century). Italian composer. His only known composition is the two-voice madrigal *Tremando più che foglia*, found only in *GB-Lbl* 29987 (ed. in CMM, viii/3, 1962 and PMFC, vii, 1971). His identity is still in question. On stylistic grounds and given the origin of the London manuscript, he may be associated with the Florentine circles of the mid- to late 14th century, and should not be confused with the Petrus Rubeus of *I-Bc Q15* and *GB-Ob* Can. Misc.213. The toponym is a known tuscanized form for 'Conegliano', a city in the Veneto, and the best candidate is a certain Magister Franciscus de Mercadellis de Chollegrana, a doctor of medicine who became a Florentine citizen in 1364 and died in 1405. The identification with the composer is possible given his prominent role in the Laudesi Company of S Zanobi from 1377 to 1399, and his connection with such important *litterati* as Giovanni Fiorentino and Franco Sacchetti. However, there is no evidence of his being known as 'Rosso'; Franciscus had many children, about whom nothing is known, and it is possible that one of them, retaining the family toponym, might be the musician in question.

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KURT VON FISCHER/GIULIANO DI BACCO

Rossoni, Giulio (*fl* 1665–81). Italian singer and composer. He was a tenor and was employed as a chamber musician at the Bavarian court at Munich from at least the beginning of 1665 to 1681. In 1667 he sang in J.K. Kerll's opera *Le pretensioni del sole* (text by the court poet D. Gisberti). He composed the opera *L'Adelaide Regia Principessa di Susa* (to a libretto by G.B. Rodoteo), performed at Munich on 31 October 1669, in celebration of the birthday of Duke Ferdinand of Bavaria and formerly attributed to Giulio Riva. He sang in operas at Milan in 1678 and at Parma in 1681.

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THOMAS WALKER

Rossum, Frederik (Leon Hendrik) van (*b* Elsene, Brussels, 5 Dec 1939). Belgian composer of Dutch origin. He studied composition at the Brussels conservatory with André Souris and Marcel Quinet. He became a lecturer at the conservatories of Brussels (piano, 1965; analysis, 1971) and Liège (counterpoint, 1968) and director of the academy of Watermael-Bosvoorde (1971). In 1991 he began working exclusively as a composer. In 1965 he won the Belgian Prix de Rome. Other composition prizes he has won include the Kopal Prize (1972) for *Threni*, the Paul Gilson Prize (1973) for *Rétrospection* , the Irène Fuérison Prize of the Royal Academy of Belgium and the First Prize of the International Composers Tribune of UNESCO (1981) for *Réquisitoire*.

His style is a synthesis of Expressionism and neo-classicism with roots in tradition. He is open to contemporary trends, which he incorporates into his music in an expressive way. By exploring diverse possibilities of rhythm and timbre, he strives towards music that is expressive and dramatic, without being programmatic. His language is clear and aims at direct communication with the listener. As is apparent from titles such as *Réquisitoire* and *Eloquences*, he often takes the model of human speech or the idea of dialogue between instruments as his starting point. His works show a predilection for

the mysterious, for virtuoso display and the opposition of the lyrical to the dramatic.

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(*selective list*)

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Vocal: *Threni* (Bible: *Jeremiah*), Mez, orch, 1969–78; *Rétrospection*, S, A, chorus, 5 perc, 2 pf, 1973; *Aria a modo di vocalizzo*, 1v, pf, 1988; *Ricercare festivo*, SATB, 1992
Chbr: *Lied et capriccio*, wind qnt, 1962; *Str Qt*, 1967; *Pyrogravures*, wind qnt, 1969; *Hommage à Kafka*, pf, perc, 1979; *Qt, cl, vn, vc, pf*, 1997
Pf: *Impulses*, 1977; *Black and White*, 1982; *Catharsis*, 2 pf, 1982; *Preludes*, 1985–6; *Ballade*, 1989; *Waves*, 1990; *Al di là dello scuro*, 1995

Principal publishers: Billaudot, Belwin-Mills, Roberton, Schott

YVES KNOCKAERT

Rost, Franz (*b* Mahlberg, nr Lahr, Baden, probably shortly before 1640; *d* Strasbourg, 1688). German copyist and ?composer. He appears to have attended the Jesuit college at Baden-Baden and he sang at the collegiate church there. He started to learn the organ in 1653, and he may have learnt the violin as well. He may have been taught both instruments by the Kantor of the collegiate church, whom he later (at an uncertain date) succeeded in that office. He also entered holy orders. From about 1660, Rost seems to have been entrusted – possibly by the Margrave of Baden-Baden for use at court – with the copying of trio sonatas by prominent composers of the time. He was able to take his manuscript, the so-called Rost manuscript, with him when he moved to take up an ecclesiastical post at St Pierre-le-Vieux, Strasbourg, some time in the 1680s; it was thus saved from the destruction of the margrave's residence in 1689. Brossard bought it from Rost's heirs. From him it passed in 1726 to the Bibliothèque Royale, Paris (now the Bibliothèque Nationale, where it is manuscript Rés.Vm^{7}653).

The Rost manuscript consists of 157 works, the vast majority sonatas or sonata-like pieces; 27 composers are named and 28 works are known to be Italian. There are 81 anonymous pieces, some of which may be by Rost himself. Since the margraves were buried in the collegiate church it is understandable that the collection contains many *tombeaux* and funeral pieces and others marked 'grave', as well as several church sonatas. But it also contains chamber sonatas mostly for two violins and continuo, and comic and entertainment music, such as 'Polish bagpipe' and pieces by J.H. Schmelzer, numerous capriccios by Rosenmüller and Zamponi among others, and an even larger number of battaglias, including one by Schmelzer and four each by J.M. Nicolai and the younger Stoss of the Düsseldorf Kapelle.

Carl Rosier is the best-represented composer in the manuscript, with 22 works, followed by Schmelzer (18 works), Cazzati (14) and one Toleta (12). Of other well-known composers, G.B. Vitali and Bertali are represented by four works and Rosenmüller by three. There are also single pieces by more than a dozen composers, among them such well-known names as Fux, Kerll, J.P. Krieger and Carissimi, who is represented by the only motet, the solo Christmas piece *Salve, puellulae regalis animi*. Other composers include Zamponi and Balthazar Richard, both from Brussels, and the Pole, Marcin Mielczewski. Such names as these highlight the wide area upon which Rost drew in his compilation. This is possibly accounted for by the number of courts that had friendly relations with the young margrave (who was known as 'Türkenlouis' for his part in repulsing the Turkish threat to eastern Europe) and thus lent him manuscripts for copying. The Habsburgs seem to have been particularly generous, since the manuscript contains works by 13 German and two Italian composers working at the Viennese court.

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FRIEDRICH BASER

Rost, Nicolaus. *See* ROSTHIUS, NICOLAUS.

Rostal, Max (*b* Teschen, Silesia, 7 Aug 1905; *d* Berne, 6 Aug 1991). British violinist of Austrian birth. He studied with Arnold Rosé in Vienna and Carl Flesch in Berlin, and gave public performances from the age of six. He also took composition lessons at the Berlin Hochschule für Musik with Emil Bohnke and Mátyás Seiber. In 1928 he was appointed assistant to Flesch, and later became the youngest professor at the Berlin Hochschule (1930–33). He left Germany to live in London, where he was a professor at the GSM (1944–58) and profoundly influenced a generation of violinists whom he taught and encouraged; among his pupils were Yfrah Neaman and members of the Amadeus Quartet. Rostal was also a co-founder of the CARL FLESCH Medal (1945) and one of the early judges of this competition. He was appointed a professor at the Staatliche Hochschule für Musik in Cologne in 1957, and in 1958 at the conservatory in Berne, where he settled.

During his years in Britain Rostal toured frequently as a soloist, winning consistent acclaim for a sweet, transparent tone underlaid by rhythmic drive and incisive attack. He introduced to Britain Khachaturian's Concerto and Bartók's Second Concerto (which he played with particular distinction), and gave the first performance of concertos dedicated to him by Alan Bush, Benjamin Frankel, Franz Reizenstein and Bernard Stevens, and the *Fantasia* by Mátyás Seiber. Many of his recordings, including the concertos of Bartók (no.2), Berg, Shostakovich (no.1) and Stevens, have been reissued on CD. As a chamber music player Rostal formed excellent duo partnerships with Franz Osborn and (from 1954) Colin Horsley, and played in a piano trio with his Cologne colleagues Heinz Schröter and Siegfried Palm. A number of his editions and teaching compositions have been published, as well as various transcriptions, including one for violin of the cadenzas Beethoven wrote when he transcribed his Violin Concerto for piano. He owned a 1698 violin by Antonio Stradivari, now known as the 'Max Rostal', the 'Charles Reade' Guarneri 'del Gesù' (1733) and a viola by Giuseppe Guadagnini. In association with Menuhin, Palm and others, he established in 1974 the European String Teachers' Association for the exchange of information on the technique and teaching of string playing. He was made a CBE in 1977, and was

honoured by the Austrian and German governments and the city of Berne.

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NOËL GOODWIN

Rostand, Claude (*b* Paris, 3 Dec 1912; *d* Villejuif, Val de Marne, 9 Oct 1970). French music critic. He read literature and law at the Sorbonne and studied the piano, harmony, counterpoint, composition and music history privately with Edouard Mignan, Marc Vaubourgoin, Jacques Février and Norbert Dufourcq. For many years he was music critic of *Carrefour*, *Figaro littéraire* and *Le monde*, and French correspondent of *Melos*, the *New York Times* and *Musical America*; he was a humanist scholar of great erudition, but his articles and his popular lectures to the Jeunesses Musicales were lucid and direct. He also worked as a producer for ORTF and for various German radio stations. He was a constant student and supporter of contemporary music, becoming vice-president of the ISCM in 1961; he gave a weekly series of radio lectures called 'Ephémérides de la musique contemporaine' and from 1958 organized concerts of contemporary music called 'Musique d'aujourd'hui' in the Théâtre National Populaire. Rostand's *Dictionnaire de la musique contemporaine*, his last book, is a further product of his deeply felt desire to bring 20th-century music to a wider audience.

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YVONNE TIÉNOT

Rosthius [Rost], **Nicolaus** (*b* Weimar, *c*1542; *d* Kosma, nr Altenburg, Thuringia, 22 Nov 1622). German composer. He may have been a pupil at the choir school in Torgau, but by 1560 was attending school in Altenburg where he was also a member of the municipal choir, at that time directed by David Köler. Rosthius followed Köler to the court at Schwerin in 1563, but returned to Altenburg in 1564. In 1568 he is known to have been a member of the court chapel in Weimar, being promoted to Kapellmeister in 1569; the choir was disbanded in 1571.

After 1571 Rosthius became a citizen of Weimar and probably held a municipal appointment. From 1578 to 1579 he taught music at the Protestant state school in Linz (on the Danube). Late in 1579 he matriculated at Heidelberg, where, shortly afterwards, he was appointed a master and singer at the academy. He was in the service of Count von Erbach (Odenwald) in about 1590, but returned to Altenburg probably in 1593 to serve in the court chapel of Duke Ernst of Saxe-Altenburg: there in 1594 he described himself as 'Cappelneltester'. He held the post of court Kapellmeister until 1601, then moving to nearby Kosma where, until his death, he was a minister.

Rosthius's song motets and occasional *Spruchmotette* show him to have been a master of the smaller forms. The *Newer lieblicher Galliardt* are the first published examples of the short-lived genre of German-texted galliards. Of greater significance, however, is his *Trostreiche Historie von der fröhlichen Auferstehung ... Jesu Christi*, which forms a link between, on the one hand, the corresponding anonymous work of around 1550 and that of Antonio Scandello, and on the other hand, that by Schütz. It belongs to the so-called mixed type, involving elements of both the motet-Passion and the dramatic Passion.

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WALTER BLANKENBURG

Rostirolla, Giancarlo (*b* Rome, 11 March 1941). Italian musicologist. After having private tuition with F.M. Saraceni (1957–60), he studied at the Scuola di Paleografia e Filologia Musicale in Cremona (1967–70). Since 1999 he has taught music history at the University 'G. D'Annunzio' (Chieti). His research interests include the history of Italian musical institutions from the 16th century to the 19th, musical iconography, the *lauda spirituale* and Palestrina. He has also played a prominent part in encouraging Italian interest in the performing practice of older music. He began work for the journal *Nuova rivista musicale italiana* in 1968, becoming co-editor in 1985. In 1970 he founded the Società Italiana del Flauto dolce, later the Fondazione Italiana per la Musica Antica, and the Ganassi Music Library, and in 1979 he established the Istituto di Bibliografia Musicale in Rome for the study and consolidation of Italian music collections. He became the artistic director of the Fondazione G. Pierluigi da Palestrina in 1985, and in 1987–8 he lectured at Naples University on musical iconography and the history of musical instruments. In 1994 he was

awarded a gold medal by the Italian Ministry of Cultural Partimony.

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TERESA M. GIALDRONI

Rostock. German city in Mecklenburg-Vorpommern, at the estuary of the Warnow. The earliest records of musical activity date from the late 13th century; names such as Herbordus 'timponator' (1287), Stacius 'basunre' and Johannes 'lireman' (1288) probably refer to civic musicians. Records have survived from before the Reformation listing town musicians, minstrels and organists. Rostock was an important Hanseatic centre until the Thirty Years War (1618–48), and the oldest university in northern Europe, after St Andrews, was founded there in 1419. During 1465–87 the Rostocker Liederbuch was compiled at the university. The first hymnbooks in Low German were published in Rostock in 1525 and 1531 by the reformer Joachim Slüter. The number of town musicians (*fistulatores*, *piper*, *bassuner*, and in the 16th century *stadt spellude* or *Kunstspielleute*) was increased to three in 1453 and four in 1574.

In 1623 the council appointed Balthasar Kirchhof as the first director of instrumental music. Joachim Burmeister was Marienkantor until 1593 and Magister of the Nikolaischule until 1629, Daniel Friderici, Rostock's most important composer, was Marienkantor in 1618–38 and 'Kapellmeister in allen Kirchen' from 1623, and Nikolaus Hasse was organist of the Marienkirche from 1642 to 1670. Other notable Kantors and organists were Antonius Mors, Nikolaus Gottschovius and Georg Patermann. The collection of songs of Petrus Fabricius, a student there from 1603 to 1608, and the two-volume *Delitiae musicae* (1656–8) by Hasse, dedicated to members of the university, testify to the musical activities of students.

The Thirty Years War and a disastrous fire in 1677 impaired the development of Rostock's musical life. After 1697 only one Stadtmusikant was employed. However, in the 18th century middle-class concert life developed. After 1726 public amateur concerts were given, known from 1757 as 'Wochenkonzerte', which achieved particular importance under the composer, author and organist Eucharius Florschütz (1756–1831) and F.W. Pannenberg. The first concerts by travelling virtuosos were given in 1769 and in 1781 Florschütz founded monthly public

concerts, given by the Stadtkapelle. German and Italian troupes performed opera and operetta in the Hoftheater (opened 1751), Ballhaus, and, after 1786, the new Schauspielhaus. However, a permanent opera company was not formed until the second half of the 19th century.

In 1819 the first Rostocker Musikfest was held under the direction of J.A. Göpel, organist of the Jakobikirche, with the choral society that he had founded in the same year, later the Singakademie. In 1843 the fourth Norddeutsche Musikfest, directed by Heinrich Marschner, was held in Rostock and three of the 15 Mecklenburg festivals, of which the most important was the ninth (1885, directed by Hermann Kretzschmar), were subsequently held there. As a teacher of music, director of music and lecturer on music history at the university, Kretzschmar was the most important musical figure in Rostock in the decade 1877–87. He founded the Rostocker Konzertverein (1877), which organized four concerts annually with the orchestra of the Verein Rostocker Musiker, formed from the 'Bürgerkapelle' and the Hautboisten-Corps.

Gustav Eggers (1835–60), a lieder composer admired by Liszt, and Carl Gradener were the leading composers of 19th-century Rostock. The new Stadttheater was opened in 1895 and in 1897 the Stadt- und Theaterorchester was founded, which gave a new impetus to Rostock's musical life. Willibald Kähler was conductor there from 1897 to 1899, establishing a tradition of Wagner opera that drew many famous singers and such conductors as Nikisch and Richard Strauss. Eduard Mörike and Schmidt-Isserstedt also conducted in Rostock.

Before World War II musical life in Rostock was dominated by such figures as the composers Emil Mattiesen and Carlfriedrich Pistor, as well as Erich Schenk, who directed the musicological institute he founded in 1934 and also directed the collegium musicum until 1939. After the Stadttheater was destroyed in an air raid in 1942, the former 'Philharmonie' building was used as a theatre and converted several times; in 1951 it was renamed the Volkstheater. The theatre's orchestra was known as the Rostock PO from 1960 to 1990, when it became the Norddeutsche Philharmonie Rostock. Its conductors have included Gerhard Pflüger (1946–9), Gerd Puls (1957–91), Michael Zilm (1991–7) and Michail Jurowski (1997–99). Hans-Joachim Wagner, Marienkantor from 1948 to 1980, and above all Hartwig Eschenburg, director since 1960 of the St Johannis choir school and the affiliated Rostocker Motettenchor, have been prominent in the field of sacred music. In 1995 the 70th Bach Festival of the Neue Bachgesellschaft was held in the city. A state Musikhochschule, founded in 1947 and directed by Rudolf Wagner-Régeny, underwent several metamorphoses during the period of the German Democratic Republic: it became a conservatory in 1950, a district Musikhochschule in 1963 and a branch of the East Berlin Musikhochschule under Hanns Eisler in 1978 before being re-founded in 1994 as the Hochschule für Musik und Theater. The department of musicology at the university has also experienced a number of vicissitudes. Rudolf Eller was its director from 1959 to 1979, and Karl Heller was appointed to the position in 1992. The university library contains, among other items, the valuable music collection of Duke Johann Albrecht I of Mecklenburg-Schwerin (1525–76), and the estate of the widowed Duchess Louise Friederike of Mecklenburg, who died in Rostock in 1791.

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DIETER HÄRTWIG

Rostomian, Stepan Arzumani (*b* Kirovakan, 4 April 1956). Armenian composer. He began his education as a violinist in 1972 at the Kirovakan Music College, continuing his studies in Yerevan at the Melikian Music College (1974–6) with Aram Shamshian. He then studied in the Komitas Conservatory: composition under Sar′ian and orchestration under Avet Terterian (1976–81). He then became a singer and arranger at the Academic Choral Cappella of Armenia (1981–4). In 1989 he began teaching composition (including electronics) and orchestration at the conservatory. He worked as music adviser for the Sundukian Theatre (1990–93), and from 1994 as manager of the Sharakan publishers in the Gandzasar Theology Centre of Yerevan. In 1989 he was commissioned by the 'New Beginnings' festival of Soviet art in Glasgow to write his Third Symphony and Second Wind Quintet, then in 1997 he was commissioned by the Paragon Ensemble and the Scottish Music Council to write his Fourth Symphony.

Refinement and economy of means are features of Rostomian's musical style; these are achieved through his sophisticated rhythmic structures. Free metres and polyrhythms abound in asymmetrical structures in which there is no metrical accent despite the prevalence of periodic repeats. His interest in religious tradition, which began in the mid-1980s, introduced ritualistic elements into his music. He combined Armenian sacred monodic hymns (sharakanï) and the use of church instruments (including the *censer* and bells) with tape recordings of prayers and the chanting of psalms, synthesizing them with electronics and natural sounds. A reflection of these principles is seen in his third and fourth symphonies which are conceptually comparable with the symphonies of Terterian.

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Orch: Sym. poem, 1978; Sym. no.1, 1981; Sym. no.2 'Lux aeterna', S, T, chbr choir, chbr orch, bells, 1986; Sym. no.4, version 1: 7 ww insts, pf, perc, church bells, 2 synth, tape, version 2: orch, 3 choruses, duduk, 1997
Chbr: Str Qt, 1979; Trio, vn, cl, pf, 1979; Ww Qnt no.1, 1980; Sym. no.3, 6 insts, tape, 1989; Ww Qnt no.2, 1989; Playing, ww octet, tubular bells, 1995
Vocal: Tanka (Jap. texts), S, pf, 1983
Incid music

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SVETLANA SARKISYAN

Rostov-na-Donu. Town in southern Russia. At the end of the 19th century a branch of the Imperial Russian Music Society was founded, and brought in such distinguished visitors as Rachmaninoff, Skryabin, Ziloti and Chaliapin. In 1939 a regional organization of the Union of Composers was instituted, under whose auspices a contemporary music festival, Donskaya Muzïkal'naya Vesna (Don Musical Spring), was established in 1967. Alongside Russians, leading composers from Germany, Great Britain and elsewhere have taken part.

The Rostovskiy Muzïkal'nïy Uchilishcha (Rostov Music School, renamed in 1963 the Rostovskiy Uchilishcha Iskusstv, Rostov School of the Arts) opened in 1900 as one of the first musical secondary schools in Russia. Though covering all fields, it enjoys particular renown as a jazz school, and its big band and Dixieland group have been winners in Russian and international competitions and festivals. The Rostovskiy Gosudarstvennïy Muzïkal'no-Pedagogicheskiy Institut (Rostov State Music Pedagogical Institute) was founded in 1967, and in 1992 renamed the Rostovskiy Gosudarstvennïy Konservatoriya imeni S.V. Rakhmaninov (Rachmaninoff State Conservatory). Besides offering courses up to postgraduate level it hosts conferences and publishes scholarly books. Its performing groups, which engage in extensive concert work within Russia and abroad, include a symphony orchestra, a choir, folk ensembles, a chamber orchestra for early music, the Tikhiy Don (Quiet Don) Barbershop Quartet and numerous jazz groups.

Founded in 1935, the Rostov regional Filarmoniya (Philharmonia) is the centre of musical and cultural life. Its symphony orchestra, set up in the year of its foundation, is one of the finest in Russia. In 1936 another important body was organized under the aegis of the Philharmonia: the Ansambl' Pesni i Plyaski Donskikh Kazakov (Don Cossacks' Song and Dance Ensemble), which has toured the world. Other groups managed by the Philharmonia include the Kamerata ensemble for early and contemporary music (1986), the show group Amazonki (The Amazons, 1987), the Dontsi folk instrumental ensemble (1990), the Don wind orchestra (1991) and the jazz orchestra Don-Band (also 1991).

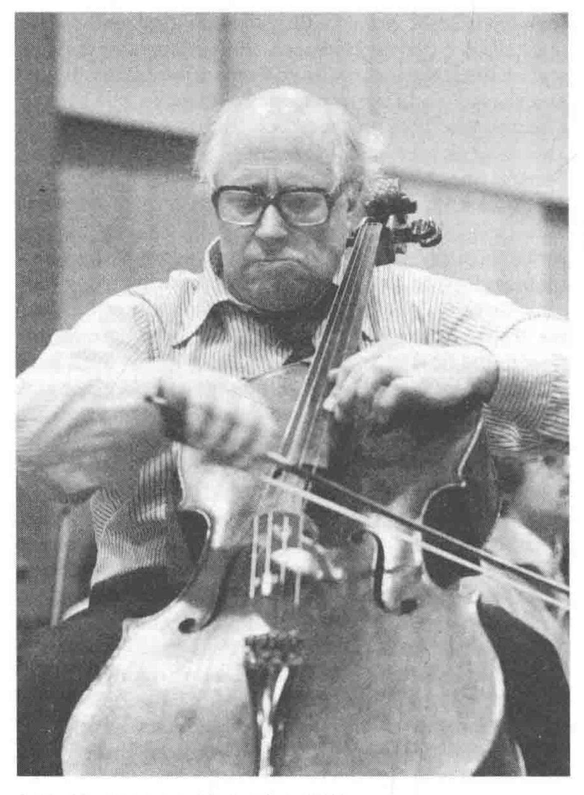
Concerts are also arranged by the music club Rondo (1977) and the Munitsipal'nïy Kontsertnïy Tsentr Kima Nazaretova (Kim Nazaretov Municipal Concert Centre, 1992), which has become home to the Big-Band (1975), a laureate of many jazz festivals. Altogether Rostov is acknowledged as one of the main Russian centres for jazz, though choral music has a high place too. In 1962 a Khorovnoye Obshchestvo (Choral Society, from 1991 Muzïkal'noye Obshchestvo, Music Society) was founded, its responsibilities including the town choral festivals and, from 1993 onwards, the Mezhdunarodnïy Prazdnik Khorovoy Dukhovnoy Muzïki (International Festival of Sacred Choral Music). Leading choirs include the Pevchiye Tikhogo Dona (Choristers of the Quiet Don), Anastasiya and the children's ensemble Solovushka (Nightingale). There are also bands and ensembles run by the Severo-Kavkazskogo Voyennogo Okruga (North Caucasian Military Command).

The Rostovskiy Gosudarstvennïy Teatr Muzïkal'noy Komedii (Rostov State Theatre for Musical Comedy) opened in 1931 to present operettas and musicals. Radio and television contribute further to musical life, which is covered by the several local newspapers.

ANATOLY MOISEYEVICH TZUKER

Rostropovich, Mstislav (Leopoldovich) (*b* Baku, 27 March 1927). Russian cellist, pianist and conductor, naturalized Swiss. He began musical studies in early childhood with his parents, his mother being an accomplished pianist and his father a former student of Casals and a distinguished cellist who taught at the Gnesin Institute, Moscow, where Mstislav first studied. In 1943 he entered the Moscow Conservatory, studying the cello with Kozolupov and composition with Shostakovich and Shebalin. Rostropovich graduated with the highest distinction, and in the late 1940s won competitions in Moscow, Prague and Budapest. He received a Stalin Prize in 1951, and in 1956 he was appointed cello professor at the Moscow Conservatory. In 1970 he was awarded the Royal Philharmonic Society's gold medal, and in 1975 the honorary degree of MusD from Cambridge University. In 1987 he was appointed honorary KBE, and received the Presidential Medal of Freedom in the USA. He has also received awards from the French and German governments.

After the improvement in cultural relations between the USSR and the West in the 1950s Rostropovich travelled widely on concert tours, making his British début at the Festival Hall in March 1956, and his

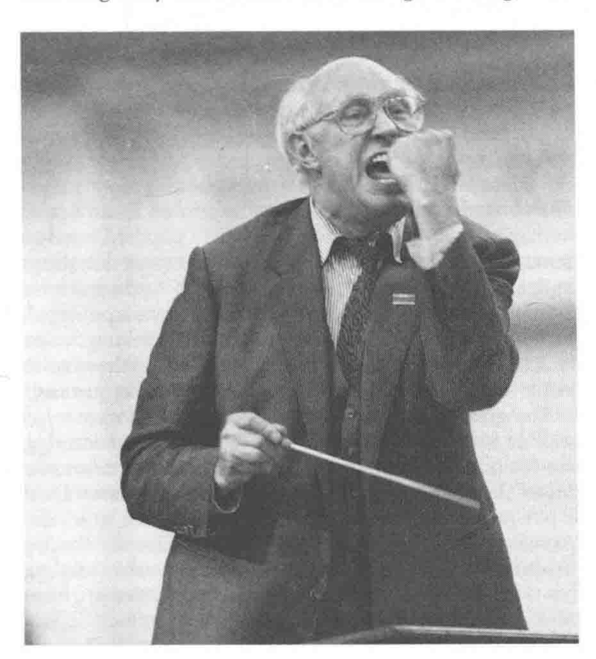


1. Mstislav Rostropovich, London, 1977

American début at Carnegie Hall, New York, in April the same year. Musicians and audiences alike were quick to appreciate his exceptional mastery of style and technique. His playing combines unusual accuracy of intonation and fullness of tone in all registers, and his range of colour extends from eerie *sul ponticello* to a threatening rasp, from a lute-like plangency in pizzicato to a sonorous bell-like thrum. He effortlessly employs a variety of special techniques, such as *style brisé*, left-hand pizzicato, gradations of pizzicato dynamics and cross-rhythms, and sustains a powerful initial attack with continued intensity of character (for photograph, *see* VIOLONCELLO fig.9). His instinctive feeling for the composer's intentions is as apparent in contemporary works as in the repertory of established classics, although on occasion his enthusiasm has been known to get the better of his judgment.

Several composers have written works for Rostropovich, beginning in the USSR with Glière, Khachaturian, Myaskovsky and Prokofiev, whose Sinfonia concertante op.125 was revised in 1952 with the cellist's collaboration, and whose unfinished Concertino op.132 was completed by Rostropovich and Kabalevsky after the composer's death in 1953. Shostakovich wrote his Cello Concerto no.1 op.107 for him, and it was when he introduced this to London in 1960 that he met and formed a lasting friendship with Britten, reawakening the latter's interest in instrumental music after a long period of mostly vocal composition. It brought about Britten's Sonata for cello and piano op.65, the Symphony for cello and orchestra op.68, and the three suites for unaccompanied cello opp.72, 80 and 87. They were all written for Rostropovich and first performed by him, mostly during the 1960s, with the Suite no.3 in 1974.

Rostropovich's skill and musical perception as a pianist was readily apparent in song recitals with the soprano Galina Vishnevskaya, whom he married in 1955; and he made his operatic conducting début in 1968 with *Yevgeny Onegin* at the Bol'shoy Theatre, Moscow, in which his wife sang Tat'yana. He conducted this again during a visit by the Bol'shoy company to Paris in December 1969 to January 1970, when a performance was also recorded. His conducting at this time was widely felt to be over-indulgent towards the music's sentiment, and in his British début as a conductor with the New Philharmonia Orchestra at the Festival Hall in September 1974, his freedom and flexibility of phrasing made the most of emotional character at the cost of some precision of orchestral ensemble. A recording of *Tosca* made in Paris with the Bol'shoy company was vetoed by the Soviet authorities, but he conducted *The Queen of Spades* at San Francisco in 1975. That year he bought from the estate of Gerald Warburg the 'Duport' cello of 1711 by Stradivarius. It was in perfect condition except for a scar on the lower part of its body, reputedly inflicted accidentally by Napoleon's spur after Duport had played to him. Rostropovich was appointed music director of the National SO of Washington, DC, in 1977, a post he held until 1994, and became a regular guest conductor with the LPO, with whom he performed and recorded the cycle of Tchaikovsky symphonies and also made the first recording of Shostakovich's *Lady Macbeth of the Mtsensk District*. He conducted *Yevgeny Onegin* at the Aldeburgh Festival (of which he became a joint artistic director) in 1979 and at the Florence Maggio Musicale in 1980. His premières as an opera conductor include Schnittke's *Life with an Idiot* (1992) and *Gesualdo* (1995). Besides his operatic recordings, which also include *Boris Godunov*, *War and Peace*, *The Queen of Spades* and *Iolanta*, he has made recordings of virtually all the standard cello repertory as well as a number of more recent works written for him, among them concertos by Lutosławski and Panufnik and Schnittke's Cello Concerto no.2.



2. *Mstislav Rostropovich, 1996*

In 1970 Rostropovich wrote an open letter (which remained unpublished) to leading Soviet newspapers and magazines in support of the proscribed author and Nobel prizewinner Aleksandr Solzhenitsïn, and in protest at new Soviet restrictions on cultural freedom. His travels in the West were thereupon much curtailed until, in 1974, he was allowed to leave the USSR with his wife and family for a two-year stay abroad, based in Britain. He gave his reasons in a letter that appeared in *La pensée russe*, a Russian-language weekly published in Paris, and in a signed article in the *New York Times* (6 March 1975). In 1978 Rostropovich and his wife were deprived of their Soviet citizenship for 'acts harmful to the prestige of the USSR'. He did not return to his homeland until 1990 when, following the break-up of the Soviet Union, he toured Russia with his Washington orchestra. In a gesture of political thanksgiving he played Bach on site at the demolition of the Berlin Wall in 1989, and in 1991 flew to Moscow to show support for Boris Yeltsin, then besieged in the Russian government building. In 1990 he played with the English Chamber Orchestra at Buckingham Palace in a concert to mark the 90th birthday of Queen Elizabeth the Queen Mother. Rostropovich's compositions include two piano concertos, several piano pieces and a string quartet. He contributed to *Tribute to Benjamin Britten on his Fiftieth Birthday* (London, 1963) and edited a Festschrift *Dank an Paul Sacher* (Zürich, 1976).

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NOËL GOODWIN

Rosvaenge [Roswaenge, Rosenvinge Hansen], **Helge** (*b* Copenhagen, 29 Aug 1897; *d* Munich, 19 June 1972). Danish tenor. Engaged at Neustrelitz, he made his début as Don José in 1921. Engagements followed at Altenburg, Basle, Cologne (1927–30) and the Berlin Staatsoper, where he was leading tenor from 1930, being especially distinguished in the Italian repertory; he also sang regularly in Vienna and Munich. He appeared at Salzburg between 1933 and 1939 as Tamino (a role he recorded memorably under Beecham), Huon (*Oberon*) and Florestan, which he also sang at Covent Garden in 1938. He sang Parsifal at Bayreuth in 1934 and 1936 but otherwise avoided the Wagnerian repertory. After World War II Rosvaenge divided his time between Berlin and Vienna, continuing to sing until the late 1960s as Calaf, Radames and Manrico. His brilliant, lustrous voice, with its thrilling high register, is preserved on numerous recordings that encompass every aspect of his large repertory. He was able to reproduce in the recording studio the excitement of his live performances, as can be heard in his accounts of Florestan's scena and Wolf's *Der Feuerreiter*.

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ALAN BLYTH

Rota (Lat.: 'wheel'). A term used to designate a round in the 13th century (and possibly the 14th). The only differences between the rota and the rondellus are the successive entries of the voices in the former, as against the simultaneous entries in the latter and the necessity for ending it arbitrarily. The difference between rota and canon (the medieval *fuga*) is more fundamental. The former achieves tonal equipoise through static circularity, while the latter is characterized by dynamic pursuit of an end. It is the difference between chordal homogeneity achieved with a melody whose built-in harmonic potential must be realized through imitative projection, and counterpoint, whose rigidly canonic procedure is not restricted to imitation at the prime.

The singing of rotas in medieval England was doubtless based on a pre-13th-century tradition and must have been practised to a much greater extent than the surviving sources show. These assumptions are justified not only by the fragmentary preservation of the sources, particularly the almost complete absence of manuscripts containing polyphony with vernacular texts, but also by the fact that rounds are rather easily improvised and therefore, unlike motets, were probably not regarded as *ars musica* requiring notation, unless they were unusually artful. One such composition, the only known piece specifically labelled rota in the manuscript, is the famous setting *Sumer is icumen in* (for further information and facsimile see SUMER IS ICUMEN IN). Another, with strophically continuous text, though lacking any designation as a rota, is identifiable as such, because the three successive voice entries are indicated in the manuscript (ed. in PMFC, xiv, 1979, no.35). Baude Cordier's 'rode' (?ronde) *Tout par compas* (early 15th century) is not so much a round as a French caccia in the quasi-strophic rondeau form; it is therefore sung three times fully as the text indicates, and twice in part. On the other hand, Robert Wilkinson's setting of *Jesus autem transiens – Credo in Deum* (*c*1500) is a true 13-part rota, though not specifically designated as such in its source, the Eton Choirbook. No medieval writer on music reported on the use and meaning of 'rota' (Johannes de Grocheo's discussion of 'rotunda vel rotundellus' refers to the rondeau).

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ERNEST H. SANDERS

Rota, Andrea (*b* Bologna, *c*1553; *d* Bologna, June 1597). Italian composer. Nothing is known of his early life, but he may have worked in Rome. His first publication, the *Primo libro de madrigali a cinque voci*, was printed in Venice in 1579. In May 1583 he was proposed for the position of *maestro di cappella* at S Petronio, Bologna, by Cardinal Giacomo Boncompagni, who claimed that Rota was 'already known to be as good a musician and composer as anyone today, and a skilled teacher, having had many years' experience and a great many pupils'. Rota was duly appointed and in June took charge of the exceptionally large choir which comprised 34 *cantori*, 12 *chierici* and three instrumentalists.

As *maestro di capella* Rota seems to have enjoyed considerable esteem. In 1584 he published his *Motectorum liber primus*, and this work was reprinted as an act of homage three years later by one of his pupils, Damiano Scarabelli. Between 1586 and 1594 he received donations and a salary increase from the church authorities; in December 1594 a *maestro di canto* was appointed, presumably to free Rota from some of his teaching duties. In 1595 he was given 80 lire by the church authorities to assist with the publication of his *Missarum liber primus*.

The greater part of Rota's second book of motets, as well as his unpublished motets and *Magnificat* settings, are for *cori spezzati*. One of his unpublished masses, the Missa 'En voz à Dieux', and the two printed masses 'Qual è più grand'amore' and 'Non mi tolga il ben mio', are parodies on secular works by Rore. Charles Burney described Rota as an admirable contrapuntist, singling out for praise his six-voice *Da pacem Domine* (from *Motectorum liber secundus*).

As a madrigalist, Rota seems to have had close connections with the court of Ferrara: he contributed to

two Ferrarese anthologies, and his second book of five-voice madrigals was dedicated to Alfonso d'Este. Nevertheless, his madrigals tend to be conservative in style. The first books for four and five voices make sparing use of word painting, chromaticism and dissonance, while demonstrating considerable contrapuntal skill. His second book of five-voice madrigals and those written for the Ferrarese anthologies are more up to date, showing some influence of the Ferrarese luxuriant style and with a more frequent use of expressive dissonance. The Bolognese poet Cesare Rinaldi dedicated a sonnet to Rota, who set some of his verse.

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K. BOSI MONTEATH

Rota, Antonio. *See* ROTTA, ANTONIO.

Rota, Nino (*b* Milan, 3 Dec 1911; *d* Rome, 10 April 1979). Italian composer. He grew up surrounded by music: his mother Ernesta Rinaldi was a pianist and the daughter of the composer Giovanni Rinaldi (1840–95). At the age of eight he was already composing, and in 1923 a well-received performance of his oratorio *L'infanzia di S Giovanni Battista* established him as a child prodigy. In the same year he entered the Milan Conservatory, where his teachers included Giacomo Orefice. After a brief period of study with Pizzetti, he moved to Rome (1926), where he studied with Casella, and took his diploma at the Conservatorio di S Cecilia three years later. On the advice of Toscanini he studied at the Curtis Institute in Philadelphia (1931–2) with Rosario Scalero (composition) and Fritz Reiner (conducting). He formed a friendship with Aaron Copland and discovered American popular song, cinema and the music of Gershwin: all these elements were grafted on to his passion for Italian popular song and operetta.

On his return to Italy, barely into his twenties, Rota attracted the attention of audiences and critics with a large body of music, predominantly chamber and orchestral works. At a time of open warfare between innovators and traditionalists (sustained by the mood established by the Fascist régime favouring warfare), Rota's style, in part building on the example of Malipiero, displayed original characteristics. Works such as *Balli* (1932), the Viola Sonata (1934–5), the Quintet (1935), the Violin Sonata (1936–7) and his first two symphonies (1935–9 and 1937–41) show Rota's trust in an unbroken link with the music of the past. This made Rota's idiom exceptionally and uninhibitedly responsive to the widest variety of influences, supported, as it was, by a masterly technique, an elegant manner and a capacity for stylistic assimilation. His language at this time is strikingly different from the contemporary predominant directions in Italy. For example, the symphonies draw on a middle-European, Slav symphonic tradition (Tchaikovsky, but possibly Dvořák even more so), probably absorbed during his American period and already infused with cinematic mood. He contributed to the renewal of Italian music with a body of work that has an immediacy of gesture and is rooted in a rare lyricism, built on harmonic languages, formal structures and a rhythmic and melodic idiom which sound distinctive and original. Gianandrea Gavazzeni commented of the Sonata for flute and harp (1937) that he heard 'the voice of an Italian Ravel, archaic, intimate, the voice of one who has invented a style that did not exist before'.

After World War II, Rota's critical fortunes altered considerably when, in the wake of the post-Webern movement, his work was increasingly judged to be anachronistic. This opinion was strengthened by his growing establishment as a film composer, held by many to be insignificant and uninvolved in the contemporary music scene. He continued, however, to write music for the concert hall and the opera house, with a constant cross-fertilization between the two areas: for a European composer this was an oblique, pioneering approach. In film music he used his eclectic inclinations and treated the boundaries of the film medium as a challenge, so producing some of the finest music of the genre.

He became a lecturer at Bari Conservatory (1939), and later its director (1950–77). In 1942, Rota began his long collaboration with the Lux Film company, directed by, among others, Guido M. Gatti and Fedele D'Amico. He created the music for around 60 films in ten years by such directors as Renato Castellani (*Mio figlio professore*, *Sotto il sole di Roma*), Mario Soldati (*Le miserie del signor Travet*), Alberto Lattuada (*Senza pietà*, *Anna*) and Eduardo De Filippo (*Napoli milionaria*, *Filumena Marturano*). In 1952, with *Lo sceicco bianco* (The White Sheik), he began an association with Fellini which lasted until the composer's death. Of their 16 films, some achieve an extraordinary marriage of music and image, such as *I vitelloni*, *La strada*, *La dolce vita*, *8½*, *Amarcord* and *Il Casanova di Federico Fellini*. Although it is generally thought that the director dominated the composer, the situation was more subtle and problematic as the music was required to fulfil a narrative and psychological role, frequently featured at the expense of the text itself. Fellini's film style owes a great deal to Rota's virtuosity, adaptability and insight. Examples include the many circus marches inspired by Julius Fučík's *Einzug der*

Gladiatoren and the engaging parody of Weill's *Moritat von Mackie Messer* in the theme of *La dolce vita*. In addition, Rota's tendency to quote, sometimes to the point of plagiarism – the theme for Gelsomina in *La strada* is based on the Larghetto of Dvořák's Serenade, op.22 – was a genuine inclination which converged with Fellini's imagery, to the point where it identified with it and lent it dignity. Rota's film career, amounting to over 150 titles, included collaborations with Luchino Visconti (*Rocco e i suoi fratelli* and *Il gattopardo* [The Leopard]) and directors such as René Clément, Franco Zeffirelli, King Vidor, Sergei Bondarchuk, as well as on the first two parts of Francis Ford Coppola's *The Godfather*.

Rota composed in a wide variety of genres, writing pieces of an almost provocative simplicity. His *Ariodante* (1942), audaciously 19th-century in manner, was followed by works reminiscent of operetta and vaudeville, such as *I due timidi* (1950), *La notte di un nevrastenico* (1959) and the overwhelming farce *Il cappello di paglia di Firenze* (1955). These works show an ability to produce instant sketches which the composer himself described as the product of his familiarity with the rhythm of film-making. Another favoured genre was that of the fairy tale as in *Aladino e la lampada magica* (1968) and *La visita meravigliosa* (1970), considered perhaps his finest score for the theatre.

The most significant orchestral works are the 3 piano concertos, the *Sinfonia sopra una canzone d'amore* (1947), the *Variazioni sopra un tema gioviale* (1953), Symphony No.3 (1956–7) and several concertos for various instruments. His piano and chamber music includes many original compositions, such as the 15 Preludes or the *Due Valzer sul nome di Bach* for piano (1975; re-used in *Casanova*), the Violin Sonata (1936–7), the String Quartet (1948–54), two trios (1958 and 1973) and a nonet (1959–77). His vocal music includes the oratorio *Mysterium* (1962) and the *rappresentazione sacra*, *La vita di Maria* (1968–70), in which a style derived in part from the neo-madrigalist manner of such composers as Petrassi and Dallapiccola results in an operatic-sounding eclecticism, with influences filtered through Stravinsky but rooted in other Eastern European styles (Musorgsky, for example).

Rota had frequent recourse to self-borrowing, increasingly apparent in the later film music and stage works. As a whole, Rota's work is a dense web of continual, multiple references where – in line with the composer's declared intention – film music and art music are allowed equal dignity. As early as *Il cappello di paglia di Firenze* he drew together material from preceding works, but it is particularly in a masterpiece like the ballet *La strada* (1966) and in the opera *Napoli milionaria* (1977) where self-quotation becomes a point of synthesis and revelation of his essential style. His first film score for Fellini, *Lo sceicco bianco*, stands out as a source-composition, a model of one of Rota's specific musical languages; other scores for Fellini as well as *Il cappello di paglia*, *Il giornalino di Gian Burrasca* and the incidental music for *Much Ado about Nothing* draw material from it. *La strada* makes use of themes from many works, including *Lo sceicco bianco*, *Le notti di Cabiria*, *Rocco e i suoi fratelli*, *Concerto soirée* and *8½*, while *Napoli milionaria* uses quotations from *Filumena Marturano*, *Plein soleil*, *La dolce vita*, *Rocco e i suoi fratelli* and *Waterloo*. Rota's uninhibited language corresponds in aesthetic terms to this flood of quotation, and the two aspects offer new definitions of such terms as 'new' or 'originality'.

WORKS

OPERAS

Irminque (A. Valcarenghi, after G.Cesare: *De bello gallico*), 1923, vs, inc., unperf.

Il principe porcaro (oc, 3, N. Rota, after H.C. Andersen: *The Swineherd*), 1925–6, vs, unperf.

Ariodante (3, E. Trucchi, after L. Ariosto: *Orlando Furioso*), 1938–41, Parma, Regio, 22 Nov 1942

Torquemada (4, Trucchi, after V. Hugo), 1943, Naples, S Carlo, 24 Jan 1976;

I due timidi (radio opera, 1, S. Cecchi D'Amico), 1950 (Milan, 1953)

Il cappello di paglia di Firenze (farsa musicale, 4, E. Rota and N. Rota, after E. Labiche and M. Michel: *Un chapeau de paille d'Italie*), 1945–55, Palermo, Massimo, 21 April 1955; (Milan, 1956) [incl. material from film scores Il birichino di papà, Le miserie del signor Travet, Lo sceicco bianco, and from the stage revue Il suo cavallo]

Scuola di guida (M. Soldati), spoken vv, orch, 1959, Spoleto, Caio Melisso, 12 June 1959

La notte di un nevrastenico (dramma buffo, 1, R. Bacchelli), 1959, RAI, 19 Nov 59 (Milan, 1961) [incl. material from La dolce vita]

Lo scoiattolo in gamba (favola musicale, 1, E. De Fillippo, after L. De Filippo), 1959, Venice, Fenice, 16 Sept 1959, rev. Bari, Conservatorio Piccinni, 13 June 1973 (Mainz, 1998)

Aladino e la lampada magica (fiaba lirica, 3, V. Verginelli, after *The Thousand and One Nights*), 1963–5, Naples, S. Carlo, 14 Jan 1968

La visita meravigliosa (2, N. Rota, after H.G. Wells), 1965–9, Palermo, Massimo, 6 Feb 1970 (Mainz, 1999)

Napoli milionaria (dramma lirico, 3, E. De Filippo), 1973–7, Spoleto, Nuovo, 22 June 1977 [incl. material from film scores Napoli milionaria, Filumena Marturano, Le notti di Cabiria, Plein soleil, La dolce vita, Rocco e i suoi fratelli, Le tentazioni del dottor Antonio, Toby Dammit and Waterloo]

OTHER DRAMATIC WORKS

Ballets: Rappresentazione di Adamo ed Eva (A.M. Milloss), 1957, Perugia, Morlacchi, 2 Oct 1957; Fantasia tricromatica. Balletto sulla musica delle 'Variazioni sopra un tema gioviale' (U. Dell'Ara), 1953, 1961, Naples, San Carlo, 3 Dec 1961 (Milan, 1953); La strada (12 scenes, F. Fellini, T. Pinelli and M. Pistoni), 1966, Milan, Scala, 2 Sept 1966 (Milan, 1966) [incl. material from film scores La strada, Lo sceicco bianco, Il bidone, Le notti di Cabiria, La dolce vita, Rocco e i suoi fratelli, Le tentazioni del dottor Antonio, 8½, Giulietta degli spiriti and from Concerto soirée]; Aci e Galatea (balletto mitologico, M. Otinelli after Ovid: *Metamorfosi*), 1971, Rome, Villa Celimontana, 1971; Le Molière imaginaire (ballet-comédie, 2, M. Béjart), 1976, Paris, Comédie française, and Bruxelles, Cirque Royal, Dec 1976 (Mainz, 1998), arr. suite, orch 1976–8 [simultaneous first perf.; incl. material from film score Caro Michele]; Dichterliebe–Amore di Poeta (M. Béjart, after R. Schumann and H. Heine), 1978, Bruxelles, 4 Dec 1978

Incid. music: 23 works for stage, radio and TV, incl. L'isola dei pappagalli. Con Bonaventura prigioniero degli antropofagi (S. Tofano), Turin, Alfieri, 18 Jan 1936; Il suo cavallo (R. Castellani, L. Longanesi, Steno and A.M. Milloss), Rome, Valle, 4 Sept 1944; L'impresario delle Smirne (C. Goldoni), Venice, Fenice, 30 Jul 1957; Veglia la mia casa, Angelo (K. Frings), Rome, Quirino, 10 Oct 1958; Romeo and Juliet (W. Shakespeare), London, Old Vic, 4 Oct 1960; L'Arialda (G. Testori), Rome, Eliseo, 22 Dec 1960; Dommage qu'elle soit une p. . . (J. Ford), Paris, des Nations, 29 Mar 1961; Much Ado About Nothing (Shakespeare), London, Old Vic, 1965 [incl. material from film scores Lo sceicco bianco, Plein soleil and Le tentazioni del dottor Antonio]; Il giornalino di Gian Burrasca (Vamba), RAI, 1965; La dodicesima notte (Shakespeare), Rome, Eliseo, 16 Mar 1979 [incl. material from film score Le notti di Cabiria]

INSTRUMENTAL

Syms.: no.1, G, 1935–9; no.2, F ('Anni di pellegrinaggio – Tarantina'), 1937–41, rev.1975; no.3, C, 1956–7

Concs.: Vc Conc., 1925; Hp Conc., 1947; Conc. F ('Festivo'), orch, 1958–61; Conc., C, pf, orch, 1959–62 [formerly Partita]; Conc. soirée, pf, orch, 1961–2; Conc. for Str, 1964–5, rev. 1977; Trbn Conc., 1966; Vc Conc. no.1, 1972; Vc Conc. no.2, 1973; Bn

Conc., 1974–7; H Conc., e, ('Piccolo mondo antico'), pf, orch 1978

Other orch: Fuga, str qt, org, str orch, 1923; Serenata per orchestra in quattro tempi, 1931–2; Balli, small orch, 1932; Sinfonia sopra una canzone d'amore, 1947–72 [incl. material from film score La donna della montagna]; Variazioni e fuga nei 12 toni sul nome di Bach, orch, 1950; Variazioni sopra un tema gioviale, orch, 1953; Fantasia sopra dodici note del 'Don Giovanni' di W.A. Mozart, pf, orch, 1960; La Fiera di Bari, ov., orch, 1963; La strada, suite, orch, 1966 [from ballet]; Due momenti (Divertimenti) musicali, 1970, small orch; Divertimento concertante, db, orch, 1968–73; Castel del Monte. Ballata per corno e orchestra, 1974; Guardando il Fujiyama (Pensiero per Hiroshima), orch, 1976

Chbr: Invenzioni, str qt, 1932; Sonata, G, va, pf, 1934–5, rev.1970; Canzona, chbr orch, fl, ob, cl, bn, hn, tp, 2 vn, va, vc, db, 1935; Qnt, fl, ob (vl), va, vc, hp, 1935; Sonata, vn, pf, 1936–7; Sonata, fl, hp, 1937; Piccola offerta musicale, wind qnt, 1943; Intermezzo, va, pf, 1945; Sonata, cl, pf, 1945; Sarabanda e Toccata, hp, 1945; Improvviso, d, vn, pf, 1947; Str Qt, 1948–54; Elegia, ob, pf, 1955; Trio, fl, vn (vc), pf, 1958; Improvviso, vl, pf, 1969; 5 Pezzi facili, fl, pf, 1972; Love theme from The Godfather, hp, 1972; Divertimento concertanto, db, pf, 1968–73 [formerly Serenata]; 3 Pezzi, 2 fl, 1972–3; Trio, cl, vc, pf, 1973; Nonet, fl, ob, cl, bn, hn, vl, va, vc, db, 1959, 1974–7

Pf (most unpubd): Preludio, n.d.: Ippolito gioca, 1930; Bagatella, 1941; Fantasia in Do, 1944–5; 15 Preludi, 1964; 7 Pezzi difficili per bambini (1971, as 7 Pezzi per bambini); Due valzer sul nome di Bach, 1975: Circus-Waltz, Valzer-Carillon; inc. works

Pf transcrs. of own works: Toccata, 1945; Variazioni e fuga sul nome di Bach, 1950; Fantasia sopra dodici note del 'Don Giovanni' di W.A. Mozart, 2 pf, 1960

Other works incl. Campane a sera, 1931–2; Campane a festa, carillon, 1932–3; cadenzas, transcrs. and arrs. of own works; inc. and lost works

VOCAL

Works with orch. (most unpubd.): L'infanzia di San Giovanni Battista (S. Pagani), orat., soli, SSTB, orch, org, 1922, rev., 1923; Il Martirio di San Giovanni Battista (Pagani), orat., soli, chorus, org, 1923–4, inc.; Die Maus, v, small orch, 1925; Allegro concertante, chorus, orch, 1953; Meditazione, SC, orch, 1954; Messa 'Mariae dicata', STTB, orch, 1960; Mysterium (Mysterium Catholicum) (V. Verginelli), orat., S, Mez, T, B, SATB, children's vv, orch, 1962; Il Natale degli innocenti, orat., 1968–70 [see La vita di Maria]; La vita di Maria (Verginelli), orat., soli, vv, orch, 1968–70 [incl. Il Natale degli innocenti, material from ballet La strada and film score Romeo and Juliet]; Roma capomunni (Verginelli), cant., B, vv, orch, 1970–1; Rabelaisiana. [3 songs] (F. Rabelais), 1v, orch, 1977

*c*15 choral works, incl. Custodi nos Domine, female/children's vv, 2vv, org, n.d; Due Mottetti: Vigilate et orate, SAATB; Quinque prudentes virgines, SATB, after 1930; Messa 'Mariae dicata', STTB, org, 1960; Unum panem, TTBB, org, 1962 [from orat. Mysterium]; Messa (senza Gloria), SATB, 1962; Audi Judex, SATB, 1964; Canto di gloria, children's vv, pf, 1968 [arr. from film score The Taming of the Shrew]

*c*25 works for 1v, incl. Perchè si spense la lampada (Tagore), S/T, pf, 1923; Illumina, tu, o fuoco (Tagore), Mez/Bar, pf, 1924; Il Presagio (trans. N. Tommaseo from Greek), Mez/Bar, pf, 1925; La figliuola del re (trans. Tommaseo from Greek), S/T, pf, 1925; Il Presepio, su parole popolari toscane, S, str qt, 1928; Ballata e sonetto del Petrarca, S/T, pf, 1933; Vocalizzi per soprano leggero e pf, 1957; Cantico in memoria di Alfredo Casella, 1v, tpt, gui, org, 1972

Transcrs. of own works

FILM SCORES

director in parentheses

*c*150 film scores, incl. Treno popolare (R. Matarazzo), 1933; Giorno di nozze (Matarazzo), 1942; Zazà (R. Castellani), 1942; Il birichino di papà (Matarazzo), 1943; La donna della montagna (Castellani), 1943; Le miserie del signor Travet (M. Soldati), 1946; Mio figlio professore (Castellani), 1946; Daniele Cortis (Soldati), 1947; L'eroe della strada (C. Borghesio), 1948; Senza pietà (A. Lattuada), 1948; Totò al Giro d'Italia (M. Mattoli), 1948; Sotto il sole di Roma (Castellani), 1948; È primavera (Castellani), 1949; The Glass Mountain (H. Cass), 1950 [incl. material from Sinfonia sopra una canzone d'amore]; Napoli millionaria (E. De Filippo), 1950; Vita da cani (Steno- M. Monicelli), 1950; Donne e briganti (Soldati), 1950

Filumena Marturano (E. De Filippo), 1951; Anna (A. Lattuada), 1952; Lo sceicco bianco (F. Fellini), 1952; I vitelloni (Fellini), 1953; Appassionatamente (G. Gentilomo), 1954; Senso (L. Visconti), 1954; La strada (Fellini), 1954; Amici per la pelle (F. Rossi), 1955; Il bidone (Fellini), 1955; War and Peace (K. Vidor), 1956; Le notti bianche (Visconti), 1957; Le notti di Cabiria (Fellini), 1957; Barrage contre le Pacifique (R. Clément), 1957; Fortunella (De Filippo), 1958; Plein soleil (Clément), 1959; La grande guerra (Monicelli), 1959; La dolce vita (Fellini), 1960; Rocco e i suoi fratelli (Visconti), 1960; Il brigante (Castellani), 1961; Fantasmi a Roma (A. Pietrangeli), 1961; Le tentazioni del dottor Antonio (Fellini), 1962 [in Boccaccio '70, film a episodi]

8 ½ (Fellini), 1963 [incl. material from Variazioni sopra un tema gioviale, Concerto Soirée]; Il Gattopardo [The Leopard] (Visconti), 1963 [incl. material from Sinfonia sopra una canzone d'amore, and from film score Appassionatamente]; Giulietta degli spiriti (Fellini), 1965; The Taming of the Shrew (F. Zeffirelli), 1967; Romeo and Juliet (Zeffirelli), 1968; Toby Dammit (Fellini), 1968 [in Tre passi nel delirio, film a episodi]; Fellini Satyricon (Fellini), 1969; I clowns (Fellini), 1970 [incl. material from film scores Lo sceicco bianco, I vitelloni, Giulietta degli spiriti]; Waterloo (S. Bondarchuk), 1970; The Godfather (F.F. Coppola), 1972 [incl. material from film scores Daniele Cortis, Fortunella, I clowns, and from the orat. Mysterium]; Roma (Fellini), 1972 [incl. material from film scores Lo sceicco bianco, Rocco e i suoi fratelli, Satyricon]

Amarcord (Fellini), 1973; Film d'amore e d'anarchia (L. Wertmüller, 1973 [incl. material from the film score Fantasmi a Roma]; the Godfather – Part II (Coppola), 1974 [incl. material from incid. music L'impresario delle Smirne]; Caro Michele (Monicelli), 1976; Il Casanova di Federico Fellini (Fellini), 1976 [incl. material from film scores Il brigante, I clowns, and from Due valzer sul nome di Bach]; Death on the Nile (J. Guillermin), 1978 [incl. material from orat. Mysterium]; Prova d'orchestra (Fellini, 1979 [incl. material from film scores Lo sceicco bianco, Il bidone]

Principal publishers: Bèrben, CAM, Curci, Nuova Carisch, Leduc, Ricordi, Schirmer, Schott

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F. Lombardi: 'Il Mago doppio: Interrogativi su Nino Rota', *Chigiana*, xlii/22 (Florence, 1990), 413–21

D. Fabris: 'La musica non filmica di Nino Rota: ipotesi di un catalogo', *Musica senza aggettivi: studi per Fedele d'Amico*, ed. A Ziino (Florence, 1991), 705–33

F. Borin, ed.: *La Filmografia di Nino Rota* (Florence, 1999)

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GIORDANO MONTECCHI

Rotaru [Nemţeanu-Rotaru], **Doina (Marilena)** (*b* Bucharest, 14 Sept 1951). Romanian composer. A pupil at the No.1 Music School, Bucharest, she continued her musical education at the Bucharest Conservatory (1970–74), where her teachers included Cosma, Comişel, Ciortea, Niculescu and Olah; she was a postgraduate pupil of the latter in 1975–6. A lecturer at the Enescu Academy from

1974, in 1990 she was appointed professor of harmony, counterpoint and composition at the Bucharest Conservatory (now the University of Music). She was active in a number of youth organizations and for a period headed the Romanian Young Women Composers group. She is co-author of the treatise *Tratat de contrapunt vocal si instrumental* (Bucharest, 1977, 2/1986).

Shortly after completion of her studies, Rotaru became one of the most frequently performed composers in Romania. In addition, chamber works of hers were performed at Darmstadt in 1984, at the Warsaw and Edinburgh festivals in 1985, and, during the next four years, in Bremen, St Petersburg, Berlin and Hiroshima. Her talent as a composer was universally recognized at an early stage, thanks largely to her precocious discovery of an individual style. In its lyricism, its particular receptiveness towards poetry and subtle use of tone-colour her music may be considered typically Romanian, as with its contemplative nature. Her compositional technique is derived from the work of Marbe and Niculescu, particularly in its heterophonic writing. More generally her music is reminiscent of improvisation, representing a kind of musical Impressionism without clearcut contours in which tone-colour with its diffuse nuances is all-important. This impression, however, is an illusion as her music is constructed in a very deliberate and logical manner, particularly with regards melody. Her works also point to extensive knowledge of the technical capabilities of instruments.

She received the prize of Romanian Composers' Union in 1981, 1986 and 1990, the Enescu Prize in 1986 and first prize of the GEDOK International Competition for Women Composers in 1994.

WORKS
(selective list)

Orch: Imagini [Pictures], 1975; Rezonanţe, 1979, Sym. no.1, 1985; Conc., fl, str, perc, 1986; Vc Conc., 1987; Sym. no.2, 1988

Choral: Implinire [Fulfilment] (cant., T. Reu), 1978; Doina (A. Blandiana), female chorus, 1981; Cartea cu jucării [The Book of Toys] (cant., G. Ţărnea), 1982; other works for female chorus; children's choruses

Chbr and solo inst: Str Qt no.1, 1974; Improvizaţie lirică, va, pf, 1977; Vc Sonata, 1978; Crisalide, fl, vn, pf, 1979; Noaptea Sânzienelor [Night of the Midsummer Maidens], cl, tape, 1980; Răscrucea macilor [Cross-Breeding of Poppies], pf, 1980; Pf Sonatina, 1981; Str Qt no.2 'Polychromie', 1981; Cumpăna luminii [Balance of Light], cl, str trio, pf, 1982; Legenda funigeilor [Legend of the Glow-Worms], fl, 1982; Sonata, fl, hp, 1982; Str Qt no.3, 1982; Incantaţii [Incantations], wind qnt, 1983; Joc de oglinzi [Mirror Game], 4 fl, 1984; La porţile visului [At the Gates of a Dream], fl, perc, 1985; Quattrotempi, vc, perc, 1985; Ceasuri [Clocks], cl, bn, vn, pf, gui, perc, 1987; Metamorphosis, b cl, 1987; Dor [Melancholy], treble fl, 1989; Măşti [Masks], cl, vc, 1989; Spiralis, hp, 1989; Troiţe [Crosses], cl, pf, perc, 1990; Rouna, fl, ob, vc, gui, hpd, 1991

Principal publisher: Editura Muzicală (Bucharest)

CORNELIU DAN GEORGESCU

Rotaru, Vladimir (*b* Skulen', 15 Oct 1931). Moldovan composer. From 1951 to 1960 he studied at the Kishinyov Institute of Arts in the flute class of Yevtodiyenko, the composition class of Lobel' and Gurov, and the conducting class of Gurtovsky. In 1989 he became a professor of the Musicescu Academy of Music of Moldova, heading the chamber ensemble department. He is an Honoured Representative of the Arts of the Republic of Moldova (1967), and received the State Prize of Moldova (1993) for his four instrumental concertos. The larger part of his output was written between the 1970s and 90s. For Rotaru the most attractive genres are the instrumental concerto and chamber music. The most prominent features of his style are neo-folklorism and neo-romanticism, although he is not averse to other influences of 20th-century music. His musical thinking, which is essentially nationalist, tends towards improvisatory development, rhapsodic forms and emotional expansiveness. Rotaru's works have been performed in the Balkans, Russia, Germany, Finland, France and Hungary.

WORKS
(selective list)

Orch: Kontsert-rapsodiya, pf, str, orch, 1981; Sinfonietta, str orch, 1982; Conc., hpd, str orch, 1987; Ov., 1987; Conc., vn, chbr orch, 1990; Conc., vc, str orch, 1990; Doyna, str orch, 1992

3 or more insts: Syuita, ww, 1971; Syuita, str qt, 1978; Str Qt [no.1], 1980; 35 narodnïkh melodiy [35 Folk Melodies], str qt, 1987; 8 moldavskikh narodnïkh melodiy [8 Moldovan Folk Melodies], brass qnt, 1991; Str Qt [no.2], 1992; Kontsertnaya muzïka, 11 pfmrs, 1994

2 insts: Kontsertnaya p'yesa [Concert Piece], fl, pf, 1974; Peyzazhi [Landscapes], fl, pf, 1975; Sel'skiye kartinki [Village Pictures], fl, pf, 1975; Skertsino, ob, pf, 1976; Kontsertnaya p'yesa [Concert Piece], trbn, pf, 1978; Improvizatsiya i tanets [Improvisation and Dance], tpt, pf, 1986; 2 p'yesï [2 Pieces], tuba, pf, 1986; Fol'klornïye motivï [Folklore Motifs], fl, pf, 1987; Improvizatsiya i tanets [Improvisation and Dance], ob, pf, 1987; Kaprichchio, bn, pf, 1987; Sonata, vn, pf, 1993

Solo inst: Improvizatsiya, fl, 1974; Sonatina, pf, 1975; Improvizatsiya i tokkatina, pf, 1976; Kaprichchio, pf, 1977; 10 moldavskikh narodnïkh tantsev [10 Moldovan Folk Dances], pf, 1978; Improvizatsii v 4 nastroyeniyakh [Improvisation in 4 Moods], hn, 1979; 45 p'yes, ètyudov i ansambley na moldavskiye narodnïye temï [45 Pieces, Studies and Ensembles on Moldovan Folk Themes], pf, 1980–85; Improvizatsiya, cl, 1987; Sonata-improvizata, pf, 1991; 5 novellet, pf, 1992; Prostaya syuita v tryokh chastyakh [Simple Suite in 3 Movts], pf, 1993

Vocal: Doyna (V. Aleksandri), 1v, vn, pf, 1982; 2 romansa, 1v, pf (M. Èminescu), 1982; Maminï doynï [Mother's Doynas] 1v, pf (T. Brage), vocal cycle, 1983; 3 romansa (V. Grosu), Bar, pf, 1993; 2 romansa (N. Pesetskaya), Bar, pf, 1994; 8 romansov (L. Kodryanka), Mez, Bar, pf, 1994

Principal publishers: Literatura artistică, Lumina, Hyperion

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Ye. Mironenko: 'U menya dusha naraspashku' [My heart is on my sleeve], *Nezavisimaya Moldova* (28 July 1993)

ELENA MIRONENKO

Rotata (It.). *See* HURDY-GURDY.

Rotenbucher [Rothenpucher, Rottenbücher, Haunreuter, Hannreither, Haureuther], **Erasmus** (*b* Braunau, Upper Austria, *c*1525; *d* Nuremberg, bur. 15 July 1586). German music editor, ?composer and schoolmaster. He was originally called Haunreuter; it is not known how he came to be called Rotenbucher. He probably attended the school of the monastery of St Nikola, just outside Passau, where Leonhard Paminger was headmaster; he enjoyed a lifelong friendship with Paminger's son Sophonias and wrote an elegy on Paminger's death in 1567. In 1542 he began his studies at the University of Ingolstadt, moving to Wittenberg University in 1543. It was there, encouraged by Georg Rhau, that he decided to edit collections of music. Soon after Rhau's death, probably in 1548, Rotenbucher joined the staff of the St Egidien school at Nuremberg, where he eventually became *supremus* (i.e. ranking third, after the Rektor and Kantor). He may have taught Hans Leo Hassler. With the arrival of Friedrich Lindner as Kantor in the late autumn of 1574 he retired

from teaching and became sacristan and almoner at St Sebaldus. His two anthologies of bicinia are extremely important both in their size and in the nature and quality of their contents: several pieces, including some by leading composers of the early 16th century, are known only through them. The first, *Diphona amoena et florida* (Nuremberg, 1549[16]; 22 ed. in HM, lxxiv, 1951), contains 99 pieces all with Latin texts, most of them very short and written in the florid contrapuntal style of the time; the composers are mainly Franco-Flemings, and include Isaac and Josquin. In this varied and colourful collection, a cycle of six songs in praise of music (nos.1–5 and 98) and two complete groups of mass and *Magnificat* movements (nos.40–64 and 66–72 respectively) are particularly notable. The anonymous five-part circular canon on the title-page of both partbooks and the first piece, *Encomium musices*, which is also anonymous, may be by Rotenbucher himself. His second anthology, *Bergkreyen* (Nuremberg, 1551[20]; three ed. F. Piersig, Kassel, 1930), comprises 28 German sacred and secular songs by German composers of a younger generation, including Heller and Stoltzer, and ten anonymous pieces all with French texts. As the title of the collection would lead one to expect (*see* BERGREIHEN), the pieces are in strict note-against-note style in the manner of improvised discant. (*MGG1*, F. Krautwurst [incl. full bibliography])

FRANZ KRAUTWURST

Roth, Christian (*b c*1585; *d c*1640). German composer and organist. In the early 17th century he worked as a church organist at Leitmeritz, Bohemia (now Litoměřice). He published *Couranten Lustgärtlein, in welchem 74 Couranten, so zubevor nie in Druck ausgangen, zu finden, welche auff allerhand musicalischen Instrumenten gantz lieblich und lustig können gebraucht werden*, in four and five parts (RISM 1624[18]). The courantes have attractive melodies and rhythms; two of them are by Albert Crantz. Another collection by Roth, *Opusculum sacrarum cantionum*, for four to eight voices, is recorded in an inventory at Pirna of 1654 but is lost. Two works, copied by Johann Cadner of Pirna in 1615 – *Gloria in excelsis Deo*, for two voices, and *Nun lob mein Seel den Herren*, for eight – are extant (*D-Dl*).

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BERND BASELT

Roth, Daniel (*b* Mulhouse, 31 Oct 1942). French organist and composer. After completing his studies at the Paris Conservatoire, where he won five *premiers prix* in the classes of Duruflé (harmony), Marcel Bitsch (fugue and counterpoint), Henriette Puig-Roget (accompaniment) and Rolande Falcinelli (organ), he studied early music with Marie-Claire Alain, and at 20 became organist of the Sacré-Coeur in Paris. After winning the Grand Prix de Chartres in 1971 he was appointed organist at St Sulpice (1985). From 1984 to 1994 he was a member of the commission for historic organs. He has also taught in various institutions in Marseilles, Washington, Strasbourg, Saarbrücken and Frankfurt. Specializing in French 19th-century music and Bach, he has recorded Franck's complete organ works and several organ symphonies by Widor, and in 1974 was the first to dedicate an entire disc to the music of Boëly. Roth is widely recognized as a brilliant performer and one of the best improvisers of his generation. His own organ compositions are specifically tailored to French 19th-century instruments.

WRITINGS

Le Grand-Orgue du Sacré-Coeur (Paris, 1985)

FRANÇOIS SABATIER

Roth, Ernst (*b* Prague, 1 June 1896; *d* Twickenham, 17 July 1971). English music publisher and writer of Czech birth. He studied law, music and philosophy at Prague University, both before and after military service on the Eastern Front in World War I. In 1921, after gaining the doctorate in law, he settled in Vienna, studying music at the university there under Adler. In the following year he began his career as a music publisher, at first with Universal Edition, of which he became head of publications in 1928. After the German annexation of Austria, Roth moved to London in 1938 and joined the firm of Boosey & Hawkes: he became chairman of the music publishing company in 1963. In the development of this catalogue Roth was closely associated, as publisher, friend and adviser, with both Strauss (the final setting of whose *Vier letzte Lieder* is dedicated to him) and Stravinsky; in his book *The Business of Music* he has left absorbing reminiscences about each. Apart from an early novel, *Magalhaes* (Berlin, 1919), Roth also wrote *A Tale of Three Cities*, an evocative account of Vienna, Budapest and Prague in the early part of the 20th century, and numerous articles on literature, history, art, philosophy and music. His fluency in most European languages was put to use in his many translations of operatic and vocal music. His professional expertise in both music and law enabled him to play a leading part in formulating the complex legislative control of international rights in music (he became in 1959 vice-president of the Music Section of the International Publishers' Association). His widely varied knowledge ensured his reputation as one of the leading music publishers of the 20th century.

WRITINGS

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ALAN FRANK

Roth, Friedrich (*fl* Milan, 1908–11). Wind instrument inventor, active in Italy. He is best known for the ROTHOPHONE, first introduced in 1911. He also invented the 'rothcorno' in 1908.

Roth, Hieronymus. *See* ROSSO, HIERONYMUS.

Roth [Rothe], **Martin** (*b* ?Naumburg, *c*1580; *d* 1610). German composer. From 1606 to 1608 he was Kantor at Schulpforta, where his pupils must have included the young Schein. His only known printed works are 16 motets for seven and eight voices which appear in the two-volume anthology edited by Erhard Bodenschatz,

one of his predecessors at Schulpforta: *Florilegium Portense* (RISM 1618[1]) and *Florilegium musici Portensis* (RISM 1621[2]). In the latter he is represented by no fewer than 15 pieces, giving him by far the largest share of any composer. These motets are settings of both Latin and German texts, and nearly all are written for the eight-part, double-choir arrangement which was so popular in Germany at the turn of the century and which predominates throughout the *Florilegium*. Their style resembles most closely that of Jacob Handl, particularly in their use of choirs of the same pitch and in the resultant unison antiphony which, when applied to very short phrases, becomes almost like an echo. Also common to both composers is a fundamentally diatonic harmony and a syllabic style of contrapuntal writing in which the interest is not so much in the movement of lines as in the juxtaposition of blocks of chords. The harmonic rather than melodic nature of the bass lines is another indication of this tendency towards vertical thinking. An interesting feature of Roth's eight-part writing is that, although the original division is into identical choirs, he sometimes employs cross-groupings such that high and low vocal groups are contrasted with each other. Although all the pieces are provided with a continuo part, it is virtually certain that this was added by Bodenschatz; it is in every case no more than a *basso seguente*. While he showed little originality in either melody or rhythm, Roth's attempts at formal organization and his vertical concept of composition are indications of progressive thought.

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H.J. Moser: *Die mehrstimmige Vertonung des Evangeliums*, i (Leipzig, 1931/*R*), 8

A. LINDSEY KIRWAN

Röth, Philipp (*b* Munich, 6 March 1779; *d* Munich, 27 Jan 1850). German composer. He studied the cello and other instruments with Anton Schwarz, a Bavarian court musician, and composition with Peter von Winter. He was appointed a Bavarian court musician in 1796. His early works include songs, variations for flute, and a number of concertos. In 1809 an opera, *Holnara*, was performed with success at the Munich court theatre, and a second, *Pachter Robert*, followed two years later. He also wrote a number of Singspiele in the Vienna pattern for Munich (e.g. *Zemire und Azor*, a version of Bäuerle's *Der verwunschene Prinz*, given at the Isartortheater on 22 March 1823). Perhaps his most successful score was the *Freischütz* parody music that he and Riotte provided for Heigel's *Staberl in der Löwengrube* (also known as *Alles à la Freischütz* and *Staberl als Freischütz*), mounted at the Isartortheater on 4 December 1822 by Karl Carl and performed frequently before the company (including Röth himself) brought it to the Theater an der Wien during their guest season in 1826. It continued to be performed in Vienna until 1850. Röth's other successes in Vienna include *Der hölzerne Säbel* (staged successfully in all three Viennese suburban theatres between 1820 and 1822), *Der Kampf mit dem Drachen* and *Das Abenteuer im Guadarama-Gebirge* (both performed in 1825). Röth returned to Munich in 1828. His published works include a flute concerto, dances and chamber music.

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PETER BRANSCOMBE

Roth, Wilhelm August Traugott (*b* nr Erfurt, *c*1720; *d* Halle, 20 April 1765). German composer. He studied the organ with Jakob Adlung in Erfurt and composition and the harpsichord with J.G. Walther in Weimar. At Halle University he studied philosophy and theology, after which he went to Berlin as a music teacher (1754). There he contributed a number of compositions to the weekly journal *Der Freund*, whose music editor he became in 1757. In the same year ten of his lieder for the journal were published separately. This collection was followed by his *Neueste Sammlung teutscher Lieder* (1759), with a treatise on the German lied, and, in the next year, by its sequel, *Erste Nachlese zu den neuesten Sammlungen von teutschen Liedern*. During these years he continued his music studies in Berlin with J.G. and C.H. Graun, C.P.E. Bach, J.F. Agricola and F.W. Marpurg, and served as organist at the Petrikirche (from 1758). From summer 1764 he briefly succeeded W.F. Bach as organist at the Marienkirche in Halle. His only other known works are a few lieder and a harpsichord sonata in contemporary collections. Most of his lieder are in the *galant* style, often with highly embellished melodies in an instrumental idiom and with figured basses.

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RAYMOND A. BARR

Rothenberg, Ned (*b* Boston, 15 Sept 1956). American composer and woodwind performer. He attended the Berklee School of Music and Oberlin College (BA 1978), where he studied the flute with Judith Bentley. He also had lessons in composition with Logan and Mizelle and in performance with Joseph Viola (saxophone), Dick (flute), George Coleman (jazz improvisation) and Les Scott (saxophone and clarinet). During his formative years in the middle and late 1970s he was active as a performer in the flourishing 'downtown' scene in New York; in 1977 he co-founded the trio Fall Mountain (with Bob Ostertag, synthesizer and Jim Katzin, violin), which was active until 1981, touring the USA and Europe. He is a member of New Winds, a cooperative ensemble, and has appeared in concert with Braxton, La Barbara, Teitelbaum and others. In 1985 he was awarded a New York Foundation for the Arts fellowship. Additional awards include grants from the New York State Council on the Arts, the Lila Wallace Foundation, Chamber Music America and ASCAP, among others.

Rothenberg has made a notable contribution to the repertory of extended techniques for wind instruments, including flute, bass clarinet, ocarinas and the soprano, alto and tenor saxophones. In particular he has perfected methods of circular breathing and developed unorthodox fingerings to achieve complex multiphonics which allow for the simultaneous performance of several rhythms or melodic ideas. In his improvisations he displays a markedly individual expressive profile. The motifs and

rhythms on which he elaborates in performance are often reminiscent of non-Western musical idioms. Rothenberg has transcribed a number of shakuhachi compositions by Kurosawa Kinko (1710–71) for performance on alto saxophone. During a six-month residency in Japan he studied shakuhachi with two masters, Goro Yamaguchi and Katsuya Yokoyama.

WORKS
(*selective list*)

without scores unless otherwise stated

Inst: Continuo after the Inuit, a sax, 1981; 4 Settings for Ocarina, 1981; Minstrel Time Traveler, a sax, 1982; Portal, b cl, 1982; Allight!, 2 fl, 1983; AltFrame, a sax, frame drums, 1983; Polysemy, a sax, drums, steel drum, 1983, arr. a sax, 1983; TenorFrame, t sax, frame drums, 1983; Categorical Imperatives, 3 fl, 1984 [with score]; Floe, a sax, perc, 1984; Saxaphone Honkyoku, a sax, 1984; Slapstick, b cl, 1984; Strata, b cl, 1984; The Distance Between, shakuhachi, 1984; The Rub, b cl, perc, 1984; Protocols, a sax, perc, 1985; Stop Pop!, b cl, perc, 1985; Music for Doubleband, 2 a sax, 2 b gui, 2 perc, New York, 1989; Traction, b cl, b fl, a cl, New York, 1989; Iki/Gen, 17-string b Koto, b cl, Tokyo, 1990; Vice-versa, 2 pf, Tokyo, 1990; Reckoning, ww trio, New York, 1992; Hidalgo, In the Rotation, Crosshatch, Fits and Starts, Strange Sarabande, vn, va, vc, db, 2 multi-ww, New York, 1993; Sax Qt no.1 (for Charles Mingus), Brussels, 1993; Port of Entry, b cl, steel gui, tabla, 1997 [with score]; Arbor Vitae, cl, shakuhachi, New York, 1998 [with score]; several dance scores, other solo works, transcrs.

El-ac: Trials of the Argo, a sax, tape [ww], 1980; Norikae, a sax, b cl, elec sampling kbd, Tokyo, 1987; In Gratitude, a sax, b cl, shakuhachi, perc, Tokyo, 1987; Opposites Attract, digital sampler, ww, elec perc, gui, 1989, collab. P. Dresher, Brooklyn, 1989; Norikae Redux, a sax, Akai S1000 sampler, cptr, Tokyo, 1990; Dovetail, ww trio, digital sampler, New York, 1993

JOAN LA BARBARA

Rothenberger, Anneliese (*b* Mannheim, 19 June 1924). German soprano. She studied in Mannheim with Erika Müller and made her début in 1943 at Koblenz, where she was soon singing such parts as Gilda and the title role in Pfitzner's *Das Christ-Elflein*. From 1946 to 1973 she was a member of the Hamburg Staatsoper, where her roles included Cherubino, Blonde, Oscar, Musetta, Olympia and the three soprano roles of von Einem's *Der Prozess* in its first performance in Germany. At the 1952 Edinburgh Festival she sang Regina with the Hamburg company in the British stage première of *Mathis der Maler*. She first appeared at Salzburg in 1954, creating Telemachus in Liebermann's *Penelope*; she returned to create Agnes in the German version of his *Die Schule der Frauen* (1957) and to sing Zdenka (*Arabella*), Flaminia (Haydn's *Il mondo della luna*), Sophie and Konstanze. Her many appearances as Sophie included those at Glyndebourne (1959–60); in 1960 she made her Metropolitan début as Zdenka. She sang regularly at Munich and Vienna from the mid-1950s. Her large repertory included Mozart's Ilia, Susanna and Pamina, Berg's Lulu, Adele (*Die Fledermaus*), and the title role of Heinrich Sutermeister's *Madame Bovary*, which she created in Zürich (1967). Rothenberger had unusual acting ability and a light, well-schooled voice. She made several complete recordings of both opera and, especially, operetta, and wrote an autobiography, *Melodie meines Lebens* (Munich, 1972).

HAROLD ROSENTHAL/R

Rothenpucher, Erasmus. *See* ROTENBUCHER, ERASMUS.

Rother, Artur (Martin) (*b* Stettin [now Szczecin], 12 Oct 1885; *d* Aschau, 22 Sept 1972). German conductor. He was taught by his father, and then studied composition under Hugo Kaun in Berlin, and musicology and philosophy in Tübingen and Berlin. In 1905, as a pianist, he gave concerts with the violinist Willy Burmester. From 1907 to 1914 he was an assistant at the Bayreuth Festival, and from 1927 to 1934 Generalmusikdirektor in Dessau. From 1938 to 1958 he was principal Kapellmeister at the Städtische Oper in Berlin, and from 1946 to 1949 he was also principal conductor of Berlin Radio. Rother was an accomplished musician of wide interests. He prepared new editions of Gluck's *La rencontre imprévue* and Mozart's *Idomeneo*, and composed chamber music, lieder and dramatic music. In 1952 he was awarded the Kunstpreis der Stadt Berlin.

HANS CHRISTOPH WORBS/R

Ròthfono (It.). *See* ROTHOPHONE.

Rothier, Léon (*b* Reims, 26 Dec 1874; *d* New York, 6 Dec 1951). French bass. His early training was as a violinist, but he was persuaded to pursue singing instead. He studied at the Paris Conservatoire (1894–9) with Crosti (singing), Lhérie (*opéra comique*) and Melchissedec (opera). He made his début in 1899 as Jupiter in Gounod's *Philémon et Baucis* at the Opéra-Comique, where he remained until 1903; his roles included Zuniga, the King (*Cendrillon*), Don Fernando (*Fidelio*), Maître Ramon (*Mireille*), Colline, and the junk-seller in *Louise*, which he created in 1900. He then sang with the Marseilles (1903–7), Nice (1907–9) and Lyons (1909–10) companies before going to the USA. His Metropolitan début was in 1910 as Gounod's Méphistophélès, and he remained with the company for 30 years. His roles included Ramfis, Pimen, Alvise Badoero, Raimondo, Arkel, the King (*Le roi d'Ys*) and Sparafucile. He sang Bluebeard at the American première of Dukas' *Ariane et Barbe-bleue* (1911) and created Father Time in Albert Wolff's *L'oiseau bleu* (1919) and Major Duquesnois in Deems Taylor's *Peter Ibbetson* (1931). His last appearance was as Massenet's Count des Grieux (1939). He also sang in San Francisco and with the Chicago summer opera at Ravinia Park.

KATHERINE K. PRESTON, ELIZABETH FORBES

Rothmüller, (Aron) Marko (*b* Trnjani, nr Prijedor, 31 Dec 1908; *d* Bloomington, IN, 20 Jan 1993). Croatian baritone. He studied in Zagreb and then in Vienna, with Berg, Regina Weiss and Franz Steiner. He made his début at Hamburg-Altona in 1932 as Ottokar (*Der Freischütz*). He returned to Zagreb for two years and in 1935 was engaged by the Zürich Opera, where he sang regularly until 1947, scoring particular successes in Verdi and Wagner and creating Truchsess von Waldburg in *Mathis der Maler* (1938). In 1946 he joined the Vienna Staatsoper, singing there until 1949. Having made his London début in 1939 as Krušina (*The Bartered Bride*) at Covent Garden, in 1947 he sang Rigoletto with the New London Opera Company at the Cambridge Theatre and John the Baptist (*Salome*) during the Vienna Staatsoper's season at Covent Garden. He was a member of the Covent Garden company from 1948 to 1952, singing a wide variety of roles including Amonasro, Rigoletto, Scarpia, Gunther, Tomsky (*The Queen of Spades*) and the title role in *Wozzeck* in its first British stage performance (1952). He appeared with the Glyndebourne company (1949–55) as Guglielmo, Count Almaviva, Don Carlo (*La forza del destino*), Macbeth and Nick Shadow. He made his New York début with the New York City Opera (1948) and later sang at the Metropolitan (1959–65), making his

début as Kothner. From 1955 to 1979 he taught at Indiana University, Bloomington.

Rothmüller had a magnetic stage presence and a voice of incisive and individual timbre. He made a few operatic recordings, among them Wolfram's solos and Scarpia's 'Te Deum' as well as a bleak 1944 recording of *Winterreise*. Interested in Jewish music, he wrote *Die Musik der Juden* (Zürich, 1951; Eng. trans., 1953, rev. 2/1967). He composed a number of works, including Sephardi religious songs, a setting of Psalm xv, a Symphony for strings and two string quartets.

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HAROLD ROSENTHAL/ALAN BLYTH

Rothophone [Rothphone] (It. *ròthfono*; Ger. *Rothphon*). A double-reed wind instrument of conical bore, made of brass. It closely resembles both the SARRUSOPHONE and saxophone in terms of fingering, although it has a somewhat narrower bore, and its outward appearance is like that of the saxophone. The complete family comprises soprano in B♭, alto in E♭, tenor in B♭, baritone in E♭ and bass in B♭.

The rothophone is named after its inventor Friedrich Roth, who in 1908 had also invented the 'rothcorno'. The baritone rothophone in E♭, pitched one octave above the reed contrabass that it was intended to complement, was first introduced in 1911 at the *International Music Congress* in Rome. The following year the complete family of five sizes was patented by the firm of Fratelli A. & M. Bottali of Milan, who were to become their principal manufacturer. The Bottali brothers had in 1898 taken over the workshop of Antonio Bottali's father-in-law Ferdinando Roth, doubtless a kinsman of Friedrich, which was known for saxophones and innovative brass instruments. The rothophone, like the sarrusophone, was intended to replace the oboe and bassoon in wind bands. Its convenient shape, similar to that of the saxophone, which by then was no longer protected by patent, meant that the rothophone offered several advantages over the sarrusophone. It was less heavy and used lighter reeds, and thus enjoyed some degree of success in Italian bands between the wars.

In 1937, shortly after the demise of Bottali, their successor Orsi advertised the rothophone under the name of 'saxorusofono' in an attempt to promote Bottali's unsold stock more successfully. This was an apt name for an instrument possessing features common to both the saxophone and sarrusophone, although as a marketing strategem it was insufficient to revive interest in the rothophone. Although mass-produced and notably cheaper than the sarrusophone, the rothophone failed ever to supplant it. It was never manufactured outside Italy, and its distribution was restricted entirely to that country's sphere of influence. Remaining unknown abroad and represented in few collections, it has hitherto been almost totally ignored in the literature.

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WILLIAM WATERHOUSE

Rothstein, Edward (*b* Brooklyn, NY, 16 Oct 1952). American music critic. He studied mathematics at Yale University, where he obtained the BA in 1973 and then gained the MA in English literature at Columbia University (1978) and the PhD at Chicago University, with a dissertation on social thought (1994), studying among others, with Charles Rosen. In 1980 he became a music critic for *The New York Times* and was made chief music critic in 1991, writing about art, literature, culture and technology for all sections of the paper. He has also worked as the senior editor of *The Free Press* (1984–87), a music critic for *The New Republic* (1984–91) and has had a monthly column in *The Independent Magazine* (UK). His principal areas of interest are the relationship between music and the other arts and sciences, aesthetics, technology and consciousness and the nature of criticism. He has received various awards, including the Guggenheim Fellowship for the study of music (1991) and the ASCAP-Deems Taylor Award for Music Criticism (1986 and 1989).

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PAULA MORGAN

Rothwell [Barbirolli], **Evelyn** (*b* Wallingford, 24 Jan 1911). English oboist. She studied with Leon Goossens at the RCM, London. In 1931 she joined the Covent Garden Opera touring orchestra (where she met the conductor John Barbirolli, whom she was to marry in 1939). Engagements followed with the Scottish Orchestra (1933–6), the LSO (1935–9) and the Glyndebourne Festival Orchestra (1934–9). After her marriage she began her career as a soloist. Gordon Jacob, Arnold Cooke, Stephen Dodgson, Arthur Benjamin, Edmund Rubbra and Elizabeth Maconchy, as well as her husband, have dedicated works to her. In 1934 at Salzburg she gave the first performance of the rediscovered Mozart Oboe Concerto K314/271K. From 1971 she taught at the RAM. She retired from performing in the late 1980s, and has subsequently served on the jury for many competitions.



Roto-toms by Remo, Hollywood, California

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C. Schneider: 'Das Porträt: Evelyn Rothwell', *Tibia*, 15 (1990–91), 288–93 [interview]

PHILIP BATE/JANET K. PAGE

Rothwell, Walter Henry (Rothschild) (*b* London, 22 Sept 1872; *d* Los Angeles, 12 March 1927). American conductor of English birth. He spent his childhood in Vienna, where he studied at the Musikverein Konservatorium (1881–7): the piano with Julius Epstein, and harmony and counterpoint with Robert Fuchs and Bruckner. Upon graduation, he had further studies in composition with Ludwig Thuille and Max von Schillings in Munich. He was assistant conductor to Mahler at the Altona Stadttheater, Hamburg (1895–7), and then conducted in various European opera houses before settling at the Stadsschouwburg, Amsterdam (1903–4). He went to the USA under the auspices of the Henry Savage Opera Company and conducted the first American performances in English of *Parsifal* (1904–5) and *Madama Butterfly* (1906). He conducted the St Paul SO from its inception in 1908 until its disbandment in 1915, during which time he inaugurated the first children's concerts given in America. From 1915 to 1918 his activities were centred in New York, where he taught, composed and conducted. Rothwell became the first conductor of the Los Angeles PO in 1919 and served there until his death. Among the prominent soloists whom he had worked with in Europe and was able to engage for his American orchestras were Alma Gluck, Mischa Elman, Teresa Carreño, Nellie Melba, Eugene Ysaÿe and John McCormack. His ability to attract top musicians from other orchestral posts and his choice of popular programmes based on the Romantic repertory contributed to the early development and success of the Los Angeles PO.

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JUDITH ROSEN

Roto-toms. Tunable single-headed drums without a shell – in effect, tunable drumheads. They were invented in the 1960s by the American composer and percussionist Michael Colgrass. Roto-toms may be used singly or in sets, each drum connected by a light metal frame to a centre spindle; the pitch is raised by turning the drum clockwise and flattened by turning it anticlockwise. A small glissando may be produced by turning a drum with one hand while playing with the other. Roto-toms are made by the American manufacturer Remo in seven sizes, from 15 cm to 46 cm in diameter, and with an overall range of *e*″–*e*⁗. To a percussionist they are extremely useful instruments because of the ease of changing pitch and because without a shell, roto-toms fit easily into a multiple percussion set-up. By using several drums of the same size a chromatic range can be created. Tippett used a two-octave range in *Byzantium* (1991) and a three-octave range in *The Rose Lake* (1995). Roto-toms are normally played with timpani or vibraphone mallets.

JAMES HOLLAND

Rotrouenge [rotruenge, retroncha]. A medieval term applied to certain troubadour and trouvère poems, usually denoting the presence of a refrain and of distinguishing features of rhyme scheme. The term in its various forms occurs fairly seldom in the surviving troubadour and trouvère repertory; nevertheless, it has attracted considerable attention among modern scholars.

From Provençal treatises about poetry we can conclude that the *retroncha* had a refrain, but it is not clear what other distinguishing elements it had, if any. Songs with refrain are relatively rare in the surviving troubadour repertory, but neither in treatises nor in song collections does there appear to be any reason for using the term 'retroncha' for all troubadour songs with refrain. According to Jeanroy, only four Provençal poems bear the term as a label in the manuscripts; all four have a refrain, which in Jeanroy's estimation is the only detail in the text that distinguishes them from the ordinary chanson. Of these four songs, three survive with music – all three (labelled 'retroencha') are by Guiraut Riquier and occur in *F-Pn* fr.22543, f.111*v*. An evaluation of the style and form of these melodies in comparison with troubadour melodies in general is hazardous because of the small number of troubadour melodies that survive, and because those by Guiraut amount to almost a fifth of the total

repertory. Nevertheless, it can safely be said that the three melodies under consideration differ from one another approximately as much as all of Guiraut's 48 melodies differ from one another.

Among the trouvère chansons there are six that are called 'rotrouenge' in the texts of the poems. Four of these are attributed to Gontier de Soignies (R.354, 636, 1505*a* and 1914; R.2082 has sometimes erroneously been included among these). One more song called 'rotruenge' by its author may have been composed by Gontier, because the name 'Gontier' is mentioned in the song in a manner similar to that in which it occurs in some of the songs that are ascribed to him. The remaining song is *Retrowange novelle Dirai et bone et belle* (R.602), attributed to Jaque de Cambrai. Gontier de Soignies lived around 1200 or before, and Jaque de Cambrai lived in the second half of the 13th century. Both are rather unusual trouvères, Gontier because he used exclusively certain rhyme patterns that were infrequently used by other trouvères and Jaque because he wrote almost exclusively contrafacta. The music for only one of the six songs (R.636) has survived along with the text, and there is nothing unusual about the melody except for its form, which corresponds to the form of the poem. Ex.1 shows the first and last strophes. In content the poems do not reveal any significant aspects that set them apart as a group from the trouvère repertory in general. Thus only form or rhyme scheme can give any indication of what, if anything, may have been the distinct properties of a medieval song genre called 'rotrouenge'. Table 1 shows the metrical scheme and rhyme patterns of the songs (letters denote rhyming sounds; the sign ˘ denotes a feminine rhyme; capital letters signify refrains; subscript numerals indicate the number of syllables in the line). It indicates clearly that in rhyme scheme these songs differ from the vast majority of the trouvère poems. Four of the rotrouenges have a refrain at the end of the strophe, another has its refrain approximately in the middle of the stanza, and one has no refrain at all. Refrains are not unusual in the trouvère repertory, although songs with a refrain form only a fairly small minority. The monorhyme

Ex.1 First and last stropes of R.636 by Gontier de Soignies, *F-Pn* fr.f.115
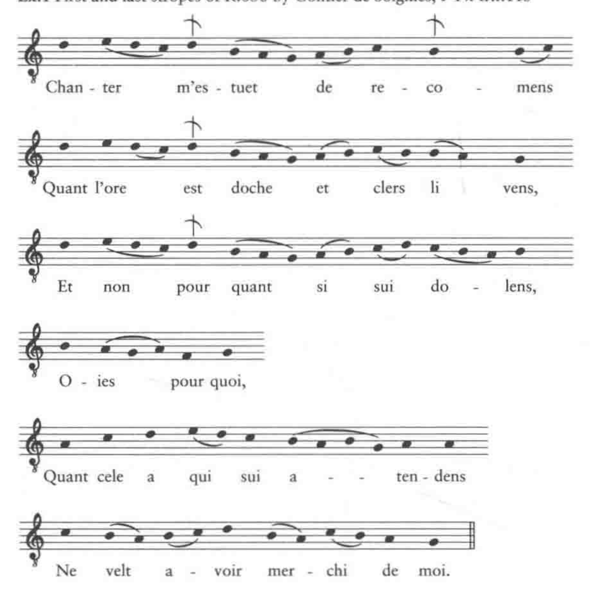


TABLE 1

		a_{11}	a_{11}	a_{11}	a_{11}	$\breve{B}_{4}$	$\breve{B}_{11}$	(?Gontier, R.1411)
	a_{8}	a_{8}	a_{8}	a_{8}	a_{8}	B_{8}	B_{8}	(Gontier, R.354, R.1914)
a_{11}	a_{11}	a_{11}	a_{11}	a_{11}	a_{11}	B_{11}	B_{9}	(Gontier, R,1505a)
		a_{8}	a_{8}	a_{8}	B_{4}	a_{8}	b_{8}	(Gontier, R.636: ex.1)
$\breve{a}_{6}$	$\breve{a}_{6}$	$\breve{a}_{6}$	$\breve{a}_{6}$	$\breve{a}_{7}$	b_{5}	$\breve{a}_{7}$	b_{5}	(Jaque de Cambrai, R.602)

opening found in all six songs is decidedly an infrequent phenomenon, but it is certainly not unique to the songs called 'rotruenge'; in fact, there are several dozen songs with similar rhyme patterns, including seven others by Gontier de Soignies. Some of them (none by Gontier however) are called 'chanson' in their text. There is one song (R.1312) with exactly the same metrical scheme and rhyme pattern as the two 'rotruenges', R.354 and R.1914, except that their refrains have a feminine ending instead of a masculine one.

Despite the absence of unambiguous medieval information about the specific characteristics of the rotrouenge, both Gennrich and Spanke developed extensive theories about its textual and melodic form. Even though the two scholars disagreed on certain details, by implication both excluded from the genre 'rotrouenge' certain songs that were explicitly given that name in the Middle Ages. Frappier, in his survey of medieval lyric poetry, remarked: 'we are not absolutely sure that we have any authentic specimens of the rotrouenge'. Thus the best conclusion may well be that by the late 12th century and the 13th 'rotrouenge' was no more than an attractive old term and that, as far as form and content are concerned, the rotrouenge had lost its identity if it ever had one.

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HENDRIK VAN DER WERF

Rott, Hans (*b* Vienna, 1 Aug 1858; *d* Vienna, 25 June 1884). Austrian composer. He studied at the Vienna Conservatory with Bruckner (organ), L. Landskron (piano), H. Graedener (harmony) and F. Krenn (counterpoint and composition). For some years up to 1878 he was organist at the Piarist church in Vienna but thereafter remained without a post. On 17 September 1880 he visited Brahms to seek his advice, but, like Wolf, he was rebuffed; within a month he had become insane. His importance as a composer lies in his influence on his close friend Mahler. In particular, his Symphony in E (1878–80) anticipates those of Mahler in its thematic material and compositional techniques. Rott's many other works (in *A-Wn*) include songs, several orchestral pieces, a string quartet and a string quintet.

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PAUL BANKS

Rotta. Stock piece played directly after a trumpet ensemble sonata in the 16th and early 17th centuries and into which the sonata gradually merged. It consisted of irregularly phrased sections in which the rhythmic activity gradually dissipated. For further information, see P. Downey, *The Trumpet and its Role in Music of the Renaissance and Early Baroque* (diss., Queen's U., Belfast, 1983).

PETER DOWNEY

Rotta [Rota], **Antonio** (*b* ?Padua, *c*1495; *d* Padua, 1549). Italian lutenist. Canon Scardeonius of Padua wrote in 1560 that Rotta was not only virtually unrivalled in Italy as a lutenist, but was also an excellent teacher and had grown quite rich by giving lessons on the lute. Scardeonius also mentioned that Rotta had published 'praecepta notabilia' for playing the lute, presumably meaning the appendix to Rotta's *Intabolatura* (Venice, 1546), 'Regula alli lettori', an introduction to the lute based on Italian tablature. The *Intabolatura* contains intabulations of six French chansons, six madrigals, four motets by Jacquet of Mantua, Mouton, Willaert and Gombert, 26 dances and dance-songs and six ricercares. The composers of the vocal models are Arcadelt, de Porta, Costanzo Festa, Maille, Robert Meigret, Rogier Pathie and Nicolas Payen. Rotta's own dance suites comprise passamezzo, galliard and paduana in triple time. The galliard and paduana are developed from the passamezzo, using different rhythms. The writing is chordal but enlivened by diminutions. Some of his ricercares are in an imitative polyphonic style, others are more impromptu in character.

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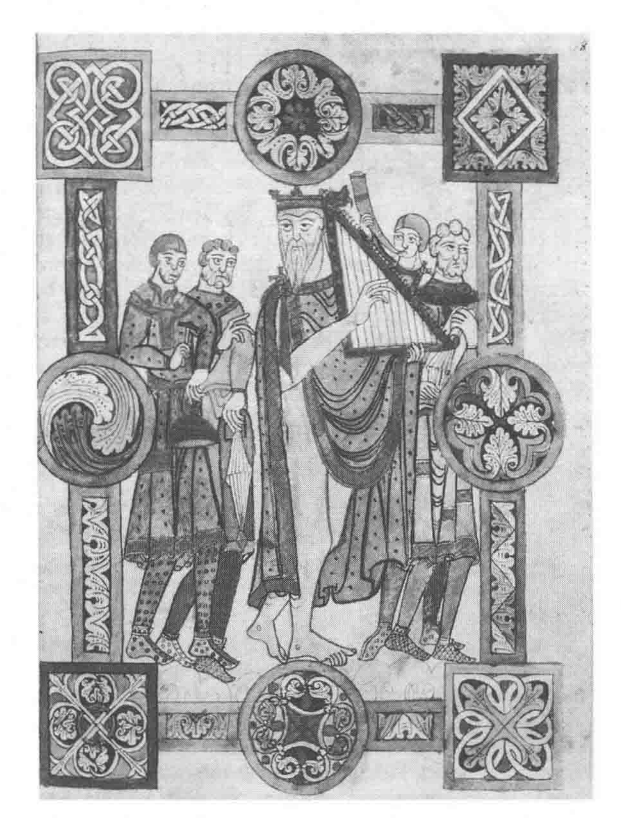
HANS RADKE/R

Rotte (i). Another name for the triangular PSALTERY (see illustration). In a 12th-century copy made at St Gallen of Notker Balbulus's translation of the psalms, the Greco-Latin word 'psalterium' is consistently glossed as 'rotta'. The copyist has added to the blank last page his own complaint that the ancient ten-stringed psaltery has been adopted by musicians and actors, who have altered its mystic triangular shape to suit their own convenience, increased the number of strings and given it the barbarian name 'rotta'. Among the unfamiliar instruments being brought back to western Europe at this time by returning Crusaders was the santir, a Middle Eastern plucked chordophone which normally had the shape of an equilateral triangle with one point truncated to form a trapezium. It is probable that the similar-sounding biblical name 'psalterium' attached itself to this new instrument, which rapidly became popular in secular society. The santir/psalterium appears frequently in illuminated manuscripts from the 11th century, and also, further modified, as the 'istromento di porco', so called because its shape resembled that of a pig's head. It was perhaps this sort of alteration that prompted the complaint by the 12th-century copyist of Notker Balbulus. The musicians and actors he speaks of may well also have applied to the new instrument, whatever its shape, the name of one already familiar to them though different in appearance – the Germanic lyre. An epigram in an 11th-century German manuscript refers to 'psalterium triangulum, i.e. rottam'.

Galpin was of the opinion that by the late Middle Ages there were two kinds of rotte, the Germanic lyre (*see* ROTTE (ii)) and 'a southern form, somewhat triangular in shape, with many more strings, backed by a sound-board similar to that of the Psaltery but distinct from it . . .'. He cites as evidence a couplet from a 15th-century poem:

> 'rotys of Almayne
> And eke of Arragon and Spayne'

and adds that the Arab writer Ashshakandi had declared in 1231 that the 'rotteh' was a musical instrument made in Seville.



King David playing a rotte or triangular psaltery: miniature from an 11th- or 12th-century MS (D-Mbs Clm 13067, f.18r)

The name 'rotte' has, in fact, been loosely applied to various kinds of stringed instruments at one time or another. A 15th-century dictionary, for example, gives the definition 'Rott, rubeba, est parva figella' (A rotte, or rybybe, is a small fiddle).

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MYRTLE BRUCE-MITFORD

Rotte (ii) [round lyre, Germanic lyre]. The name given in Middle German to one of the most widely used plucked string instruments in north-western Europe from pre-Christian to medieval times. (For some related meanings of the term, *see* ROTTE (i).)

This instrument, now usually known as the 'round' or Germanic lyre, was a descendant of the ancient LYRE which originated in western Asia, was thence introduced into Egypt and later adopted and developed by the Greeks (see Panum). Representations of lyre-playing figures incised on pottery urns of the 6th century BCE from Sopron, Hungary, and on a bucket from Kleinglein in Styria, Austria, both of the Hallstatt 'C' culture, show that the early Iron Age peoples of Europe possessed a similar instrument; of the later pre-Christian Celts the historian Diodorus Siculus, writing in the 1st century BCE, records that they played on instruments 'resembling lyres'. In Wales a curved antler plaque with circular perforations, very possibly part of the yoke of a lyre, was excavated in 1957 from a Celtic hill-fort of the 3rd century BCE at Dinorben, Denbighshire (Gardner and Savory, 1964).

The Celtic 'crwth', 'cruit' and 'crot', English 'rote' and 'crowd', French 'rote' and German 'rotte' are obviously closely related etymologically. It is uncertain, however, whether the use of the instrument spread to Germany eastwards from Ireland or north-westwards from central Europe, or whether, as seems most likely, it developed in several countries simultaneously. The generic Latin term for plucked instruments, 'cithara', comes from a verb meaning 'to pluck', as does the Anglo-Saxon word 'hearpe'. Archaeological findings combined with the evidence of manuscript illustrations and the writings of early theorists suggest that, in Anglo-Saxon and early medieval times at least, the words 'hearpe', 'rotte' and 'cithara' were all used to describe the same instrument, or type of instrument. It seems probable that the 6th-century poet Venantius Fortunatus was referring to varieties of the same class of instrument in his much quoted couplet:

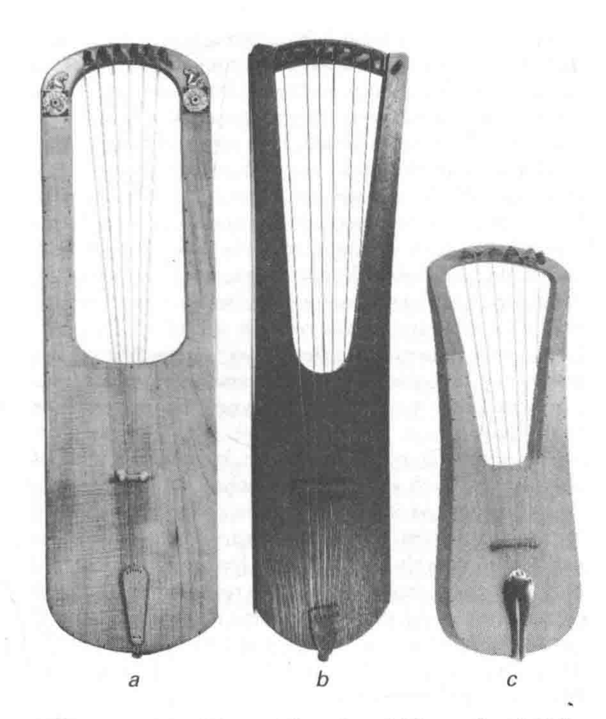
> Romanusque lyra, plaudat tibi barbarus harpa,
> Graecus achilliaca, chrotta Britanna canat.

('Let the Roman praise you with the lyre, the barbarian with the harp, the Greek with the achilliaca; let the British [or Breton] rotte sing.')

Instruments of the lyre class consist of a soundbox with two symmetrical arms rising from it and a yoke or crossbar joining them at the top. The strings run across the soundbox and are usually connected to it by a bridge. The rotte, or Germanic lyre, had more in common with the ancient Greek kithara than with the other important Greek string instrument, the lyra. In both kithara and rotte the upright arms formed a continuation of the soundbox and were hollowed out for part of their length to provide an extension of the resonating space. In the kithara, however, the strings were secured to a straight crossbar which projected beyond the arms at either end, whereas in the rotte this yoke section was curved and in almost all cases merged with the arms so that the rounded shape of the upper part resembled, or sometimes exactly mirrored, that of the lower.

Remains of several 'round' lyres have been excavated since the mid-19th century, and the combined evidence of these sets of fragments provides us with precise details of the shape, dimensions and construction of rottes during the 5th to 8th centuries. To date three examples have been found in Germany and six in England. Of the two lyres from the Alemannic cemetary at Oberflacht, Württemburg (see Paulsen, 1992), one, from Grave 31, was excavated in 1846 by F. Dürrich and W. Menzel and the other, from Grave 84, is recorded as having been acquired in 1896 by the Berliner Museum für Völkerkunde but was probably excavated at the same time. Just under half of the first instrument, which was of oak, has survived, including the whole length of one side and a considerable portion of the soundbox. The remaining arm is hollow for most of its length and an incipient curve at the top indicates both that the yoke was of a piece with the arms and that, at the point where the vertical line of the grain would have become a disadvantage, the front face was cut away to a depth of 6 mm to accommodate an inserted facing (presumably of wood, with the grain running at right angles to that of the original) to give extra strength to this part of the instrument. The rest of the yoke and the whole of the inserted piece are missing and the number of peg-holes cannot be estimated. The lyre is 7th century, and is now in the collection of the Württembergisches Landesmuseum, Stuttgart. The second instrument, probably from the 6th century, had six peg-holes and was also of oak. It was complete apart from strings, pegs and tailpiece, but was destroyed during World War II. Photographs show that the upper part of this rotte did not have the padlock shape of the other excavated examples; the crossbar slotted into the upright arms and was secured with a wooden nail at either end (fig.1*b*). The Cologne lyre (fig.1*c*; Werner, 1954), dating from about CE 700, was discovered in a Frankish grave beneath the floor of St Severin in 1938 by F. Fremersdorf. The pegs disintegrated on exposure to the air but the greater part of the instrument survived until its destruction by bombing during World War II. The arms were partially hollowed out, and there were six peg-holes in the yoke. Remains of a substantial iron tailpiece were also recovered. The lyre itself was of oak, with a maple soundboard.

Of the instruments found in England, four were excavated from pagan Anglo-Saxon graves in the eastern part of East Anglia, within a circle of less than 18 miles' radius; not surprisingly, they are very much alike in design and construction. The lyre from the royal ship-burial at Sutton Hoo, Suffolk (fig.1*a*; M. Bruce-Mitford, 1983), excavated in 1939, is the best preserved of these because, when the burial chamber housing the grave-goods collapsed, the upper part of the instrument was fortuitously trapped between two bronze bowls, and these protected the wood. The remains consist of a yoke with six peg-holes, fragments of pegs, substantial portions of two parallel arms which are hollow for part of their length, and two bird-headed escutcheons of gilt-bronze covering the joints between arms and yoke. The hollowed area was



1. *Reconstructions of Germanic lyres from: (a) Sutton Hoo, Suffolk, early 7th century (British Museum, London); (b) Oberflacht, Württemberg, ?6th century (Museum für Vor- und Frühgeschichte, Berlin); (c) Cologne, c700* CE *(Römisch-Germanisches Museum, Cologne)*

originally covered by a soundboard secured with headless bronze tacks. The instrument, which is made entirely of maple, with pegs of poplar or willow, dates from the 7th century, before CE 625, and is now in the British Museum. Of the lyres discovered in 6th–7th-century inhumations at Bergh Apton and Morning Thorpe, Norfolk (Lawson, 1978, 1987), and at Snape, Suffolk (Lawson, 1999), the only parts to survive were, again, those which had been in contact with, and thus preserved by, metal: i.e. the bronze fittings covering the joints or attached to the arms. Although the relatively lowly context of the Bergh Apton and Snape burial indicates that they were probably the graves of scops (minstrels) the rottes found in them are as finely wrought as the royal instrument from Sutton Hoo, and very similar to it in construction. Only the fittings are less elaborate: the bronze joint-plates of the Bergh Apton lyre are polished but undecorated, and those of the Snape instrument consist merely of plain, disc-headed rivits. In both cases, as also in the vestigial remains of the lyre from the warrior's grave at Morning Thorpe, a bronze strip was wrapped around the base of each arm, apparently to secure the soundboard.

The earliest of the Germanic lyres found in England, indeed the earliest-known to date in Europe (unless one includes the 3rd-century BCE antler plaque from Dinorben), comes from a 5th-century emigrant's grave at Abingdon, Berkshire, excavated in 1934 by E.T. Leeds and D.B. Harden and now in the Abingdon Museum (R. Bruce-Mitford, 1983). In the absence of any protective metal components, all the wood had perished leaving only the bone facings from the yoke, or arch, which indicate that the instrument had six strings. The remains of the lyre from the royal burial ground mound at Taplow, Buckinghamshire (R. Bruce-Mitford, 1983), not far from Abingdon, which were excavated in 1883 by Joseph Stevens and are now in the British Museum, date from around CE 600 and consist of the yoke section, fragments of the arms at their junction with the yoke and a pair of bronze escutcheons (gilded, ornate and bird-headed, as at Sutton Hoo) covering the joints between arms and yoke. The instrument exhibits features of both the English and the German methods of construction. the bronze joint-plates are a structural detail peculiar, it seems, to English lyres, since they do not appear in any of the German instruments. On the other hand, the peg-hole area of the yoke is reinforced with countersunk facings or inlays (like those at Abingdon but in this case made of horn, held in place by bronze rivets); this method of construction is a feature of two of the three German lyres but was not used for any of the East Anglian instruments. The Taplow, Snape and Bergh Apton lyres appear to have been fitted with wrist-straps, as, possibly, was the one from Grave 31 at Oberflacht.

At Hedeby, the great Viking market and trading centre in Jutland, Denmark, the arch or yoke section of a lyre dating from the 10th century was unearthed in the early 1980s (Lawson, 1984). It is made of yew, at present the only known example of a string instrument constructed from this type of wood, though yew (along with oak, maple and holly) is mentioned in the 53rd riddle of the Exeter Book, which is thought to describe a lyre. The yoke has at least six peg-holes and closely resembles those from Abingdon and Cologne in shape and proportions.

In addition to instruments, at least a dozen lyre bridges have been found, most dating from the 7th–9th centuries. Those from a Frankish cemetery at Concevreux, northern France (now in the Römisch-Germanisches Museum, Cologne) and a site near Scole, Norfolk (7th century, now in the British Museum) are both of bronze; the 9th-century bridge from Birka, Sweden, is of bone (fig.2*a*). An 8th-century lyre bridge from Broa i Halle, Gotland (fig.2*b*), two 8th-century examples from Elisenhof, Schleswig, and three from Dorestad, the Netherlands, probably dating from the 8th–9th centuries (Werner, 1955; M. Bruce-Mitford, 1983), are all of amber. Buried wooden artefacts tend to survive only in exceptional conditions such as those at the waterlogged 10th–11th-century site at York which in 1979 yielded the only wooden lyre bridge to have been found in England to date (Morris, 1999). Identification of the wood is not possible, but the two 13th-century wooden bridges found at Gamlebyen,



2. *Lyre bridges: (a) from Birka, Sweden, 9th century; (b) from Broa i Halle, Gotland, 8th century (Riksantikvarieämbetet och Statens Historiska Museum, Stockholm)*

Oslo (Kolltveit, 1997), one of which (excavated in 1971) appears to have belonged to a lyre, are both of pine. In no case has a bridge been found together with lyre remains, but notches cut for the strings show that with two exceptions (the Birka and Oslo bridges, apparently intended for seven-string instruments) all the bridges were designed to take six strings.

To the catalogue of 'accessories' can be added a single bronze tuning-peg with a spatulate head, which was found with the 7th-century lyre bridge near Scole. Apart from this isolated example and the fragmentary wooden pegs belonging to the Sutton Hoo lyre, all pegs found in England so far are of bone and none predates the 12th century (M. Bruce-Mitford, 1983). There is some doubt as to the age of the four diverse and unstratified pegs excavated in 1925 from the site of the Saxon monastery at Whitby, Yorkshire, but recent opinion inclines to a late 11th- or 12th-century, rather than a 7th-century, date.



3. Remains of a lyre found at Kravik, Numedal, 14th century (Norsk Folkemuseum, Oslo)

On the question of size, Schlesinger argued convincingly that there must have been at least three different sizes of rotte, basing her theory on the evidence provided by an illustration in an 11th-century manuscript at Klosterneuburg, near Vienna, in which three rottes of treble, tenor and bass size are depicted, each held in a different position. However, all these rottes are bowed, not plucked. The bow appears to have been introduced some time during the 9th or 10th century, and the evidence of both archaeological material and manuscript illustrations indicates that during the centuries before the bowed version was adopted only one size of rotte was used. The small lyre-playing figure in the 9th-century Utrecht Psalter, also mentioned by Schlesinger, is too ambiguous to allow a firm conclusion as to the size of the instrument in relation to the player.

The surviving remains, though incomplete, tend to complement each other so that when studied together they yield positive information about almost every detail of the instrument. Thus it appears that (with some variations, notably the Cologne lyre, which measured only 51·3 cm in length) an average rotte of the 5th to 8th centuries was a six-string instrument measuring about 76 cm in length, 20 cm in breadth and 2·5 cm in depth. The strings were attatched to a tailpiece which was either clamped round the bottom of the instrument and fastened at the back or secured by a cord tied round a button or peg as on a violin; they then passed over a bridge and up to the pegs in the yoke. The body and arms, and in German instruments the yoke section as well, were cut from a single piece of wood. The yoke was either oval in section, as at Sutton Hoo, or had flat front and back surfaces which were reinforced with an inlay of bone or horn, or of wood with the grain running at right angles. The resonating space was hollowed out of the solid, extending part of the way up the arms. The hollowed area was covered by a soundboard about 2 mm thick; sometimes bronze pins or strips were used to secure the soundboard to the body. There is positive evidence that rottes of this period had no soundholes (M. Bruce-Mitford, 1983). The shape of the instrument varied, some versions being gently waisted or tapered from top to bottom and from front to back (e.g. Cologne, Morning Thorpe and Oberflacht Grave 84), while others were straight-sided (e.g. Sutton Hoo, Oberflacht Grave 31, Bergh Apton and Snape).

The scanty remains of the rotte from Taplow are of maple wood, as is the whole of the Sutton Hoo instrument, the best-preserved English specimen. In the German rottes, however, maple or some other equally fine-grained wood was used for the soundboard only, and the rest of the instrument was made of oak. The pegs at Sutton Hoo were of softwood but the facings strengthening the peg-hole area in many of the excavated lyres suggest that hardwood or bone pegs may have been equally common during the 5th to 8th centuries, though no bone pegs of earlier than 12th-century date have yet been found in western Europe. There were wooden pegs in position in the yoke of the Cologne instrument but they disintegrated on exposure to the air. The use of harder materials for bridges and for the reinforcement of peg-holes is a possible indication that strings were made of metal; the technology for wire-drawing certainly existed in Anglo-Saxon times. The Sutton Hoo lyre, however, was very probably strung

with gut (though twisted or plaited horsehair is a possibility), for even this cuts into softwood under tension and the pegs would soon have been destroyed by the pressure of metal strings. Lyres with softwood pegs and gut strings would probably have been equipped with wooden bridges. Wood is, of course, much less likely to survive, but may well have been the most commonly-used material for both pegs and bridges.

With one exception (fig.3) there is as yet no archaeological material to show how the rotte developed during the centuries between the Hedeby instrument and the Welsh CRWTH (a folk instrument, directly descended from the rotte). Representations in illuminated manuscripts and sculpture reflect the evolution of the instrument during this period. The earliest illustrations of the rotte, in Anglo-Saxon manuscripts of the 8th century, show an instrument closely similar to the excavated specimens of the same period (fig.4), but within two centuries several important changes can be observed. Two French manuscripts of the 9th century depict a plucked instrument of rotte-like shape (though executed in late antique style) with a fingerboard running down the centre parallel with the upright arms. In south German manuscripts the waisted shape persists, with the curves becoming increasingly pronounced (fig.5); from the 10th–11th centuries it frequently resembles a figure 8 (fig.6). Round-topped lyres on Irish stone crosses of the 8th–10th centuries, on the other hand, are usually straight-sided with a squared-off bottom edge (Rimmer, 1969). Soundholes are occasionally depicted from the 10th century onwards, and in the Klosterneuburg manuscript bow and soundholes appear together. A particularly interesting example in a mid-11th-century French manuscript (St Martial Troper, *F-Pn* lat.1118, f.104*r*) shows a bowed rotte with fingerboard and bridge, but without soundholes – an early version of the crwth. In all these representations the instrument is shown being played by King David.

The plucked rotte was usually held on the lap either upright or inclined slightly away from the player. An 8th-century Anglo-Saxon manuscript (*GB-DRc* B.11.30, f.18v) shows a strap extending from the base of one of the arms of the instrument and encircling David's left wrist. The left hand is plucking the strings, while the right lightly touches one arm near the top, providing additional support. Remains of leather straps and bronze strap-terminals, very probably from lyre wrist-straps, were found at Taplow, Bergh Apton and Snape; a similar device may also have been a feature of the lyre from Grave 31, Oberflacht. In iconography where no wrist-strap is shown, left- and right-handed players appear with equal frequency. In many instances one hand is shown gripping the frame – very often at the top with the index and middle fingers clamped round the yoke – while the other plucks the strings in the open area (*SachsH*). There is a possibility that the instrument was held with the front facing the player; manuscript evidence is conflicting on this as on almost every other point, but several illustrations clearly show it in this position, and the lyre in the Cologne grave was buried bridge-side down. Both here and in Grave 31 at Oberflacht the instrument was clasped in the right arm of the deceased (Werner, 1954).

There is no record of how the rotte was tuned; the prevalence of the six-string version suggests either a pentatonic scale or the first six notes of a heptatonic scale



4. King David playing a round lyre, or rotte, with horns and trumpets: miniature from the Vespasian Psalter, Anglo-Saxon, 720s–760s (GB-Lbl Cotton Vespasian A 1, f.30v)



5. King David playing a waisted lyre: miniature from the Egbert Psalter (Codex Gertrudianus), from Reichenau, 10th century (Museo Archeologico Nazionale, Cividale del Friuli, Codex CXXXVI, f.20v)



6. *King David playing a lyre in the shape of a figure 8: miniature from a MS from St Gallen, 12th century (CH-SGs Codex 21, p.5)*

after Hucbald, as favoured by Lawson, although other solutions are possible. Tuning-keys are often depicted in use, possibly suggesting the need for frequent retuning to different modes, or perhaps pointing to the use of gut for strings, since gut is more susceptible than metal to changes in temperature and humidity.

The triangular harp, which first appears in manuscripts and sculpture about 900, gradually supplants the round lyre in representations of King David the musician, and from the 13th century the lyre occurs less and less frequently, its disappearance from manuscripts reflecting its loss of status as an instrument associated with royalty and the nobility. A 14th-century lyre from Kravik, Numedal (now in the Norsk Folkemuseum in Oslo; see fig.3), which probably belonged to a prosperous farmer, is crudely designed and finished in comparison with the clean lines and superior craftsmanship seen in earlier instruments.

A bowed instrument of lyre type continued to flourish in rural cultures for several centuries. The Finnish *jouhikantele*, Swedish *stråkharpa*, Norwegian *giga*, Shetland *gue* and Welsh crwth, all varieties of bowed rotte, were still being played until well into the 19th century and even later (see Andersson, 1923). A similar instrument also existed among the east European peoples. 13 *gusli*, dating from the 11th to 15th centuries, were found during the 1960s at Novgorod, Russia, and in Poland others of the 11th and 13th centuries have been excavated in Opole and Gdańsk respectively. The medieval *gusli*, or *gęśle*, was a plucked instrument with strings varying in number from three to eight according to size. There appear to have been two types: one with a 'playing window', no fingerboard and an asymmetrical top, the other a kind of psaltery which was held flat across the knees like a zither. This instrument, too, persisted until well into the 19th century.

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MYRTLE BRUCE-MITFORD

Rottenbücher, Erasmus. *See* ROTENBUCHER, ERASMUS.

Rottenburgh. Belgian family of instrument makers and musicians. The most important member of the family, Jean-Hyacinth (1672–1756), was the son of Herman-Arnold (*d* 1711), a violinist of the chapel royal in Brussels. Jean-Hyacinth made recorders, flutes, oboes, bassoons, violins and cellos. His signature I.H./ROTTENBURGH continued to appear on instruments made by his son Godfroid-Adrien (1703–68) and grandson François-Joseph (1743–1803). Godfroid-Adrien also produced flutes, oboes, clarinets and bassoons bearing his own mark, G.A./ROTTENBURGH. Jean-Hyacinth-Joseph (1715–83), Jean-Hyacinth's nephew, was also an instrument maker and musician, producing violins and playing at the chapel royal. The Rottenburgh family of Brussels was the leading provider of wind instruments to the Belgian market, supplying the court and the city's cathedral. During the earlier part of the century they faced little competition.

The surviving instruments produced by Jean-Hyacinth during the first three decades of the 18th century are particularly fine, and still easy to play. The recorders and flutes are in the French tradition, made with a narrow bore; indeed the earliest-known flute by Jean-Hyacinth is almost identical in proportions to contemporary

Hotteterre flutes. As a whole, the family's recorder output gives a clear picture of the rise in chamber pitch during the century, from a′ = 390 at the beginning to a′ = 432 at the end. The stringed instruments made by the Rottenburgh family follow Flemish and German traditions in their construction, whilst Italian influence may be detected in their tone and proportions.

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STEFAAN OTTENBOURGS

Rottenstein-Pock. *See* RODENSTEEN family.

Rotterdam. City in the Netherlands. Regular concert life outside the church started in 1697 with the foundation of a collegium musicum, which played every Wednesday evening in a tavern called the Doele. The subsequent development of Rotterdam as a musical centre owed much to its geographical position. In the 18th century many prominent singers and instrumentalists from Italy and Germany visited the city travelling to or returning from London. It is significant that the first official concert hall was situated in the dockland. It was founded in the Bierstraat by the German violinist Petrus Albertus van Hagen, who had studied in London with Geminiani and arrived in Rotterdam around 1731. Van Hagen became organist of the Oosterkerk in 1741 and of St Laurens in 1764. In 1773 the concert organization was taken over by another German musician, the flautist Johan Carl Zentgraaff. He was forced to leave the house in the Bierstraat in 1784 and opened a second concert hall across the road, with J.H. Schröter as his musical partner. Concerts were also held in a building behind the town hall. The city's principal theatre, the Schouwburg, employed its own orchestra in the 1770s.

Music publishing developed in Rotterdam in the mid-17th century, and canzonas by Merula and Legrenzi were printed in 1647. Between 1656 and 1661, Jan van Geertsom published four collections of Italian vocal music, both sacred and secular. Nicolaas Barth was the leading music publisher in the second half of the 18th century, followed by Ludwig Plattner in the early 19th century.

Rotterdam's position as an important musical centre was further consolidated during the 19th century. Wouter Hutschenruyter, a conductor and director of the school of music, contributed significantly to the popularization of music. Important work was done by the Maatschappij tot Bevordering der Toonkunst (Association for the Promotion of Music), founded in 1829: it encouraged and supported composers, founded choirs and schools of music and organized music festivals. Under the direction of Johannes Verhulst the Toonkunst branch in Rotterdam flourished; after he left for Amsterdam in 1863 and was succeeded by Woldemar Bargiel, a German, Rotterdam musical life came under strong German influence. The Duitse Opera, established in Rotterdam in 1860, greatly affected musical life in the Netherlands. The best German singers went to Rotterdam, as guests or on long-term engagements, and many excellent German instrumentalists were engaged in the opera orchestra and contributed to the development of instrumental education as teachers at the school of music. The society was abolished in 1890 because of financial deficits.

In the 20th century Rotterdam again became an important musical centre, with several flourishing choirs and an important orchestra. The Rotterdam PO was founded in 1918 through the initiative of a number of local musicians; Eduard Flipse, a pioneer of the interpretation of modern music, became its conductor in 1930. During the bombing of Rotterdam in 1940 all the instruments and scores were lost, and the old Doele, the orchestra's concert hall, was destroyed. Various buildings were used until the Doelen was opened in 1966. This hall has a capacity of 2230; its organ, made by D.A. Flentrop, has a predominantly horizontal formation. Eduard Flipse was succeeded by Franz Paul Decker, Jean Fournet, Edo de Waart, David Zinman, James Conlon, Jeffrey Tate and Valery Gergiyev. The orchestra has made many world tours.

The most important church is St Laurens (begun in 1409), which has a long history of organ playing. From the 17th century recitals were given daily on the organ, built by H. Goldfuss in 1644. A new instrument was begun by A. Wolferts in 1791 and completed in 1844 by C.G.F. Witte. During World War II the church was badly damaged and the organ was totally destroyed; a new organ was built by the Danish organ builders Marcussen & Søn in 1973.

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Rouart-Lerolle. French firm of music publishers. It was founded in Paris in 1905 by Alexis Rouart (1869–1921) through the acquisition of the publishing companies Meuriot and Badoux. Badoux had published several works of Jaques-Dalcroze and C.E. Lefebvre, as well as Satie's *Le fils des étoiles*. Satie's cabaret works, which had been published in 1903–4 by Bellon, Ponscarme & Cie, were also acquired. In 1908 Jacques Lerolle, a nephew of Chausson, joined the company and directed it after Rouart died. With Jacques Durand, Rouart had the idea of creating a collected French classical edition, and he began issuing new editions by d'Indy, Bordes and others. The company maintained a progressive programme, publishing works by notable French and Spanish composers including Albéniz, Chausson, Duparc, d'Indy, Koechlin, Hüe, Ladmirault, Poulenc, Ropartz, Satie, Séverac and Joaquín Turina. In October 1941 the company was bought by Francis Salabert, and its publications were incorporated into the Salabert catalogue.

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ALAN POPE

Roucourt, Pierre de. *See* ROCOURT, PIERRE DE.

Rouen. City in north-west France. In 912 it became the capital of Normandy. Important among early archbishops were St Ouen (640–83), during whose episcopate the monasteries of Fontenelle, Jumièges and Fécamp were founded; St Remi (Remigius, 754–72), who persuaded his brother King Pepin to ask Pope Paul I to send a cantor from Rome to instruct the diocese, and who sent two monks to Rome to learn chant; and Jean de Bayeux (John of Avranches, 1069–79), whose book on liturgical use became a model for the diocese. Surviving chant books (reviewed by Hesbert, 1955–6), include a gradual published in facsimile by Pothier, Collette and Loriquet (1907) and another 13th-century gradual (*F-R* 277) with a polyphonic sequence, although there is no clear evidence that Parisian polyphony of this period was taken up in Rouen. The cathedral of Notre Dame had a strong musical tradition and its choir was noted always for singing from memory from the Middle Ages right up to the Revolution. In 1517 François I heard the choir and expressed his desire to have some of the boys for his own chapel, whereupon a band of his courtiers abducted two of the choristers by night. The 1546 registers record possession of masses by Certon and Morales. Pierre Caron (master of the song school, 1565–79) performed masses by Certon, motets by Guerrero and chansons by Arcadelt and Lassus. Masters of the choristers whose compositions were published were Dulot (1522–30), Guillaume Leroy (1530–36), Frémart (1611–25) and Lallouette (1693–5). The choir school was known as the Maîtrise St Evode from 1898 and the Institut Jehan Titelouze from 1956. Among its more distinguished pupils were Adrien Boieldieu, Paray and Duruflé.

Rouen's most celebrated organist was Titelouze, who was at St Jean from 1585 and at the cathedral from 1588, where the instrument was rebuilt by Crespin Carlier in 1606. Jacques Boyvin worked in Rouen from 1674; two books of his organ music were published in 1689 and 1700. Robert Clicquot restored the organ between 1685 and 1692; it then had four manuals and pedals, and 48 stops. Charles Broche published keyboard sonatas (1782–7), and from 1786 to 1792 taught the young Boieldieu. The Dupré family of organists are from Rouen: Albert Dupré was organist at the old abbey church of St Ouen (1911–39), and Marcel Dupré's first post, which he held at the age of 12, was at the church of St Vivien. St Ouen has a Cavaillé-Coll organ of 1890. New organs were built in the cathedral by Merklin & Schütze (1858–60) and, after World War II, by Jacquot-Lavergne.

In 1688 Bernard Vaultier was granted permission to found an Académie Royale de Musique, whose first performance, in the Théâtre des Deux Maures, was of Lully's *Phaëton*. The Grand Théâtre was opened in 1776, maintaining a repertory of *tragédie lyrique* and *opéra comique*; it was renamed the Théâtre de la Montagne in 1793 and the Théâtre des Arts in 1794. Boieldieu's first two dramas had their premières there, *La fille coupable* (1793) and *Rosalie et Myrza* (1795, the year he left for Paris); his *La dame blanche* was given there in 1826, shortly after its première in Paris. It was burnt down in 1876. It opened again in 1882, and in 1890 staged the first French production of Saint-Saëns's *Samson et Dalila*. This house was destroyed in 1940, and a new Théâtre des Arts was built after the war, opening in 1962. Its season usually lasts from November to April, with productions of about a dozen operas and operettas.

In 1945 a Conservatoire Municipal de Musique was opened in Rouen; it became the Ecole Nationale de Musique in 1947, and in 1949 the Conservatoire National de Musique de Rouen.

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DAVID HILEY

Rouge, Filippo. *See* RUGE, FILIPPO.

Rouge, Guillaume. *See* LE ROUGE, G.

Rouget, Gilbert (*b* Paris, 9 July 1916). French ethnomusicologist. He studied at the Sorbonne (1935–42) under Constantin Brăiloiu, Claude Lévi-Strauss, Paul-Marie Masson and André Schaeffner. He joined the ethnomusicology department at the Musée de l'Homme in 1941, later becoming its director (1965–85) he was also director of research at CNRS (1968–85). His research has focussed on the music of sub-Saharan Africa, particularly southern Benin. In the course of field research from 1946 to 1970 he made three documentary films in collaboration with Jean Rouch entitled *Sortie des novices de Sakpata* (1963), *Batteries Dogon: éléments pour une étude des rythmes* (1964) and *Danses des reines à Porto-Novo* (1964/*R*1996 as *Porto-Novo: ballet de cour des femmes du roi*). He was the founder of the recording series Collection CNRS/Musée de l'Homme, and produced recordings of pygmy and Bantu music of the Central African Republic and Gabon, Moorish music, Maninka music of Guinea, Baoulé music of Côte d'Ivoire, and the music of the Fon, Gun and Yoruba of Benin. His publications have focussed on the coextensive relationships between music and language, spirit possession and history. His study *La musique et la transe* is an exemplary application of a general universalist theory. His most recent scholarship draws on his historical work with the music of the Porto Novo court. The theoretical positions adopted in his scholarship make Rouget's work a valuable contribution to Africanist ethnomusicology.

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Un roi africain et sa musique de cour: chants et danses du palais à Porto–Novo sous le règne de Gbèfa (1948–1976) (Paris, 1996) [incl. 2 CDs and video]

CHRISTIANE SPIETH-WEISSENBACHER/GREGORY F. BARZ

Rouget de Lisle [l'Isle], **Claude-Joseph** (*b* Lons-le-Saunier, 10 May 1760; *d* Choisy-le-Roi, 26 or 27 [about midnight] June 1836). French poet and composer. He entered the Ecole Royale du Génie at Mézières in 1782, became a cadet officer in 1784 and was promoted to second lieutenant in 1788 and lieutenant in 1790. On 1 May 1791 he was posted to Strasbourg, where he soon became popular owing to his talent as a poet, violinist and singer. His *Hymne à la liberté*, set to music by Ignace Pleyel, was performed on 25 September, and of his several plays *Bayard dans Bresse* was set to music by Stanislas Champein and performed in Paris on 21 February. In Strasbourg, during the night of 25 April 1792, he wrote the words and music of the *Chant de guerre pour l'armée du Rhin*, which, because of its frequent performance by the Marseilles Volunteer Battalion, became known as the *Marseillais' Hymn* and, finally, the *Marseillaise*.

The son of royalist parents and a member of the Constitutional party, Rouget de Lisle opposed the abolition of the monarchy and was cashiered and imprisoned until the fall of Robespierre (an event which he celebrated by writing a *Dithyrambic Hymn*). He was then reinstated in the army and fought in the wars of the Vendée, under the command of Hoche. The *Marseillaise* was sanctioned as a national song in 1795 but fell out of favour during the Empire and the Restoration. Rouget de Lisle lived deserted and in poverty, and was harassed by the authorities, who even imprisoned him for debt. Béranger and David d'Angers defended him, and towards the end of his life he was befriended by the Voïart family in Choisy-le-Roi, who provided him with aid and shelter. With the July Revolution in 1830, the *Marseillaise* regained acceptability and Rouget de Lisle was granted a pension by Louis-Philippe.

Rouget de Lisle died unmarried, without descendants, but his nephew Amédée Rouget de Lisle later became involved in lengthy disputes with historians who sought to cast doubt on the authorship of the *Marseillaise* because of its success, in stark contrast to the mediocrity of Rouget de Lisle's other compositions; his authorship is now, however, commonly accepted. Once definitive official recognition of the *Marseillaise* as the French national anthem was confirmed in 1879, various marks of honour were granted to its author; statues were erected to his memory in Lons-le-Saunier and Choisy-le-Roi. On Bastille Day (14 July) 1915 his ashes were transferred to the Invalides, an event which marked the culmination of the glorification of the *Marseillaise* as the song symbolizing the 'Sacred Union' (Poincaré's words when speaking of the union of all French people against the enemy). In 1936, the centenary of Rouget de Lisle's death, solemn and impressive tributes were paid to his memory, but for a different purpose. Maurice Thorez made a speech at Choisy-le-Roi, reminding the public of the origin and Revolutionary inspiration of the song, contrasting it with the *Internationale*. In 1960 official celebrations took place at a local level in Lons-le-Saunier, and in the town's library musical works were discovered which were previously unknown or which had been thought lost.

The *Marseillaise* has been quoted by Schumann (*Die beiden Grenadiere*) and Tchaikovsky (*1812 Overture*) among others. Besides other Revolutionary works Rouget de Lisle also composed *romances* and wrote librettos for operas by Chelard, Della-Maria and Grétry. *See also* NATIONAL ANTHEMS.

WORKS

Chant de guerre pour l'armée du Rhin (La Marseillaise), 1v, hpd (Paris, *c*1792); numerous edns and arrs.
Roland à Roncevaux, 3 vv, pf (Paris, 1792)
Hymne à la Raison, 3 vv, pf, vn (Paris, 1793)
Hymne dithyrambique sur la conjuration de Robespierre (Paris, 1794); orchd Berlioz, *c*1830, *CH-Gc*
Premier recueil de 24 hymnes, chansons ou romances, acc. pf, vn obbl (Paris, 1796); bk 2 (Paris, n.d.); bk 3 (Paris, n.d.)
50 chants français, acc. pf (Paris, 1825)

WRITINGS

Essais en vers et en prose (Paris, 1796)
Historique et souvenirs de Quiberon (Paris, 1834)
Librettos for S. Champein: *Bayard dans Bresse* (1791); Grétry: *Cécile et Ermancé* (1792), collab. J.B.D. Desprez; D. Della-Maria: *Jacquot, ou L'école des mères* (1798), collab. Desprez; H. Chelard: *Macbeth* (1827)

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FRÉDÉRIC ROBERT

Rough music. *See* CHARIVARI.

Rough Trade. English record company specializing in punk rock and experimental popular music. It was founded as a record shop in 1976 in the Notting Hill district of London to sell rare records and reggae and dub singles. Next it stocked and distributed independently produced recordings of punk and post-punk music. The Rough Trade label was launched in 1978 with a single by French 'industrial' group Metal Urbain. Other groups featured on the label were the all-female bands the Raincoats and the Slits, the Belfast punk group Stiff Little Fingers, Scritti Politti and American avant gardists the Red Crayola. They were followed by Cabaret Voltaire, Young Marble Giants and the Fall. The Smiths provided Rough Trade's

greatest commercial success with several hit albums between 1984 and 1990. The company retained its idiosyncratic aura, however, by issuing recordings by artists as varied as Ivor Cutler, Sandie Shaw and Pere Ubu. The company expanded in the early 1980s by forming the Cartel, an alliance of regional distributors which became an effective alternative to the national distribution systems of major UK record companies. Branches of the Rough Trade label were also set up in Germany, the Netherlands, Belgium and the USA, primarily as outlets for British artists. In 1991 the Rough Trade distribution company collapsed and the record label was purchased by the One Little Indian record company which continued to issue recordings on Rough Trade by Robert Wyatt, the Raincoats and others.

DAVE LAING

Rouince, Luigi. *See* ROINCE, LUIGI.

Roulade. A term used to denote particular ornaments. *See* ORNAMENTS, §6.

Roullet [Rollet, Roller], **Johannes** (*fl c*1435–45). Composer, probably French or South Netherlandish in origin. He was perhaps from the Flemish town of Roulers, but was active mainly in the southern Germanic region. A coat of arms was granted to Hanns Rolle by Emperor Friedrich III in 1454, but identification with the composer is uncertain. His music is found mainly in two manuscripts in the Bayerische Staatsbibliothek, Munich, and the Museo Nazionale, Trent; and the prominence of his name in the first of these indicates that he may have had some close connection with the compiler of that manuscript.

Some of Roullet's compositions are modest functional settings, often employing fauxbourdon, of liturgical texts with simple chant elaboration in the discantus. The Gloria, however, originally formed part of a mass pair, and the Sanctus incorporates three trope sections for the unusual combination of two discantus voices labelled 'gemell', one of the earliest uses of that term in a musical source.

The greatest interest lies in the four sequence settings, in which Roullet offers a variety of formal solutions to accommodate the lengthy texts, including the use of three-voice, duo and fauxbourdon textures and a number of different mensurations to create contrast between verses. Plainchant alternates with polyphony in each binary verse and, except in the case of *O beata beatorum*, where space in the manuscript was limited and both halves of each verse were underlaid to the polyphony, the chant is provided in mensural notation. In *Laus tibi Christe* the text of the first half of each verse was underlaid to both the chant and the polyphony, probably in error; the second half was surely intended to be sung to the polyphony. Charles Hamm has remarked that the sequences of Roullet may have had a common origin with the three sequences of Du Fay that immediately precede them and are the only other music in the sixth gathering of the Trent manuscript.

The songs survive only as sacred contrafacta or without text, with the original titles added in the margin, but their form leaves little doubt as to their origin.

WORKS

MASS MOVEMENTS

Kyrie paschale, 2vv + fauxbourdon (discantus paraphrases Kyrie paschale or 'Lux et origo'), *D-Mbs* Clm 14274, f.95*v*, *I-TRmp* 87, f.99

Et in terra, 3vv, *A-Z*, frag. MS without shelf-mark, ff.80*v*–81 (orig. paired with Patrem, f.175*r*, lost)

Sanctus paschale, 3vv with tropes 2vv ('Crux columpna'/'Sanctire Christi'), *D-Mbs* 14274, ff.143*v*–145

Benedicamus Domino, 3vv, *I-TRmp* 87, f.92

HYMN

Rex gloriose martyrum, 2vv + fauxbourdon (discantus paraphrases chant, *LU* 1144), *D-Mbs* 14274, f.85, *I-TRmp* 87, f.16

SEQUENCES

Laus tibi Christe (St Mary Magdalen; AH, l, 1907/*R*, 346), 3vv alternating with 2vv + fauxbourdon, *I-TRmp* 87, ff.67*v*–69*v*

O beata beatorum (Martyrs; AH, lv, 1922/*R*, 20), 2vv + fauxbourdon alternating with 2vv, *TRmp* 87, f.72*v*

Omnes sancti seraphin (All Saints; AH, liii, 1911/*R*, 196), 3vv alternating with 2vv + fauxbourdon, *TRmp* 87, ff.71*v*–72

Sacerdotem Christi (St Martin; AH, liii, 1911/*R*, 294), 3vv alternating with 2vv + fauxbourdon, *TRmp* 87, ff.70–71*v*

SECULAR WORKS

Amours helas (rondeau), 3vv [texted: Vexillum victoris], *D-Mbs* 14274, ff.142*v*–143

Hardament (ballade), 3vv, *Mbs* 14274, f.98*v* [texted: Christus natus est hodie], f.93

Joye et confort (rondeau), 3vv [texted: Post biduum victor], *Mbs* 14274, f.143

Umb im pad, 3vv [texted: Ecce panis angelorum], *Mbs* 14274, f.120

Wo ich in aller werld hin var, 3vv, *Mbs* 14274, f.97

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RICHARD LOYAN/IAN RUMBOLD

Roullet [Rollet, Durollet, Du Rollet], **Marie François Louis Gand Leblanc,** Bailli du (*b* Normanville, Eure, 10 April 1716; *d* Paris, 2 Aug 1786). French writer. A nobleman, who served as an officer of the Gardes Françaises and as a *commandeur* in the Ordre de Malte, he also had a literary career. His first stage work, a comedy entitled *Les effets du caractère* (1752), was a failure. As an attaché to the French embassy in Vienna, he met Gluck and became his first and principal propagandist in Paris. Supported by Marie-Antoinette, he made imperious demands on the Opéra in 1774; later, he may have acted discreditably in Gluck's interest by endeavouring to prevent improvements in the libretto of Sacchini's *Renaud*. He started the fashion for adapting 17th-century tragedies for the Opéra with *Iphigénie en Aulide* (for Gluck) in 1774, apparently the only libretto for which he was wholly responsible. He also translated the prefaces to Gluck's *Alceste* and *Paride ed Elena* for the *Gazette de littérature* (1774), wrote a *Lettre sur les drames-opéras* (1776, reprinted in Lesure) and probably 'ghosted' French articles signed by Gluck. He undertook the extensive alteration and translation for the French *Alceste* (1776) and collaborated with Baron Tschudi on *Les Danaïdes* (1784), taken without permission from Calzabigi and staged with Salieri's music, although advertised as being partly by Gluck. Articles by Roullet are included in a compilation entitled *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par … Gluck* (Paris and Naples, 1781). He is generally regarded as an *homme d'esprit* rather than a major literary figure.

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JULIAN RUSHTON

Round. A generic term for a song consisting of a single-line melody constructed so that it forms its own harmony when sung as a canon at the unison. It is for at least three voices, which enter at equally spaced time-intervals. In performance the melody is usually repeated several times; at the end the voices may 'tail off', each stopping when it has completed the melody, leaving the last voice to conclude the piece alone, or they may finish together on a chord. Some rounds are designed to have accompaniments, provided by instruments or by a separate group of singers.

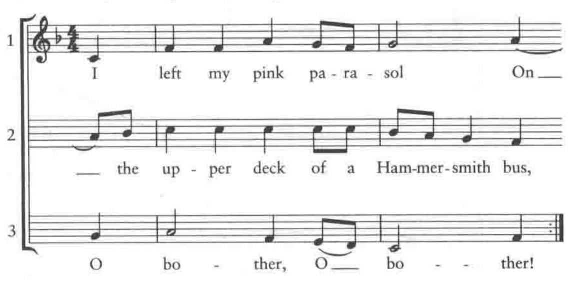
The essence of the round is its sense of stasis and circularity. It is a type of canon, but a limited one, since in a round the subsequent voices cannot transpose the melody's pitch, alter its rhythm or enter in an irregular time sequence. (It is a source of confusion that the German term for round is *Kanon.*)

The term seems to date from the early 16th century. Medieval English forms of round (such as *Sumer is icumen in* of about 1250) were known as ROTA or RONDELLUS. Other terms include 'roundel' (as in David Melvill's manuscript *Ane Buik off Roundells*, made in Aberdeen in 1612), CATCH (a term used to designate comic English rounds written between about 1580 and 1800), and 'canon' (used in 17th- and 18th- century England specifically for rounds with religious words).

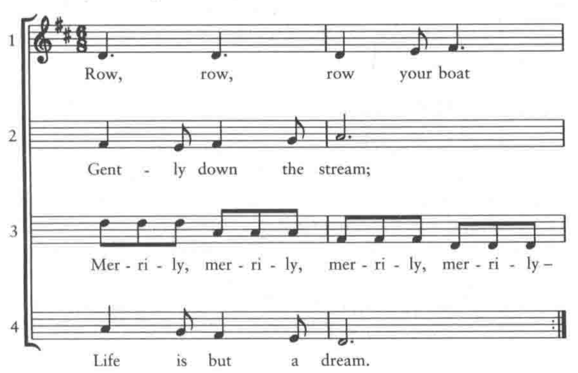
Since about 1850 rounds have become the property of educationists. The advantages of rounds as teaching material are obvious: most are short and simple enough to learn by ear, so that children (and adults with limited musical knowledge) can experience partsinging without needing to grapple with a notated score; rounds taught in a foreign language make a useful introduction to another country's culture; and once practised in the classroom they are easily transportable and can be sung in less formal situations. Rounds have been particularly successful in the 20th century in England, Germany and the USA; German collections are printed in small formats, suitable to fit into students' pockets. Rounds have taken on some of the characteristics of folksongs: composers' names are usually unknown to singers (ex.1 is definitely 'anonymous', though only about 120 years old); some rounds have diversified through oral transmission (for example *Frère Jacques* now has a minor as well as a major version, and words in English and Polish as well as in the original French; ex.2 has a Scottish variant in which 'Hammersmith', a district in west London, has been replaced by 'Waverley', the railway station in Edinburgh); and when sung by mixed ensembles the different octaves are allocated among the voice lines at random, blurring the distinction between root position and inverted chords in the harmony.

This success in schools has brought artistic penalties. Educationists tend to fight shy of controversial matters, so that subjects such as politics, religion, social injustice and sex, which are the staple diet of folksongs, have become taboo in rounds. As a result, the round is now perceived as a children's art form, focussed on middle-class leisure activities and suburban trivia (ex.2), even reflecting the desire of some educators to protect children from the realities of adulthood (ex.1). Where rounds from earlier periods have survived in the modern repertory, they have usually had their words altered, or been so far removed from their original social contexts as to become almost meaningless (as is the case with those about street vendors' cries in 17th-century cities). Rounds are no longer written in modern musical styles, and remain untouched by developments in chromatic harmony, atonality, jazz idioms, serial structures and folk modes.

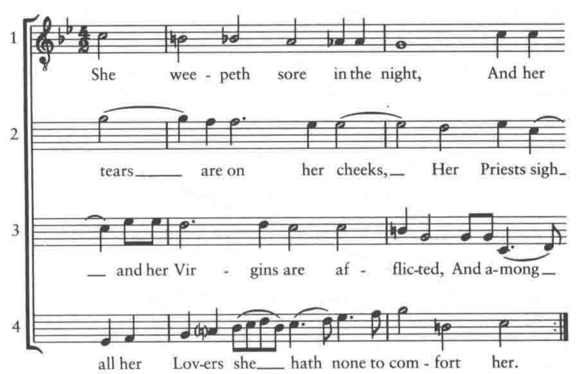
Ex.2 Round by Christopher le Fleming, *c*1960
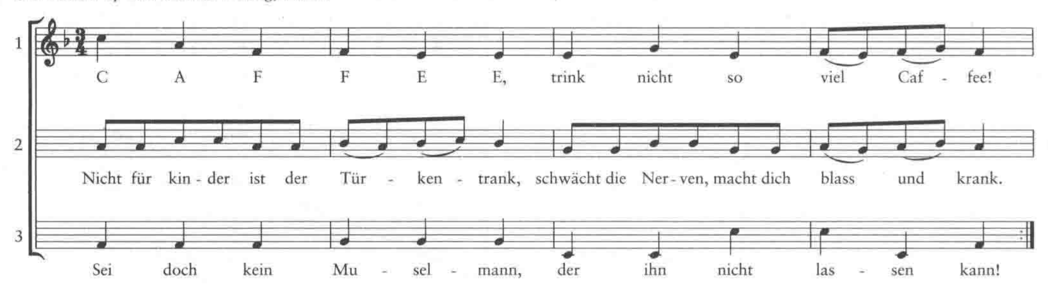


Ex.1 Anonymous English round, ?1880



Ex.3 Round by William Lawes, *c*1640



Ex.4 Round by Carl Gottlieb Hering, ? 1820



[Coffee, don't drink so much coffee! The Turkish drink isn't for children, it weakens the nerves, makes you pale and ill. Don't be a Muslim, who can't leave it alone!]

Ex.2, though composed about 1960, might have been written in the late 18th century as far as its style is concerned.

One has only to dip into the pre-1850 repertory to realize that in earlier periods rounds had much greater intellectual muscle and social relevance. William Lawes's *She weepeth sore* (ex.3) is a genuine piece of religious music, whose text about the downfall of Jerusalem is taken from *Lamentations*; it is artfully written so that the harmony thickens and intensifies as the four tenors enter, then gradually thins out again at the end (the 'tail off' performance procedure is required here) to leave an image of utter desolation. Purcell's 63 known rounds are also a magnificent and varied corpus of work (see P. Hillier, ed.: *The Catch Book*, Oxford, 1987), and there are some fine ones ascribed to William Byrd.

C.G. Hering's round about coffee (ex.4) is an equally impressive example from the German tradition. It opens with a six-note letter motif (C–A–F–F–E–E), handled with aplomb; its counterpoint is designed to invert, so that it can successfully be sung by any vocal combination (SSS, SSB, SBB or BBB); and its subject is a delicious satire on Islamic culture, written at a time when the Turkish threat to Germany had retreated to a safe distance. Mozart's two dozen or so rounds are mainly quick sketches, though very beautiful ones, and this type of vocal counterpoint significantly informs his instrumental writing (such as in the last movement of his Quartet K575). Beethoven's rounds are mostly hasty *pièces d'occasion*, but that Beethoven took the form seriously is shown by his periodic excursions into round structures in his larger works, notably the quartet 'Mir ist so wunderbar' in *Fidelio*, and the first movement of his Symphony no.6 (bridge passages: bars 67–92, 346–71).

Even since 1850 rounds have made occasional appearances in large-scale classical works, for instance in Mahler's Symphony no.1 (third movement) and Britten's opera *Peter Grimes* ('Old Joe has gone fishing', finale of Act 1). It would be strange if this form, so central to Western art music for hundreds of years, were not to emerge from neglect at some time in the future.

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DAVID JOHNSON

Round, Catch and Canon Club. London club founded in 1843. *See* LONDON (i), §VI, 2(ii).

Round O. English corruption of the French term 'rondeau'. It occurs in Jeremiah Clarke's *Choice Lessons for the Harpsichord or Spinett* (London, 1711) and similar publications of the time, in conjunction customarily with compositions of a five-section rondeau design, *ABACA*. A keyboard piece by Matthew Locke provides an early instance of its use applied to an even simpler structure. From the realm of practice, this terminological variant found its way into some music dictionaries of the later 18th century, such as John Hoyle's *A Complete Dictionary of Music* (London, 1770), where it appears as an alternative spelling in a definition of 'rondeau' that is little more than a reprint of James Grassineau's translation and codification (1740) of Brossard. *See* RONDO, §2.

MALCOLM S. COLE

Round Top, International Festival-Institute at. Summer festival held in the small town of Round Top, Texas. It was founded in 1971 by the pianist James Dick. About 100 musicians, all on full scholarships, come to Round Top each June and July to study and perform with faculty such as Martin Lovett, Pascal Verrot, Christopher Hogwood and the Dorian Wind Quintet. In addition to a 1200-seat concert hall featuring the woodwork of local artisans, the 200-acre festival grounds comprise a recording studio and a number of restored historic buildings. Among the works that have been commissioned for the festival are three large-scale pieces for piano and orchestra celebrating Hindu philosophy by Malcolm Hawkins, Chinary Ung and Dan Welcher.

Rourke, William Michael. *See* ROOKE, WILLIAM MICHAEL.

Rouse, Christopher (Chapman) (*b* Baltimore, 15 Feb 1949). American composer. As a child he manifested interest in both classical and popular music, and learnt percussion. He attended the Oberlin College Conservatory of Music (BM 1971), studying composition with Hoffmann and Coleman, and for two years had private lessons with Crumb (1971–3). He then studied with Husa and Palmer at Cornell University (DMA 1977). After teaching at the University of Michigan between 1978 and 1981, he joined

the composition faculty at the Eastman School of Music, where his students have included Torke and Ince. Since 1997 he has also taught at the Juilliard School. He has been composer-in-residence with the Baltimore SO (1986–9), the Santa Cecilia and Schleswig-Holstein festivals (1989), the Aspen Music Festival (1990) and the Tanglewood Music Center (1997), Helsinki Biennale (1997) and Pacific Music Festival (1998).

Even before he won the Pulitzer Prize for his Trombone Concerto in 1993, he was one of the most sought-after composers in the USA, commissioned by the New York PO, the Philadelphia Orchestra, the Los Angeles PO, the Saint Louis SO and the Houston SO. In earlier works he favoured atavistic motor rhythms and grinding dissonance. His interest in pushing the boundaries of fast tempos led to sustained, intense allegro movements. *The Infernal Machine* (1981), *Gorgon* (1984) and *Bump* (1985) are characteristic of the explosive volume and almost violent energy of his early 1980s orchestral scores. He openly acknowledged the influence of 1960s and 70s rock, particularly the group Led Zeppelin. *Bonham* (1988), for eight percussionists, was written to honour the memory of the group's drummer. His orchestral scores also reflect his instrumental training, often allotting a prominent role to an expanded percussion section. He is a passionate admirer of Berlioz and Bruckner, and has a particular feeling for the latter's extended adagios. In his First Symphony (1986) he incorporated quotations from Bruckner and Shostakovich, enhancing the affective eloquence of his own elegiac music. This introspective work confirmed a change already discernible in his Contrabass Concerto (1985), towards the soulful and metaphysical. Nightmarish and hallucinatory elements persist in the faster sections of his major works, but they tend to be framed within elegiac outer sections that emphasize a dark world view: death, and the void it leaves within those who remain, are recurrent themes. His Second Symphony (1994), one of his strongest works, is representative of this trend. Its three movements, played without pause, consist of a central elegy in memory of the composer Stephen Albert between two brisk, often thunderous motoric sections. The symphony reflects Rouse's predilection for minor 3rds and minor 2nds as effective vehicles for feelings of anguish or despair.

From the mid-1980s he concentrated on reconciling clear diatonicism with aggressively chromatic atonality: such works as his Trombone Concerto (1991), Cello Concerto (1992) and Flute Concerto (1993) exhibit his interest in effecting smooth transitions from one musical language to another. A stylistic element that has remained constant is his free adaptation and incorporation of other composers' ideas into his highly personal musical fabric. This absorption technique assumes various guises that reflect his diverse musical interests, but tonality is never far from the surface. The Trombone Concerto, written in memory of Leonard Bernstein, quotes from the latter's 'Kaddish' Symphony; his Cello Concerto includes snippets of several composers' music: a chord progression favoured by Panufnik, Schuman's *Orpheus with his Lute* and Monteverdi's *Poppea*.

Rouse has a striking method of working. He neither sketches nor produces short scores, but lets his music gestate mentally until the entire work has taken sufficient shape in his mind for him to write it out in full score. He brings to his work an unusually broad acquaintance with music and ideas of diverse origin. His reverence for music past and present combines with social conscience to produce arresting and emotionally taut scores.

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(selective list)

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Band: Thor, wind ens, 1981, withdrawn; Etude Fanfare, brass, 1986, withdrawn

Choral: 4 madrigali (anon., T. Tasso, B. Guarini, Michaelangelo), SSAATTBB, 1976; Karolju (Rouse), SATB, orch, 1990

Perc ens: Falcones luminis, 4 perc, 1974; Ogoun Badagris, 5 perc, 1976; Ku-Ka-Ilimoku, 4 perc, 1978; Bonham, 8 perc, 1988

Chbr: Mitternachtslieder (G. Trakl), B-Bar, eng hn, cl/b cl, tpt, 2 perc, vn, va, vc, db, pf/cel, 1979; Nuit d'ivresse (H. Berlioz, after W. Shakespeare), Mez, Bar, ob d'amore, pf, withdrawn; Rotae Passionis, fl/pic/a fl, cl/b cl, pf, perc, vn, va, vc, 1982; Str Qt no.1, 1982; Lares hercii, vn, hpd, 1983; Surma ritornelli, fl/pic, cl/b cl, hn, tpt, tbn, 2 perc, pf/perc, vn, vc, db, 1983; Artemis, brass qnt, 1988; Str Qt no.2, 1988; Déploration, str qt, 1994; 2 Goldberg Variations II, vc, pf, 1995; Compline, fl, cl, hp, str qt, 1996, *US-Wc*

Solo inst: Morpheus, vc, 1975; Suite, vc, 1976, withdrawn; Liber daemonum, org, 1980; Trarames, carillon, 1983, withdrawn; Little Gorgon, pf, 1986; Valentine, fl, 1995

Principal publishers: Boosey & Hawkes, Schott/European American Music

Principal recording companies: BIS, BMG, Nonesuch, Sony, Telarc

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LAURIE SHULMAN

Rouse, Mikel (*b* Poplar Bluff, MO, 26 Jan 1957). American composer and performer. He studied music at the University of Missouri and art at the Kansas City Art Institute. In the late 1970s he formed the rock band Tirez Tirez. He relocated to New York with the band in 1979, where his studies in Schillinger technique and African rhythm resulted in *Quorum* (1984), an intricately sequenced piece for drum machine that inspired his later rhythmic methods. Through the 1980s he performed with the instrumental rock quartet Broken Consort, whose music applied serial and other systematic organizational methods to a vernacular-based music of engaging geometric patterns. *Quick Thrust* (from *A Lincoln Portrait*, 1987), for example, is entirely based on a 12-note row used without transposition, inversion, or retrograde and set in rhythmic counterpoint derived from durations of three, five and eight units.

Rouse's next stage was unveiled in the CD of songs *Living Inside Design* (1993–4). Using a technique he called 'counterpoetry', he overdubbed spoken or sung lyrics with the same material performed in slightly different rhythmic settings. The use of counterpoetry led to his first opera, *Failing Kansas* (1994). The opera, a solo performance by Rouse and tape, employs rhythmic techniques that contradict the metre (for example, five-beat patterns that repeat against an articulated duple metre) and isorhythm. In a second theatre piece, *Dennis Cleveland* (1995), he experimented further with the

operatic form. The work, an opera in the form of a talk show, features characters who rise from the audience to sing and speak in rhythm over a rock-based, taped accompaniment. With his use of intricate isorhythmic structures in a rock vernacular, Rouse is one of the originators of the New York style known as totalism.

WORKS

Dramatic: Balboa (video op), 1981; Glass Bead Game (M.D. Goodman, after H. Hesse), 1983; Failing Kansas (op, after T. Capote: *In Cold Blood*), 1994; Dennis Cleveland (talk show op), 1995; The End of Cinematics, 1996

Orch: Autumn in New York, 1982; Red 20, 1984; American Nova, 1985

Vocal: Story of the Year, song cycle, 1983; Set the Timer/Uptight, 1986; Social Responsibility, song cycle, 1987; Against All Flags, song cycle, 1988; Living Inside Design, song cycle, 1v, elec, 1993–4; Autorequiem, vv, orch, 1994

Rock ens: Jade Tiger, 1982; A Walk in the Woods, suite, 1984; A Lincoln Portrait, suite, 1987; Ranger, 1987; Leading the Machine, 1990; Hope Chest, 1991; Copperhead, 1992; Soul Menu, 1992

Other: Qt, 3 vns, db, 1981; [Untitled], elec, 1982; Colorado Suite, vn, elec, 1984; Quorum, sequenced drum machine, 1984; Book One, str qt, 1986; Two Paradoxes Resolved, pf, 1989

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K. Gann: 'Sell Out!', *Village Voice* (19 Nov 1996)

KYLE GANN

Rousée, Jean (*fl* Paris, 1534–60). French composer. According to Fétis he was a singer in Henri II's chapel between 1547 and 1559. Six motets and four chansons were published in Parisian anthologies by Attaingnant and Le Roy & Ballard. Four of the motets form a group for the feasts of Christmas, St Stephen, All Saints and St Nicholas. Three- and four-voice versions of the late chansons printed as anonymous by Attaingnant (RISM 1529[4], 1530[4]) may also have been by Rousée.

WORKS

Edition: *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–63) [S]

Congratulamini michi omnes, 4vv, 1534[9], S vii; Exurge, quare obdormis, Domine, 6vv, 1534[10], S viii; Lapidaverunt Stephanum, 4vv, 1534[9], S vii; Laudem dicite Deo nostro, 4vv, 1534[9], S vii; Regina caeli, 8vv, 1535[4], S xii; Sospitati dedit aegros, 4vv, 1534[9], S vii

Fortune laisse-moy la vie, 5vv, 1572[2], ed. in SCC, xxi (1991); J'ay veu soubz l'ombre d'ung buisson, 4vv, 1534[14]; La rousée du moys de may, 4vv, 1537[4]; 6vv, 1572[2], ed. in SCC, xxi (1991)

Without attribution: Fortune, Laisse-moy la vie, 3vv, 1529[3]; 1v, lute, 1529; kbd, 1531[7], ed. A. Seay, CMM 20/II (1958), no.23; La rosée du moys de may, 4vv, 1530[4] [=Roussee 1537[4]]

FRANK DOBBINS

Roussakis, Nicolas (*b* Athens, 10 June 1934; *d* New York, 23 Oct 1994). American composer of Greek birth. At the age of 15, he emigrated to the USA, becoming an American citizen in 1956. He attended Columbia University (BA 1956, MA 1960, DMA 1975), where his teachers included Luening, Beeson, Ussachevsky and Cowell, and also studied with Ben Weber (1958–9), Ralph Shapey (1960–61) and Philipp Jarnach (1961–3). His awards included scholarships to the Darmstadt summer courses (1962–3), where he worked with Berio, Boulez, Ligeti and Stockhausen, and grants from the National Institute of Arts and Letters (1969), the Rockefeller Foundation (1982) and the Alice M. Ditson Fund (1990). He joined the composition department at Rutgers University in 1977, also serving as an administrator for the Group for Contemporary Music, ACA, CRI and the American Composers Orchestra.

Roussakis's style balanced contemporary compositional techniques with traditional forms and procedures. Although his early Sonata for Harpsichord (1967) and the Six Short Pieces for two flutes (1969) embody characteristics of integral serialism, most of his music combined serial ordering with tonal elements. In *Syrtos* (1975) pitch organization derives from the melodic minor scale; in *Trigono* (1986) segments of the 12-note row create a quasi-tonic-dominant polarity, with 3rds and 6ths forming the basis of many harmonies. Roussakis also drew inspiration from his Greek heritage, using the dance-like rhythms of Greek folk music and programmatic descriptions of Greek history, myth and literature in works such as the dramatic tone poem *Ode and Cataclysm* (1975). Later music combined these tendencies. In *Ephemeris* (1979) traditional consonances are superimposed on a network of all-interval sets, while *Fire and Earth and Water and Air* (1983) features sounds based in the overtone series emerging out of aleatory chaos. *The God Abandons Antony* (1987), *Hymn to Apollo* (1989) and *Mi e fa* (1991) place an even greater emphasis on modal melodies, triadic harmonies, folk rhythms and traditional forms.

WORKS

Orch: Concertino, wind, perc, 1973; Ode and Cataclysm, 1975; Syrtos, band, 1975; Fire and Earth and Water and Air, 1983; Hymn to Apollo, chbr orch, 1989; To Demeter, 1993, unfinished

Vocal: Night Speech (International Phonetic Alphabet), speaking chorus, perc, 1968; Voyage (after C.P. Baudelaire: *L'invitation au voyage*), SSAATTBB, 1980; The God Abandons Antony (cant.), nar, S, Bar, SATB, chbr orch, 1987

Chbr and solo inst: Hpd Sonata, 1967; 6 Short Pieces, 2 fl, 1969; Ephemeris, str qt, 1979; Pas de deux (Gemini), vn/va, pf, 1985; Trigono, trbn, vib, perc, 1986; Rutgers Variations, pf, 1989; Essercizio sulla fuga del gatto di Domenico Scarlatti, hpd, 1991; Mi e fa, pf, 1991; 6 Short Pieces, 2 cl, 1993

Several early works withdrawn

Principal publisher: ACA

Principal recording company: CRI

RICHARD CHRISMAN

Rousseau, Jean (*b* Moulins, 1 Oct 1644; *d* Paris, 1 June 1699). French viol player, theorist and composer. He may have received his early musical instruction from Jacque Joly, *maître de musique* at Notre Dame in Moulins. In 1676 he moved to Paris, living at the house of the lute and viol maker Michel Collichon; there he met Dubuisson and Machy. He studied the viol for three years, culminating in a month's study with Sainte-Colombe. His singing treatise *Méthode claire, certaine et facile*, dedicated to Michel Lambert, provides valuable information on ornamentation and the relationship between metre and tempo; its system of natural and transposed modes was one of the first in France to distinguish between major and minor modes (see Tolkoff). The *Méthode* was also published in Amsterdam and references to it in Walther and Mattheson (*Der vollkommene Capellmeister*) attest to its influence outside France.

Rousseau dedicated his *Traité de la viole* (1687) to Sainte-Colombe and in it he defended his master's innovative approach to the position of the left hand – one which facilitated performance in the melodic style ('jeu de mélodie') – refuting point by point the attacks on unharmonized compositions made by Machy in the preface to his *Pièces de violle* (1685). Rousseau followed

this with a pamphlet in 1688 challenging Machy to a musical duel (see Lesure). The *Traité* also includes a discussion of the history of the viol in France which provides valuable information on construction techniques; Rousseau also mentions Thomas Young, Henry Butler and John Price and the influence of the English viol school on French musicians. The discussion of technique and bowing is the most thorough before Loulié, and in the discussion of ornamentation Rousseau draws upon the lute tradition as well as encouraging the adoption of conventions from vocal music.

Nothing of Rousseau's compositions survives except the libretto to a work from 1686 celebrating the revocation of the Edict of Nantes; references to published works in Fétis are most likely spurious.

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Méthode claire, certaine et facile pour apprendre à chanter la musique (Paris, 1683, 6/1707/R1976) [earlier edn c1678 according to Fétis]

Traité de la viole (Paris, 1687/R1975); Eng. trans. in *The Consort*, xxxiv (1978), 302–11; xxxvi (1980), 365–70; xxxvii (1981), 402–11; xxxviii (1982), 463–7

Réponse à la lettre d'un de ses amis qui l'avertit d'un libelle diffamatoire que l'on a écrit contre luy, pamphlet dated 30 Oct 1688

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S. Milliot: 'Du nouveau sur Jean Rousseau Maître de musique et de viole (1644–1699)', *RMFC*, xxvii (1991–2), 35–42

ROBERT A. GREEN

Rousseau, Jean-Baptiste (*b* Paris, 6 April 1671; *d* Brussels, 16 March 1741). French poet. He wrote the librettos of *Jason, ou La toison d'or* (music by Collasse, 1696) and *Vénus et Adonis* (music by Desmarets, 1697). Soon afterwards he turned to the writing of cantata texts, which was his most important contribution to French music. About 1700 he had become secretary to Hilaire Rouillé Du Condray, a government official allied to the interests of Philippe III. Like the future regent, Du Condray's tastes inclined towards Italian music; this may have spurred Rousseau's interest in writing cantata texts in imitation of those from Italy. Rousseau's own knowledge of music gave him unusual insight into the problems of writing words for music and his 26 published cantata texts were regarded as models of their kind. As well as providing material for the rising school of cantata composers in France Rousseau's texts also initiated a minor poetic form there.

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M. Couvreur: 'Marie de Louvencourt: librettiste des Cantates françoises de Bourgeois et de Clérambault', *RBM*, xliv (1990), 25–40

DAVID TUNLEY

Rousseau, Jean-Jacques (*b* Geneva, 28 June 1712; *d* Ermenonville, 2 July 1778). Swiss philosopher, theorist and composer. He studied music with Le Maître in Annecy, and taught himself by reading and annotating Rameau's *Traité d'harmonie*. He also gave music lessons in Neuchâtel, Lausanne and Chambéry ('I was unconsciously learning music as I taught it', *Les confessions*, book 4). His first compositions were two lyric tragedies, *Iphis et Anaxarète* (Chambéry, c1740) and *La découverte du nouveau monde* (Lyons, c1741), but only the librettos from these two works have survived. In 1742 he presented a new figured notation for music to the Académie des Sciences (*Projet concernant de nouveaux signes pour la musique*), and published a *Dissertation sur la musique moderne* on the same subject in 1743. In the same year he became secretary to the comte de Montaigu and discovered Italian music on a visit to Venice.

On his return to Paris he completed the opera *Les muses galantes* (the libretto has survived, as has the music for the opening scene, *Hésiode*, which is in a strongly marked French style). During a rehearsal in the house of La Pouplinière in 1745, Rameau accused him of having copied some of its passages from an Italian composer. In that same year the Duc de Richelieu entrusted him with a revision of *La princesse de Navarre* (on which Voltaire and Rameau had collaborated) with a view to producing a ballet act entitled *Les fêtes de Ramire*, but the task was in the end returned to Rameau. These incidents are recounted in the seventh book of *Les confessions*. Rousseau's first operatic success came in October 1752, with *Le devin du village*, first performed at Fontainebleau before the court and taken up again soon afterwards by the Académie Royale de Musique (March 1753). It is a relatively short work, with only three characters: Colin, Colette and the Soothsayer ('Le devin'), and though based on the Italian intermezzo, it merits the designation opera from the fact that it is entirely sung, with recitative over a continuo bass and songs accompanied by the violin, flute and oboe. It achieved instant success and stayed in the Opéra's repertory for 60 years. The work as a whole embodies Rousseau's ideal of rusticity and simplicity, the theory of which he set out in his article 'Unité de mélodie' in the *Dictionnaire de musique*. Burney adapted it in 1766 under the title *The Cunning Man*, and the youthful Mozart used the libretto, as revised by Favart, for his *Bastien et Bastienne*.

In 1748–9 Diderot entrusted Rousseau with the music articles in the *Encyclopédie* (signed S). They contained criticisms of Rameau's harmonic system which d'Alembert endeavoured to tone down. This became the occasion of a controversy between Rameau (*Erreurs sur la musique dans l'Encyclopédie*, 1755) and the Encylopedists, who complicated the QUERELLE DES BOUFFONS by engaging in theoretical argument. Rousseau subsequently included these articles in his *Dictionnaire de musique*, published in 1768.

The Querelle des Bouffons had erupted in August 1752, and Rousseau's *Lettre sur la musique française* appeared in November 1753. While he saw Italian music, based on melody and the voice, as being closer to the moral, meaningful nature of music, he violently criticized French music as the product of a deliberate perversion that he

had already denounced in his *Discours sur les sciences et les arts* of 1750. The differentiated sound worlds of the French language and French music reveal a process of disintegration, as a result of which, through their articulation, coordination and intellectualization, language and music become divorced and produce cacophony. The fundamental argument in the *Lettre* is both emphasized and disguised by its polemical nature, which is announced at the start of the work and summed up by its famous last sentence: 'I conclude that the French have no music and cannot have any; or that if ever they do have any, so much the worse for them'. In its context, this declaration can be taken to mean that French music has lost the essential properties of primordial music (voice and melody), obscuring and replacing them with supplementary or secondary properties: harmony and complexity. This theory of the 'supplement' (which designates a form of substitution or usurpation that should not be confused with accompaniment) is no less present in Rousseau's ideas on politics and education. It is a coherent system, with an integrated aesthetic theory.

According to Rousseau, music finds its source in primordial poetry or melody. By virtue of its primarily psychic nature, music is tied to language: it deals with meaningful phenomena. This thesis is given full theoretical treatment in the *Essai sur l'origine des langues*, written between 1756 and 1761 (though published only after his death) as a sequel to the *Examen de deux principes avancés par M. Rameau* (1755). Like language, music has followed a process of both degradation and progress: it has been given articulation, substance and an intellectual basis (the process of harmonization). For Rousseau, the error in classical thinking (represented in this case by Rameau) was to cling to this late state of affairs and to think that the science of harmony could elucidate musical phenomena. In fact, music cannot be reduced to a set of vibrations, its meaningful substructure is neither rational nor material and cannot be equated simply with grammar (harmony). Its underlying sense is moral and contingent on the specificity of human nature. Rousseau proposes we return to the innermost core, common to all languages, and postulates a primordial language, a philosophical fiction that functions as an archetype for every meaningful immaterial effect, the basis of which is the 'sign of passion'. The mechanism that indicates and gives outward manifestation to this immateriality is the voice, an inarticulate and accentuated phenomenon. Thus, the basis of linguistic and musical meaning lies in the central concept of vocality. The *Essai* develops a dualism that opposes not only the moral and the material worlds, but also the psychic world of the passions and the rational world of numeracy. The first part (chapters 1 to 11, focussing on languages) contrasts accentuation with articulation; the second (chapters 12 to 19, devoted to music) contrasts melody (representing vocality) with harmony (an artificial, material and rational refinement).

All these analyses are indissolubly linked to a more general aesthetic position that is set out in particular in the *Lettre à d'Alembert sur les spectacles* (1758). This work centres on a critique of the concept of fiction which is aimed principally at Classical French theatre, and, *a fortiori*, at French opera. Classical aesthetic theory is based on the idea that aesthetic fiction is a privileged means of attaining and showing the truth. Rousseau attacks this artifice and the forms of pleasure it produces: theatre takes one away from the truth since it is based on distancing, a form of unconcern. This critique is similarly extended to ethical matters. The relationship to fiction turns the spectator away from the seriousness of real life. Having become too susceptible to what is fictitious, one is no longer stirred by what is real, but becomes accustomed to a vicarious life which embellishes and encourages vices. Rousseau here is going back both to Plato's argument in book x of *The Republic*, and to the criticisms of the 17th-century rigourists (particularly Bossuet in his *Maximes et réflexions sur la comédie*). In contrast to Classical theory, Rousseau's aesthetic is presented as the quest for authenticity, simplicity and celebration. One should replace the model of the corrupted spectacle, whose falsehood and vice separates humanity from itself, with that of celebration which draws hearts together in genuine effusion. This theory is accompanied throughout with ethical and political considerations embodied in the ideal of a simple, rural and frugal life (that of the Swiss 'mountain folk') and is enhanced by references to the legends of Sparta. By means of this fundamental critique of fiction, Rousseau unifies his aesthetic thinking and explicitly relates it to his political ideas.

Rousseau's aesthetic thinking as a whole (of which the literary and narrative version as applied to music, and particularly to opera, is to be found in *La nouvelle Héloïse*, i, 48, and ii, 23) adheres, more or less, to the same structural process as his political and ontological thinking. Transparency of origin is a philosophical invention designed to make intelligible the conjoined process of decline and subsequent development, and to make possible the process of regeneration which, by preserving the gains of the corrupted and cultivated stage, makes it possible not to return to the origin, but to grasp its idea. This movement, which would be for music what the social contract is in the domain of politics, is sketched out differently by Rousseau according to whether it is applied to Italian opera (for which the ideal of an accompanied recitative can be realised) or to French opera which Rousseau proposes to transform into melodrama: an alternation of spoken and purely instrumental passages. This was how he conceived *Pygmalion*, a *scène lyrique* set to music by Horace Coignet in 1770.

Rousseau lived part of his life as a professional copyist, and apart from his operas and his *scène lyrique Pygmalion*, he also composed a symphony, several motets, a few instrumental pieces, three albums of songs (see illustration) and sketched out another stage work, *Daphnis et Chloé*. Of more significance to musicians, however, are his writings on music, and in particular his *Dictionnaire de musique*, a reference work even today. With its 900 entries, it can be seen as the earliest modern dictionary of music by virtue of its being thought out on the lines of the *Encyclopédie*. Its main object was to deal with terms relating to knowledge and technique, not only providing definitions (to which Brossard's succinct *Dictionaire* limited itself) but also, and above all, furnishing explanations and showing the relationships of concepts. His work covers ideas relating to acoustics, music theory, composition, performance, interpretation, the poetics of musical and operatic genres (partly incorporating choreography), general musical aesthetics, the history of music and its geographical variation. Also to be found in it are everyday words that have a meaning specific to these different



Title-page of Rousseau's 'Les consolations des misères de ma vie' (Paris: De Roullede, 1781); engraving by Peter-Paul Benazech

domains, and the names of accessory objects and of musical institutions. It is in addition one of the first works to give significant space to extra-European music. More generally, Rousseau has inverted the classification of the fine arts, substituting for the literary and pictorial model inherited from Aristotle, which flourished in the Classical age, what might be referred to as the musical model. This is based on private, temporal and inner qualities, for which the finality of art is not to express the truth but to convey emotion by avoiding an overabundance of intermediate material or intellectual interference. From this point of view, Rousseau is not only a forerunner of the pre-Romantic aesthetic, but his position was to transform itself as part of the case for modern aesthetics.

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Iphis et Anaxarète (tragédie lyrique), Chambéry, *c*1740; music lost

La découverte du nouveau monde (tragédie lyrique, 3), Lyons, 1741; music lost

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Les fêtes de Ramire, Versailles, late 1745; rev. of Rameau's La princesse de Navarre (comédie-ballet, 3, Voltaire), music lost

Le devin du village (intermède, 1), Fontainebleau, 18 Oct 1752; (1753), 6 nouveaux airs (1778)

Pygmalion (scène lyrique), Lyons, Hôtel de Ville, 1770, collab. H. Coignet; score, *F-Pcf*; parts, *Pn*

Daphnis et Chloé (pastorale, prol, 4, P. Laujon), unperf.; Act 1, with sketches of prol, Act 2, divertissement (1779); ov. (n.d.)

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Motets, *F-Pn*: Salve regina, 1v, insts, 1752; Ecce sedes hic tonantes, 1v, insts, ed. in *BSIM*, viii/6 (1912), 50; Quam dilecta tabernacula, 1v, bc, 1769; Quomodo sedet sola civitas, 1v, bc, 1772; Principes persecuti sunt

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Les consolations des misères de ma vie, ou Recueil d'airs, romances et duos (1781)

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Symphonie à cors de chasse, Concert Spirituel, 23 May 1751, lost, ?extracted from Les muses galantes

Le printemps di Vivaldi, arr. fl solo (n.d.)

Carillon, appx to *Dictionnaire de musique* (Geneva, 1768)

Air de cloches, *F-Pn*, ed. in various edns. of Oeuvres; Airs pour être joués, la troupe marchant, *Pn*; airs, 2 cl, *Pn*, Rousseau Society, Geneva

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CATHERINE KINTZLER

Rousseau, Jean-Marie (*b* Dijon, early 18th century; *d* Lille, 17 Feb 1784). French composer. He was a chorister at Dijon and later choirmaster at Arras, Beauvais and, from 1762 until his death, at Tournai Cathedral. In September 1762 he visited Dijon briefly to enter the priesthood; on his return he was named a beneficed clergyman and chaplain of St Catherine's Chapel at Tournai Cathedral. In 1781, probably because of poor health, he was relieved of some of his duties. He died while travelling to Lille to direct a performance of his last composition, a Requiem for a recently deceased friend; the work was used for his own funeral and enjoyed subsequent success in Douai and Paris.

Rousseau's compositions are almost exclusively sacred, and include 16 masses (of which three are requiem settings; six were published in Brussels, n.d.), three settings of the *Te Deum* and 41 motets, all in the Tournai Cathedral archives; and three cantatas (1776–81), of which only the texts are extant (*B-Gu*). His works have a solid but conservative style of little originality, not far

removed from Charpentier or Lalande, and maintain the traditional alternation of plainsong and polyphony.

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PHILIPPE MERCIER

Rousseau, Louise-Geneviève. *See* LA HYE, LOUISE-GENEVIÈVE DE.

Rousseau, Marcel. *See* SAMUEL-ROUSSEAU, MARCEL.

Roussel, Albert (Charles Paul Marie) (*b* Tourcoing, 5 April 1869; *d* Royan, 23 Aug 1937). French composer. Though he was touched by the successive waves of impressionism and neo-classicism in French music, he was an independent figure, his music harmonically spiced and rhythmically vigorous.

1. LIFE. Roussel was born into a family of industrialists, highly regarded makers of curtains and carpets. His early childhood was overshadowed by an unusual incidence of bereavements, which may explain the solitary and independent aspects of his personality. He lost first his father, who died of consumption in 1870, next his paternal grandparents, between 1874 and 1876, and then his mother, who succumbed to pulmonary tuberculosis in 1877. He went to live with his maternal grandfather, Charles Roussel-Defontaine, mayor of Tourcoing, who died in his turn in 1879. At the age of ten, Roussel was taken into the care of his maternal aunt, Eugénie, and her husband, Félix Réquillart. He had learnt the rudiments of music from his mother, and in 1880 he had his first lessons with the parish organist, who recognized his natural talent. He attended the Institution Libre du Sacré-Coeur, where his exam results indicated a gifted and diligent student, especially in French composition and mathematics.



1. *Albert Roussel*

When he was 15, his guardians decided to send him to Paris, to pursue his studies at the Collège Stanislas. Jules Stolz, organist of St Ambroise, gave him piano lessons and introduced him to the cardinal works of the repertory. Roussel passed the entrance examination for the Ecole Navale in 1887 and embarked in October of that year on the *Borda*, passing out as a midshipman two years later. He was sent to sea several times, notably to the Near East. He first essayed musical composition in 1892, during a voyage on the *Melpomène*: it was no doubt for a violin-playing fellow-sailor that he wrote his *Fantaisie* for violin and piano, and he went on to set several excerpts from an Indian legend. In 1893, by then a lieutenant, he set sail on the *Styx* for Cochin-China. On his return to France in 1894 he took three months' leave, which he extended and passed in Roubaix, where he studied harmony with Julien Koszul. Koszul urged him to settle in Paris and recommended him to the celebrated organist Eugène Gigout.

At 25 Roussel decided to become a musician and sent a letter of resignation from the navy, dated 14 June 1894. He settled in Paris that October and began to study music. Four years later he entered the Schola Cantorum, where he studied under d'Indy. In 1902 d'Indy entrusted him with the counterpoint class, which he took until June 1914; his pupils included Varèse, Satie, Le Flem, Raugel and Roland-Manuel. Later, during the 1920s, he was to be the mentor of composers such as Martinů, Conrad Beck and Jean Cras.

He became known to a limited public thanks to Cortot, who conducted his first orchestral work, *Résurrection* (1903), at one of the concerts of the Société Nationale. Cortot's interest in Roussel's music led him to feature *Soir d'été* (1904) at one of the 'lectures' of the Société des Concerts Cortot. *Soir d'été* became the third movement of the First Symphony, the *Poème de la forêt* (1904–6), which was first performed in 1908, in Brussels, under Sylvain Dupuis.

It was also in 1908 that Roussel married Blanche Preisach (1880–1962), a Parisian of Alsatian descent, and composed music for Jean-Aubry's *Marchand de sable qui passe*. Jean-Aubry had this refined and delicate score performed at the Cercle de l'Art Moderne in Le Havre, of which he was the founder. In September 1909 the Roussels set sail on a three-month voyage to the Indies and Cambodia, an experience which inspired two of the composer's major works: *Evocations* (1910–11) and *Padmâvatî* (1913–18).

Following the resounding success of *Evocations*, Jacques Rouché, then director of the Théâtre des Arts, asked Roussel to write the ballet score *Le festin de l'araignée* (1913). This was so successful that Rouché, newly appointed director of the Opéra, next commissioned an opera from Roussel to inaugurate his term of office there. Recalling a Hindu legend he had heard during his voyage to India, Roussel began to compose *Padmâvatî* to a libretto by Louis Laloy.

But war interrupted the work. Though he had been removed from the reserve list in 1902 for health reasons, Roussel took steps to join the army as a lieutenant in the artillery. From 1915 he served as a transport officer in Champagne and the Somme until Verdun. He was finally



2. Design by Valdo–Barbey for the costume of Kali in the original production of Roussel's 'Padmâvatî'

invalided out in February 1918. In the summer of 1919 he moved to Cap Brun, near Toulom, where he began his Second Symphony. Illness forced him to break off work and go to convalesce in the mountains near Grenoble early in 1920. There he wrote his symphonic poem *Pour une fête de printemps*, which he dedicated to his teacher Gigout.

In 1920 Roussel and his wife bought a magnificent property at Varengeville, not far from the sea, near Dieppe. Here Roussel finished the Second Symphony and composed most of his remaining works. The Second Symphony was coolly received at its première on 4 March 1922, but when Koussevitzky conducted it the following year the public was more responsive. The première of *Padmâvatî*, for which Roussel had been hoping since the end of the war, at last took place in 1923, to critical acclaim.

The war years had marked a caesura in Roussel's work, and he had the chance to reflect. The near failure of the Second Symphony prompted him to take a new direction and abandon the outdated aesthetics that had held him in thrall. From this time forward he aspired to compose a purer music: less cluttered, cleansed, more personal. *La naissance de la lyre* was the first product of this resolve, exhibiting a new simplicity and a serenity in which music, dance, spoken dialogue, singing and choral writing all blend.

His reputation was spreading outside France: his music was played in numerous European and North American venues, and he received commissions from foreign performers, patrons and publishers. In Paris, festivals of his works were organized by the Société Musicale Indépendante, in 1925 and 1929; on the latter occasion his 60th birthday was marked by four concerts of orchestral, vocal and chamber music. This was the highpoint of his career. In 1930 he and his wife went to Boston and Chicago to hear the Third Symphony, written for the 50th anniversary of the Boston SO and conducted by Koussevitzky, and the Trio op.40, an Elizabeth Sprague Coolidge commission. The journey was a triumphant success and the American public received him warmly.

In 1931 the ballet *Bacchus et Ariane* was performed at the Paris Opéra, choreographed by Serge Lifar. Roussel's theatrical and symphonic qualities had equal scope in this exceptional score. The operetta *Le testament de la tante Caroline* (1932–3) reveals the poker-faced humour that is also present in several of the chamber works. Roussel had the pleasure of seeing *Le testament* presented at the Opéra-Comique in Paris in March 1937, after its première in Olomouc in November 1936, in a Czech translation by his pupil Julia Reisserova.

In February 1934 he had suffered pneumonia, complicated by jaundice. He was confined to bed until the summer and returned to work only slowly, in his house in Varengeville, where he wrote his Sinfonietta for Jane Evrard's string orchestra. At the same time he composed his Fourth Symphony, which received a breathtaking performance under the baton of Albert Wolff. Hermann Scherchen commissioned the ballet score *Aeneas* for a concert given on 31 July 1935 at the Palais des Beaux-Arts in Brussels. The Belgian press was unanimous in its praise for this very personal work.

In the desire to build on this success, Roussel in April 1936 composed his *Rapsodie flamande* on five themes from Ernest Closson's collection *Chansons populaires belges*. Then, just after finishing his Cello Concertino, he was laid low by an attack of angina, on 27 August. After a long convalescence in Nice he resumed work on the preparations for the musical section of the Paris Exhibition of 1937 and the ISCM Festival, of which he was president. Back in Varengeville, he composed his Trio op.58. He fell ill again and regretfully left his much-loved home, where the climate was too severe for him, and moved to Royan. Though very tired, he began a wind trio, but did not finish it. He suffered a heart attack on 13 August 1937 and died ten days later. He was buried, in accordance with his wishes, in the little cemetery of Varengeville, overlooking the sea.

2. WORKS. Roussel's career coincided with two distinct historical periods, the first stretching from the late 19th century to the outbreak of World War I, the second ending as World War II approached. To some extent his music reflects the predominant styles of French music in those years. It is certainly stamped by the lateness of his decision to dedicate himself to composition. Diverse influences are evident in the works of his early manner, but he gradually shed them work by work, until he arrived at a unique personal language in which he was to have no followers. His career was one of evolution, not revolution, and though traces of various aesthetic schools can be found in his music, the distinctive, representative signs of a Rousselian style shine through.

The traditional forms, cyclic principle and programmatic content of the earliest works (the Piano Trio, Violin Sonata and First Symphony) testify to the influence of the Schola. The composer's personality begins to reveal itself in chamber works and the eight Régnier songs. The Divertissement for wind quintet and piano (1906) exhibits several elements of his future style: sprightly rhythms and

dissonance-enriched harmonies. The *Deux poèmes chinois* op.12 presage his future oriental interests, while the delicate incidental music for *Le marchand de sable qui passe* reveals a poet of sensations. Roussel's impressionism is not that of Debussy or Ravel, for his music transmutes sensations into more abstract images.

If *Rustiques* (1904–6) presents a sharp contrast to its predecessor among his major piano works in respect of harmonic language, counterpoint and rhythmic ingeniousness, the Suite op.14, composed five years later, testifies to a profound change. While rhythm becomes more stable, the harmonic writing ranges wider, through the use of the tritone and certain destabilizing intervals, notably ones originating in Indian modes, and through Roussel's liking for uncommon harmonic combinations and independent counterpoint. Although the Suite contains Roussel's first experiments with Indian modality, the full depth of this influence emerged only in the later *Evocations*. A broad panorama in three movements, with chorus and soloists, transporting the listener to India, this symphonic poem is in its dramatic power, orchestral colour, exotic influences and structure one of the great successes of French music in the period immediately before World War I. A renewal of interest in the piano led Roussel to write the Sonatine, which is distinguished by its formal elegance and the crystallization of previous experiments with rhythm, harmony, counterpoint and a more homogenous and coherent pianism. *Le festin de l'araignée* marks the conclusion of Roussel's first period. This first ballet score has a seductive lightness, spontaneity, irony and refinement of style and orchestration. It is realistic rather than impressionistic, depicting the ferocity of the insect world meticulously but not excessively so, and it exhibits characteristically Rousselian rhythmic motives.

Padmâvatî represents the culmination of Roussel's fascination with India, in its subject matter – the legend of the Queen of Chitor – and in its masterful integration of an Indian modal language into the composer's harmonic style. Dark, brooding orchestral colours, emotionally effective choruses and danced numbers, and poignant solo writing all evoke the majesty of Hindu temples and the tragic destiny of the characters.

Roussel reached a turning-point as the 1920s dawned. He looked for a style and new techniques that would enable him to organize his musical ideas, and *Pour une fête de printemps* and the Second Symphony are the witnesses to this process. More chromaticism, the use of bitonality in more ample forms and a more complex harmonic language in the symphony are the dominant characteristics of this period of transition.

The mature works which begin with the orchestral Suite in F include several compositions for a variety of ensembles, but the flute occupies a privileged position. Roussel pays his dues to contemporary taste in borrowing musical forms from the 18th century and rediscovering the spirit of concision typical of that epoch in the *Concert* for small orchestra, the Piano Concerto, the Cello Concertino, the *Petite suite*, the Sinfonietta, the String Quartet and the Third and Fourth symphonies, but it is the grandeur of his contrapuntal and linear writing that makes the greatest impression. The melodies, now of an unprecedented amplitude and often using large intervals, are closely interwoven so that they generate harmonic amalgamations of astonishing novelty. The orchestration, whether vivid and richly coloured or slender and pared down, always serves the cleanly shaped themes. There is no denying Roussel's rhythmic ingenuity, with its predilection for the anapaest and for irregular subdivisions of the beat. He may seem reserved, but he allows his passionate nature to express itself without restraint in *Bacchus et Ariane*, a dazzling, sumptuous score. The imposing *Psalm lxxx* and *Aeneas* – choral symphonies in their way, but stripped of excess – move the listener by their simplicity and interiority. An extreme refinement informs the last songs and the String Trio.

In the music Roussel composed after 1925 he achieved his ideal of 'a music willed and realized for its own sake'. An eclectic, he forged a personal, unique style in a modern idiom resting on the foundations of traditional music. Never having wished for disciples, he remained independent and unique.

WORKS

STAGE

op.	
13	Le marchand de sable qui passe (incid music, 1, G. Jean-Aubry), 1908; cond. Roussel, Le Havre, 16 Dec 1908
17	Le festin de l'araignée (ballet-pantomime, 1, G. de Voisins after H. Fabre: *Souvenirs entomologiques*), 1912–13; cond. G. Grovlez, Paris, Arts, 3 April 1913; extracts arr. as Fragments symphoniques, 1913
18	Padmâvatî (opéra-ballet, 2, L. Laloy), 1913–18; cond. P. Gaubert, Paris, Opéra, 1 June 1923
24	La naissance de la lyre (conte lyrique, 1, T. Reinach, after Sophocles), 1922–4; cond. P. Gaubert, Paris, Opéra, 1 July 1925
—	Sarabande [for L'éventail de Jeanne], ballet, 1927; cond. Désormière, Paris, 16 June 1927
43	Bacchus et Ariane (ballet, 2, A. Hermant), 1930; cond. P. Gaubert, Paris, Opéra, 22 May 1931; extracts arr. as 2 orch suites; no.1, Paris SO, cond. Münch, Paris, Salle Pleyel, 2 April 1933; no.2, Paris SO, cond. Monteux, Paris, Salle Pleyel, 2 Feb 1934
—	Le testament de la tante Caroline (opéra-bouffe, 3, Nino [M. Verber]), 1932–3; cond. A. Heller, Olomouc, 14 Nov 1936; in Fr., cond. R. Désormière, Paris, OC (Favart), 11 March 1937
54	Aeneas (ballet, 1, J. Weterings), chorus, orch, 1935; cond. Scherchen, Brussels, Palais des Beaux-Arts, 31 July 1935
—	Prelude to Act 2 of Le quatorze juillet (incid music, Rolland), 1936; cond. Désormière, Paris, Alhambra, 14 July 1936
59	Elpénor (radio score, Weterings), fl, str qt (1947)

ORCHESTRAL

op.	
—	Marche nuptiale, 1893, destroyed
4	Résurrection, sym. prelude after Tolstoy, 1903, cond. A. Cortot, Paris, Nouveau Théâtre, 17 May 1904
—	Vendanges, sym. sketch, *c*1905, cond. Cortot, Paris, Nouveau Théâtre, 18 April 1905; destroyed
7	Le poème de la forêt (Symphony no.1): Forêt d'hiver, Renouveau, Soir d'été, Faunes et dryades, 1904–6; complete, cond. S. Dupuis, Brussels, Monnaie, 22 March 1908
15	Evocations (M.D. Calvocoressi): Les dieux dans l'ombre des cavernes, La ville rose, Aux bords du fleuve sacré, A, T, Bar, chorus, orch, 1910–11; cond. Rhené-Baton, Paris, Salle Gaveau, 18 May 1912
22	Pour une fête de printemps, sym. poem, 1920; cond. Pierné, Paris, Châtelet, 29 Oct 1921
23	Symphony no.2, B♭, 1919–21; cond. Rhené-Baton, Paris, Champs-Elysées, 4 March 1922
33	Suite, F: Prélude, Sarabande, Gigue, 1926; cond. Koussevitzky, Boston, 21 Jan 1927
34	Concert, small orch, 1926–7; cond. W. Straram, Paris, Salle Gaveau, 5 May 1927
36	Piano Concerto, G, 1927; A. Borovsky, cond. Koussevitzky, Paris, Salle Pleyel, 7 June 1928
39	Petite suite: Aubade, Pastorale, Mascarade, 1929; cond. Straram, Paris, Champs-Elysées, 11 April 1929

42	Symphony no.3, g, 1929–30; Boston SO, cond. Koussevitzky, Boston, 24 Oct 1930
48	A Glorious Day, military band, 1932; Garde Républicaine, Paris, 14 July 1933
52	Sinfonietta, str, 1934; cond. J. Evrard, Paris, Salle Gaveau, 19 Nov 1934
53	Symphony no.4, A, 1934; cond. A. Wolff, Paris, Opéra-Comique, 19 Oct 1935
56	Rapsodie flamande, 1936; cond. Kleiber, Brussels, Philharmonie, 12 Dec 1936
57	Concertino, vc, orch, 1936; Fournier, cond. Siohan, Paris, Salle Pleyel, 6 Feb 1937

CHAMBER

—	Fantaisie, vn, pf, 1892, destroyed
—	Andante (Ave Maria), str trio, org, 1892; Cherbourg, 25 Dec 1892; destroyed
—	Horn Quintet, *c*1901; Paris, 2 Feb 1901; destroyed
—	Violin Sonata, *c*1902; Paris, 5 May 1902; destroyed
2	Piano Trio, E♭, 1902; Paris, 14 April 1904; M. Dron, A. Parent, L. Fournier, Paris, Salle Pleyel, 4 Feb 1905; rev. 1927
6	Divertissement, wind qnt, pf, 1906; Société Moderne des Instruments à Vent, E. Wagner, Paris, Salle des Agriculteurs, 10 April 1906
11	Violin Sonata no.1, d, 1907–8; A. Parent, M. Dron, Paris, Salon d'Automne, 9 Oct 1908; rev. 1931
21	Impromptu, harp, 1919; L. Laskine, Paris, 6 April 1919
—	Fanfare pour un sacre païen, brass, drums, 1921; Lamoureux Orch, cond. Wolff, Paris, Opéra, 25 April 1929
27	Joueurs de flûte: Pan, Tityre, Krishna, Monsieur de la Péjaudie, fl, pf, 1924; L. Fleury, J. Weill, Paris, Vieux-Colombier, 17 Jan 1925
28	Violin Sonata no.2, A, 1924; A. Asselin, L. Caffaret, Paris, Salle Gaveau, 15 Oct 1925
29	Ségovia, gui, 1925; Segovia, Madrid, 25 April 1925
—	Duo, bn, vc/db, 1925; F. Oubradous, A. Navarra, Paris, Revue Musicale, 30 Nov 1937
30	Sérénade, fl, str trio, hp, 1925; Paris Instrumental Quintet, Paris, Salle Gaveau, 15 Oct 1925
40	Trio, fl, va, vc, 1929; Prague, 22 Oct 1929
41	Prelude and Fughetta, org, 1929; P. Piédelièvre, Paris, 18 May 1930
45	String Quartet, D, 1931–2; Pro Arte Qt, Brussels, Palais des Beaux-Arts, 9 Dec 1932
51	Andante and Scherzo, fl, pf, 1934; G. Barrère, A. Roussel, Milan, Convegno, 17 Dec 1934
—	Pipe, D, flageolet, pf, 1934
58	String Trio, 1937; Trio Pasquier, Paris, Ecole Normale, 5 April 1938
—	Andante [for inc. Trio], ob, cl, bn, 1937; Paris Wind Trio, Paris, Revue Musicale, 30 Nov 1937

VOCAL

—	Two Madrigals, chorus 4vv, 1897; cond. Roussel, Paris, Salle Pleyel, 3 May 1898; unpubd
—	Les rêves (A. Silvestre), Pendant l'attente (Mendès), Tristesse au jardin (L. Tailhade), 1v, pf, *c*1900
3	Quatre poèmes (H. de Régnier): Le départ, Voeu, Le jardin mouillé, Madrigal lyrique, 1v, pf, 1903; J. Bathori, Cortot, Paris, Salle Pleyel, 21 April 1906
8	Quatre poèmes (Régnier): Adieux, Invocation, Nuit d'automne, Odelette, 1v, pf, 1907; Bathori, Roussel, Paris, Salle Erard, 11 Jan 1908; no.1 orchd, 1907
9	La ménace (Régnier), 1v, pf/orch, 1908; E. Emgel, cond. L. Hasselmans, Paris, 11 March 1911
10	Flammes (Jean-Aubry), 1v, pf, 1908; S. Berchut, Roussel, Le Havre, 14 Feb 1909
12	Deux poèmes chinois (H.P. Roché, after Giles): Ode à un jeune gentilhomme, Amoureux séparés, 1v, pf, 1907–8; no.1, M. Pironnay, Roussel, Le Havre, 28 June 1907; no.2, S. Berchut, Roussel, Le Havre, 14 Feb 1909
19	Deux mélodies: Light (Jean-Aubry), A Farewell (E. Oliphant), 1v, pf, 1918; Lucy Vuillemin, Louis Vuillemin, Paris, Salle des Agriculteurs, 27 Dec 1919
20	Deux mélodies (R. Chalupt): Le bachelier de Salamanque, Sarabande, 1v, pf/orch, 1919; pf version as op.19; orch version, Croiza, Paris SO, cond. L. Fourestier, Paris, 9 Dec 1928
25	Madrigal aux muses (G. Bernard), SSA, 1923; Groupe Nivard, Paris, Salle Pleyel, 6 Feb 1924
26	Deux poèmes de Ronsard: Rossignol, mon mignon, Ciel, aer et vens, 1v, fl, 1924; no.1, N. Vallin, R. Le Roy, Paris, Vieux-Colombier, 15 May 1924, no.2, Croiza, R. Le Roy, Paris, 28 May 1924
31	Odes anacréontiques (trans. de Lisle): Ode XVI: Sur lui-même, Ode XIX: Qu'il faut boire, Ode XX: Sur une jeune fille, 1v, pf, 1926; no.3, Bathori, 17 May 1926; complete, E. Warnery, 30 May 1927; no.1 orchd, n.d.
32	Odes anacréontiques (trans. de Lisle): Ode XXVI: Sur lui-même, Ode XXXIV: Sur une jeune fille, Ode XLIV: Sur un songe, 1v, pf, 1926; no.3, Bathori, 17 May 1926; complete, E. Warnery, 30 May 1927; nos.1, 2 orchd, n.d.
—	Le bardit des francs (Chateaubriand), male chorus 4vv, brass and perc ad lib, 1926; Chorale Strasbourgeoise, cond. C. Münch, Strasbourg, 21 April 1928
35	Deux poèmes chinois (H.P. Roché, after Giles): Des fleurs font une broderie, Réponse d'une épouse sage, 1v, pf, 1927; no.1, Bernac, Fontainebleau, 5 July 1928; no.2, M. Gerar, Paris, 23 May 1927; no.2 orchd, *c*1927; Croiza, Paris SO, cond. Fourestier, Paris, 9 Dec 1928
—	Vocalise no.1, 1v, pf, 1927; J. Darnay, Roussel, 20 Dec 1928
—	Vocalise no.2, 1v, pf, 1928; R. de Lormoy, P. Maire, Paris, 13 April 1929; orchd A. Hoérée, *c*1930; arr. A. Hoérée as Aria, fl/ob/cl/va/vc, pf/orch, n.d.
37	Psalm lxxx, T, chorus, orch, 1928; Jouatte, Nantes Schola Chorus, Lamoureux Orch, cond. Wolff, Paris, Opéra, 25 April 1929
—	O bon vin, où as-tu crû? (Champagne trad.), 1v, pf, 1928; Lormoy, P. Maire, 13 April 1929
38	Jazz dans la nuit (R. Dommange), 1v, pf, 1928; Croiza, Roussel, Paris, Salle Gaveau, 18 April 1929
44	Deux idylles: Le kérioklèpte (Theocritus, trans. de Lisle), Pan aimait Ekho (Moskhos, trans. de Lisle), 1v, pf, 1931; Lormoy, Hoérée, Paris, Salle de l'Ancien Conservatoire, 5 March 1932
—	A Flower Given to my Daughter (Joyce), 1v, pf, 1931; D. Moulton, London, 16 March 1932
47	Deux poèmes chinois (H.P. Roché, after Giles): Favorite abandonnée, Vois, de belles filles, 1v, pf, 1932; Bourdette-Vial, Y. Gouverné, Paris, 4 May 1934
50	Deux mélodies (Chalupt): Coeur en péril, L'heure de retour, 1v, pf, 1933–4; no.1, M. Bunlet, Jan 1935; no.2, Bunlet, Dec 1934
55	Deux mélodies (G. Ville): Vieilles cartes, vieilles mains, Si quelquefois tu pleures …, 1v, pf, 1935; Blanc-Audra, D. Dixmier, Paris, 24 Jan 1936

PIANO

—	Badinage, *c*1897, destroyed
—	Fugue, *c*1898
1	Des heures passent: Graves, légères …, Joyeuses …, Tragiques …, Champêtres …, 1898
—	Conte à la poupée, 1904
5	Rustiques: Danse au bord de l'eau, Promenade sentimentale en forêt, Retour de fête, 1904–6; B. Selva, Paris, Salle Pleyel, 17 Feb 1906
14	Suite, f♯: Prélude, Sicilienne, Bourrée, Ronde, 1909–10; Selva, Paris, Salle Pleyel, 28 Jan 1911
16	Sonatine, 1912; Dron, Paris, Salle Erard, 18 Jan 1913
—	Petit canon perpetuel, 1913
—	Doute, 1919; Mme Grovlez, Paris, 15 May 1920
—	L'accueil des muses [in memoriam Debussy], 1920; E. Lévy, Paris, Salle des Agriculteurs, 24 Jan 1921
46	Prelude and Fugue, 1932–4; H. Gil-Marchez, Paris, Salle Chopin, 23 Feb 1935
49	Three Pieces, 1933; R. Casadesus, Paris, Ecole Normale, 14 April 1934

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NICOLE LABELLE

Roussel, François [Rosselli, Francesco] (*b c*1510; *d* after 1577). ?French composer. As his madrigals were published under various italianized forms of his name (Rosselli, Rossello, Roscelli, etc) historians have generally concluded that he was Italian, but in a document cited in *I-Rslf* he is referred to as 'Franciscus Roussel gallus'. All we know of his activities outside Italy is that before 1568 he was a protégé of the seneschal Guillaume de Gadagne in Lyons. Two lists of the *famiglia* of Cardinal Alessandro Farnese (unpublished; discovered by Pierre Hurtubise) show Roussel among the 11 musicians employed by the cardinal in 1544 and as a member of his household in 1563. This relationship may help to explain certain items in the composer's biography, in particular his nomination by the cardinal to the position of *magister pueorum* of the Cappella Giulia in 1548 and his appointment as *maestro di cappella* of S Lorenzo in Damaso in 1564. As Roussel may have been in Farnese's service continually from 1544 to 1563, his whereabouts in the years 1550–1563 might be found in the cardinal's itinerary for those years. He was employed at S Luigi dei Francesi from 1566 to 1571 and at S Giovanni in Laterano in the years 1572–5.

Roussel's secular music is varied, though not especially individual. He was an early master of the *note nere* style in the 1540s, and these works are characterized by complex rhythms, which he also adopted in many chansons. Some of his mature works seem to show the influence of Rore in their greater use of dissonance and chromatic colour for expressive purposes. Roussel's sacred output is relatively small. Aside from some obsolete contrapuntal devices, his motets and masses are in the style of Arcadelt and his generation. Loys Bourgeois and Palestrina were among those who expressed admiration for his music, and some of his masses were sent to the ducal court at Munich along with works by Palestrina in an exchange arranged by Cardinal Borromeo in 1561–2. His best-known motet is *Adoramus te Christe*, which in a version with different lower voices was incorrectly attributed to Palestrina by some 19th-century scholars; this version was probably composed later than the 16th century.

WORKS

Edition: *François Roussel: Opera omnia*, ed. G. Garden, CMM, lxxxiii (1980–82) [G i–v]

SACRED

8 masses (1 inc.); 7 in G i–ii
14 motets (1 also attrib. Maillard); G ii

SECULAR

Il primo libro de madrigali, insiemi de altri autori, 5vv (Venice, 1562^{22}); G iii
Il primo libro delli [39] madrigali, 5vv (Rome, 1563); G iv
Il primo libro delli [33] madrigali, 4vv (Rome, 1565), inc.
[43] Chansons nouvelles mises en musique, 4–6vv (Paris, 1577); G v
Madrigals in 1546^{15}, 1554^{29} (2 attrib. Ruffo in 1555^{31}), 1558^{13}, 1559^{16}, 1560^{18}, 1561^{10}, 1562^{7}, 1562^{8}, 1566^{13}, 1566^{23}, 1574^{4}; G iii
Chansons in 1559^{13}, 1559^{15}, 1572^{2}, 1578^{7}, *I-Fn* Magl.XIX.57 (inc.); G v

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GREER GARDEN/RICHARD SHERR/R

Roussel, Louise. *See* LECLAIR, LOUISE ROUSSEL.

Rousselière, Charles (*b* Saint-Nazaire, 17 Jan 1875; *d* Joué-lès-Tours, 11 May 1950). French tenor. Originally a blacksmith by trade, he studied with Albert Vaguet at the Paris Conservatoire and made his début at the Opéra as Samson in 1900. The following year he sang in the première of Saint-Saëns' *Les barbares*, and he remained with the company until 1905. Until 1919 he was a favourite at Monte Carlo, where he appeared first in *La damnation de Faust*; premières there included Mascagni's *Amica*, Saint-Saëns' *L'ancêtre* and Fauré's *Pénélope*. His début at the Metropolitan in *Roméo et Juliette* in 1906 coincided with that of Geraldine Farrar, who received more attention; his dramatic skill was appreciated but the power of his voice, sometimes strident, suggested that he should turn to more heroic roles. This he did on his return to France, adding Otello, Lohengrin, Siegfried and Parsifal to his repertory. He also appeared in Berlin, Buenos Aires and Milan, and in his later years sang mostly at the Opéra-Comique where in 1913 he created the title role in Charpentier's *Julien*. His varied repertory is well represented in recordings made between 1903 and 1926: his voice is strong and clearly defined, his style authoritative in declamation and well mannered in more lyrical music.

J.B. STEANE

Rousselot, Scipion (*b* c1800; *d* ?Paris, after 1857). French cellist and composer. He studied the cello with Nicolas Baudiot at the Paris Conservatoire, winning a *premier prix* in 1823, and went on to receive lessons in harmony and composition from Reicha. His symphony was played in a Conservatoire concert in 1834 and according to Pougin (*FétisBS*) was well received. During the 1830s he performed in London at the Philharmonic Society and in other concerts, played at the Société Alard-Chevillard in Paris (1838), and had some of his chamber music performed in both cities. By 1845 he had settled in England, where he became a frequent performer in London chamber music concerts. He was the regular cellist at the Beethoven Quartett Society, 1845–52, and in 1846 edited Beethoven's string quartets for a new set of parts published by Robert Cocks and Co., using Thomas Alsager's corrected copies. He was responsible for the management of the society from 1847 to 1852. From about 1850 he and Jean-Baptiste Arban were in business at 66 Conduit Street as military instrument manufacturers and music publishers; the partnership was disbanded in about 1852 and Rousselot continued trading as an instrument dealer until 1857.

Rousselot's published compositions mainly comprise chamber works. His septet, given at the Beethoven Quartett Society in 1847, was favourably reviewed in several London papers, the *Daily News* (13 July 1847) commenting on the 'spirit of Beethoven' in the bold and dramatic scherzo. The reasons for Rousselot's eventual return to Paris are unclear, though a lack of financial success in London seems to have been a factor. His brother Joseph-François Rousselot (1803–80) was a horn player; he performed in orchestral and chamber concerts in Paris, and was a founder-member of the Société de Musique Classique in 1847.

WORKS

(*selective list*)

Chbr: Pf trios op.7; Str qts nos.1–3, op.10 (Paris, c1828), no.4, op.25 (Paris, ?1844); Str qnts, no.1, A, op.14 (Paris, c1830), no.2, E♭, op.16 (Paris, c1830), no.3, D, op.21 (Paris, c1830), no.4, F, op.23 (Leipzig, ?1832), no.5, op.26 (Paris, ?1834); Septet, E♭, pf, vn, vc, db, ob, hn, bn, op.28 (Paris, c1845); various pieces for vc, pf; vn, pf

Other: 1 sym., perf. Paris, Conservatoire, 9 Feb 1834; Zurich (oc, 1), Paris, Opéra-Comique, ? after 1834

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C. Bashford: *Public Chamber-Music Concerts in London, 1835–50: Aspects of History, Repertory and Reception* (diss., U. of London, 1996)

CHRISTINA BASHFORD

Rousset, Christophe (*b* Montfavet, nr Avignon, 12 April 1961). French harpsichordist and conductor. He studied at the Schola Cantorum in Paris under Huguette Dreyfus (1976), then (1980–83) at the conservatory in The Hague under Bob van Asperen (harpsichord), the Kuijken brothers and Lucy van Dael (chamber music). Meanwhile he studied interpretation with Gustav Leonhardt. In 1983 he won first prize at the Bruges International Harpsichord Competition, and from 1986 to 1991 was harpsichordist with Les Arts Florissants, while appearing as a soloist at major French music festivals. In 1991 he founded the vocal and instrumental ensemble Les Talens Lyriques, of which he is artistic director. Since then he has divided his career between that of harpsichordist (appearing with such groups as La Petite Bande, Musica Antiqua Köln and the Academy of Ancient Music) and director. Rousset's playing is characterized by technical virtuosity, and a fastidious attention to stylistic detail which may also be discerned in the performances of Les Talens Lyriques. Among his most successful recordings as a soloist are the complete harpsichord pieces of Rameau, for which he won a *Gramophone* Award (1992), the complete harpsichord pieces of François Couperin, for which he won the Cannes Classical Award, and the six keyboard partitas of Bach. With Les Talens Lyriques he has performed Handel's *Admeto* (in Australia and France, 1998) and recorded *Scipione*, *Riccardo Primo*, Mondonville's *Les fêtes de Paphos*, Jommelli's *Armida abbandonata* and Mozart's *Mitridate*. Rousset began teaching at the Paris Conservatoire in 1991.

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H. Schmitz: 'Alys and the Consequence', *Concerto*, no.126 (1997), 32–5

NICHOLAS ANDERSON

Roussier, Pierre-Joseph (*b* Marseilles, 1716/17; *d* Ecouis, Normandy, 18 Aug 1792). French theorist. He was a canon in Ecouis, but apparently spent many years in Lyons and was a frequent visitor to Paris. As a proponent of Rameau's theories, his goal was to reduce fundamental bass rules to a rigorous system that avoided speculative propositions. His *Traité des accords* is a compendium of chords and laws: thoroughbass chords are methodically described, related to three basic fundamental chords, and then labelled by a letter-plus-number notational system that indicates a chord's root and hierarchy in the scale. Roussier diverged from Rameau on the issue of *double emploi*. He insisted that a subdominant chord with added 6th was distinctly different from a minor 7th chord on the second scale degree. He extended Rameau's principles of inversion, supposition and substitution to invent new chords and to relate augmented 6th chords to a dominant function. He also advocated Pythagorean tuning.

WORKS

Les Klas, ou Carillon de Marseille pour les morts, motet, 1v, insts, avec un Requiem à grand-choeur (Paris, 1765)

Pseaume cl, petit motet (Paris, 1766)

THEORETICAL WORKS

Traité des accords et de leur succession (Paris, 1764/*R*)

Observations sur différens points d'harmonie (Geneva and Paris, 1765, 2/?1775/*R*)

Mémoire sur la musique des anciens (Paris, 1770//*R*)

'Lettre[s] de M. l'Abbé Roussier … touchant la division du zodiaque, et l'institution de la semaine planétaire, relativement à une progression géométrique, d'où dépendent les proportions musicales', *Journal des beaux-arts et des sciences* (1770–71) [reissued separately, Paris, 1771]

L'harmonie pratique, ou exemples pour le Traité des accords (Paris, 1775)

ed.: J. Amiot: *Mémoire sur la musique des chinois* (Paris, 1779) [with annotations and index by Roussier]

'Remarques de M. l'Abbé Roussier sur les Observations de M. Vandermonde', in J.-B. de La Borde: *Mémoires sur les proportions musicales … Supplement à l'Essai sur la musique* (Paris, 1781), 42–68

Mémoire sur la nouvelle harpe de M. Cousineau (Paris, 1782/*R*)

Mémoire sur le nouveau clavecin chromatique de M. de Laborde … suite du Supplément à l'Essai sur la musique (Paris, 1782//*R*)

'Lettre . . . sur l'acception des mots *Basse fondamentale*, dans le sens des Italiens et dans le sens de Rameau', *Journal encyclopédique* (Sept 1783), 330–36

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E.R. Jacobi, ed.: Introductions to *J.-P. Rameau: Complete Theoretical Writings*, v–vi (1967–72)

C.M. Gessele: *The Institutionalization of Music Theory in France: 1764–1802* (diss., Princeton U., 1989), 62–172

CYNTHIA M. GESSELE

Routh, Francis (John) (*b* Kidderminster, 5 Jan 1927). English composer and writer on music. He read classics at King's College, Cambridge (1948–51), and studied at the Royal Academy of Music (1951–3). In 1954 he began to study privately with Mátyás Seiber; the following year he produced his op.1., *Balulalow*. The Yeats song cycle *A Woman Young and Old* (1962) established him as a composer. By this time he had evolved a style which, unusually, combines orderly Stravinskian neo-classicism with certain English traits. His music can be characterized by energy and rhythmic drive, as in the Piano Concerto of 1976, or by more expressive and haunting qualities, as in the concert aria *Spring Night* (1971) and in many songs. His organ music is especially notable in treating the organ as a virtuoso solo instrument, combining Romantic and Classical traits. The two major cycles, *A Sacred Tetralogy* (opp.3, 15, 20 and 29) and *Four Marian Antiphons* are inspired concert works. His musical style before the Oboe Quartet (1977) is in a freely chromatic and neo-classical style; since then it has become more intense, couched in a very personal modal idiom.

In 1963 he founded the Redcliffe Concerts of British Music, which have given first performances of works by British composers and revived earlier English music.

WORKS

INSTRUMENTAL

Orch: Vn Conc., op.7, 1965; Dance Suite, 1974 [arr. of op.13]; Dialogue, op.16, vn, orch, 1968; Double Conc., op.19, vn, vc, orch, 1970; Sym., op.26, 1973; Vc Conc., op.27, 1973; Cupid and Death (after M. Locke), suite, 1974; Pf Conc., op.32, 1976; Scenes for orch 1, op.36, 1982; Ob Conc., op.46, 1984; Poème fantastique, op.48, pf, orch, 1988; Romance, op.51, vc, str, 1989 [also version for vn and str, 1989]; Romanian Dance, 1991 [arr. of pf duet]; Suite, op.59, str, 1992; Capriccio, op.62, 1995; Scenes for orch 2, op.65, 1996

Chbr and solo inst: Duo, op.12, vn, pf, 1967; Dance Suite, op.13, str qt, 1967; Sonata, op.21, vc, 1971; Pf Qt, op.22, 1971; Serenade, op.24, str trio, 1972; Sonata, op.31, vc, pf, 1972; Mosaics, op.31, 2 vn, 1976; Ob Qt, op.34, 1977; Fantasy, op.35, vn, pf, 1978; Conc. for Ensemble I, op.41, cl, gui, pf, vn, va, vc, 1981; Tragic Interludes, op.43, ob, 1982; Conc. for Ensemble II, op.44, cl, gui, pf, vn, va, vc, 1983; Dance Interludes, op.47, fl, gui, 1985; Fanfare for Robert, 3 tpt, org, 1985; Diversions, op.49, vn, 1986 [two added, 1996]; Fantasy Duo, op.54, vn, pf, 1990; Conc. for Ensemble III, op.55, hn, pf, vn, va, vc, 1991; Sonata, op.58, vn, 1992; Cl Qnt, op.61, 1994; Divertimento, op.6, str qt, 1998

Org: Fantasia 1, op.2, 1956; The Manger Throne, op.3, 1959; Sonatina, op.9, 1965; Fantasia 2, op.14, 1965; Lumen Christi, op.15, 1968; Aeterne rex altissime, op.20, 1970; Gloria tibi Trinitas, op.29, 1974; An English Organ Book, 1972; 4 Marian Antiphons, op.50, 1989; Exultet coelum laudibus, op.63, 1994

Pf (for solo pf unless otherwise stated): Little Suite, op.28, 1974; Scenes 1, op.37, 1979; Ballade, op.42, 1982; Celebration, op.45, 1984; Elegy, 1986; Romanian Dance, pf duet, 1991; Scenes 2 'Touraine', op.56, 1996; Scenes 3, op.64, 1996; Scenes 4 'Bretagne', op.68, 1998

VOCAL

Choral: Balulalow (J. and R. Wedderburn), op.1, SATB, 1955; In the Year that King Uzziah Died (Bible: *Isiah* vi.1–3), SATB, 1963; On a Deserted Shore (K. Raine), op.30, S, Mez, T, B, SSAATTBB, 2 pf, perc, 1975; At the Round Earth's Imagined Corners (J. Donne), S, Mez, A, T, B, 1978; 2 Introits (traditional) SATB, 1991–2; Woefully Arrayed (J. Skelton), op.52, S, Bar, SATB, boys' choir, orch, 1992

Vocal inst: Elegy (St John of the Cross, trans. Campbell), op.6, Mez, vn, pf, 1964; Circles (S. Tunnicliffe), op.18, S, cl, va, pf, 1969; Spring Night (concert aria, S. Keyes), op.23, Mez, orch, 1971; Death of Iphigenia (Aeschylus, trans. Murray), op.25, S, 13 inst, 1972; Vocalise, op.38, S, cl, pf, vn, vc, 1979; Songs of Dachine Rainer, op.40, S, pf, 1979; Love's Fool (W.B. Yeats, D. Rainer), op.40a, S, fl, gui, 1983 [also version for S, fl, pf, 1983]; Cantate Domino, op.60, S, cl, str, 1993

Songs: A Woman Young and Old (Yeats), op.4, S, pf, 1962; 4 Shakespeare Songs, op.5, S/T, pf, 1963; Songs of Farewell (Raine, S.T. Coleridge, R. Herrick, A.G. Swinburne, G. Gascoigne), op.8, S/T, pf, 1965; Songs of Lawrence Durrell, op.10, S/T, pf, 1966; The Death of Iphigenia (Aeschylus, trans. Murray), op.25, Mez, pf, 1972; Songs of Sir Walter Scott, op.39, Bar, pf, 1980; Ripeness is all, op.53, T/pf, 1990; 2 Cautionary Tales, Ct, gui, 1990; Shakespeare Songs, op.57, S/T, pf, 1993

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DAVID C.F. WRIGHT

Routledge, Patricia (*b* Birkenhead, 17 Feb 1929). English mezzo-soprano. She studied singing with Elizabeth Sleigh in Birkenhead and later with Walther Gruner of the GSM. After training at the Liverpool Playhouse and Bristol Old Vic Theatre School she has regularly appeared in musicals, although remains best known as a straight actress. She took the lead in the first London production of Besoyan's spoof operetta *Little Mary Sunshine* and her performance in the Noël Coward revue *Cowardy Custard* brought her great acclaim first in London and then on Broadway. She created the lead female roles in Arlen and Styne's *Darling of the Day* (1968), for which she gained a Tony award, and in Lerner and Bernstein's *1600 Pennsylvania Avenue* (1976) on Broadway. With a strong voice of rich tone and a wide range, she has also appeared in operetta, making her début in a revival of *La Grande-Duchesse de Gérolstein* (Camden Festival, 1978), and played Ruth in *The Pirates of Penzance* in New York (1980). She played Nettie Fowler in the Royal National Theatre's *Carousel* (1992) and her portrayal of the Old Woman in Bernstein's *Candide* for the London Old Vic (1988) won her an Olivier award. She was made an OBE in 1993.

□

Routley, Erik (Reginald) (*b* Brighton, 31 Oct 1917; *d* Nashville, TN, 8 Oct 1982). English writer on church music. He read classics at Magdalen College, Oxford (1936–40, BA 1940), and theology at Mansfield College, Oxford (1940–43), and in 1943 became a minister in the

Congregational Church of England and Wales. He took the Oxford BD in 1946 with a thesis on church music and theology (published as *The Church and Music*) and in 1948 joined the staff of Mansfield College as director of music; he took the Oxford DPhil in 1952 with a dissertation on the music of Christian hymnody. He served as a minister in Edinburgh (1959) and Newcastle upon Tyne (1967) before becoming professor of church music at Westminster Choir College, Princeton, New Jersey (1975).

In addition to his pastoral work and writing Routley was active as an organist. He was the first president of the Guild of Congregational Organists (1951–9, re-elected 1970) and in 1965 was made a Fellow of the Royal School of Church Music. His work on the history of church music, particularly the music of nonconformist movements, broke much new ground, and as secretary to the editorial committee of *Congregational Praise* (1944–51) he contributed greatly to the value of that hymnbook. In 1961 he edited the *University Carol Book*, and in 1964 became editor of the series Studies in Church Music, in which his book on the Wesleys appeared. His compositions are chiefly for the church.

WRITINGS

The Church and Music: an Enquiry into the History, the Nature and the Scope of Christian Judgment of Music (London, 1950, enlarged 2/1967/*R*)

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Encounter with Erik Routley, ed. A. Tindall (Vernon Hills, IL, 1997)

DAVID SCOTT/R

Rouvier, Jacques (*b* Marseilles, 18 Jan 1947). French pianist. He studied at the Paris Conservatoire, where he received a *premier prix* in the class of Aline van Barentzen in 1965 and then pursued his studies in the *cycle de perfectionnement* with Perlemuter and Pierre Sancan. He also received a *premier prix* in chamber music in the class of Jean Hubeau in 1967. He was successful at a number of international competitions, winning first prize at Vercelli in 1967, second prize at the Maria Canals Competition in 1967 and third prize at the Marguerite Long-Jacques Thibaud Competition in 1971. In 1970 he founded a trio with the violinist Jean-Jacques Kantorow and the cellist Philippe Muller which has performed throughout Europe and recorded trios and sonatas by Debussy, Fauré, Lekeu, Ravel, Saint-Saëns and Schubert. Rouvier's solo recordings include poised and elegant accounts of the complete piano works of Debussy and Ravel. He was appointed to the Paris Conservatoire in 1979 and has also conducted masterclasses in Canada and at the Maurice Ravel Summer Academy in Saint-Jean-de-Luz.

CHARLES TIMBRELL

Rouwijzer [Rouwizer, Rouwitzer, Rouweyzer], **François Léonard** (*b* Maastricht, 2 July 1737; *d* Maastricht, 9 Dec 1827). Dutch composer and violinist. He played first violin at the Maastricht theatre and, according to the archives of St Servatius, Maastricht, was a violinist at that church from 1758. About 1780 he composed an opera, *Laure et Pétrarque* for the Maastricht theatre. He played in the orchestra of the Liège municipal theatre for four years, returning to Maastricht in 1794. When the chapter of St Servatius was suppressed by the French authorities in 1797 Rouwijzer applied, in vain, to obtain a pension; he later died in poverty. His music is mainly Classical in style, and closer to German than to French music. Some of his works, however, already display Romantic traits.

WORKS

all MSS; in B-Lc Fonds Terry T293 unless otherwise stated

Stage: Laure et Pétrarque (op, F. d'Eglantine), Maastricht, 17 Feb 1780, music lost

Sacred (most for 4vv, insts): Mass, G, 1776 (inc.); TeD, D, 1794; 3 Alma redemptoris mater; Da pacem Domine; Dies irae (inc.); 3 Genitori genitoque; Homo quidam; Memento Domine David; 8 pss, canticles, Maastricht, municipal record office, Koorbibliothek Onze Lieve Vrouwe-kerk; Regina coeli; Salve regina; Super flumina; 11 Tantum ergo (some inc.), Maastricht, municipal record office, Koorbibliothek Onze Lieve Vrouwe-kerk

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HANS VAN DIJK

Roux, Michel (*b* Angoulême, 1 Sept 1924). French baritone. He studied at Bordeaux and Paris, and in 1948 made his début at the Opéra-Comique in *Lakmé*, becoming a company principal there and at the Opéra until 1955. His début at La Scala was in 1953 as Golaud, a role with which he became closely associated and which he recorded that year under Fournet. He sang at leading theatres in France and Italy, and in 1956 made his British début as Count Almaviva at Glyndebourne, where he returned in most years up to 1970, singing Mozart, Debussy and Rossini roles including Raimbaud (*Le comte Ory*), which he recorded with the Glyndebourne company under Gui (1957). His American début was at the Chicago Lyric Opera in 1959 as Athanaël (*Thaïs*). Other engagements took him to the Vienna Staatsoper and Deutsche Oper, Berlin, mainly in French and Italian roles, which he sang with intelligent style and often vivid stage character; he later taught in Paris.

NOËL GOODWIN

Rovelli, Pietro (*b* Parma, 6 Feb 1793; *d* Bergamo, 8 Sept 1838). Italian violinist and composer. His father, Alessandro Rovelli, was a conductor at the court of Weimar, and his uncle, the violinist Giuseppe Rovelli (*b* Bergamo, 1753; *d* Parma, 12 Nov 1806), was from 1782 a *virtuoso da camera* at the court of Parma. He studied the violin first with his grandfather, Giovanni Battista Rovelli (*b* Bergamo, 1740; *d* Bergamo), first violin at S Maria Maggiore in Bergamo, then in Paris with Kreutzer. He led an intensely active life as a virtuoso. He went with his

father to Weimar in 1810, but later resumed his studies with Kreutzer. From 1815 he was first violin at the Munich court, with the titles *musicista della reale camera bavarese* and *primo virtuoso*. In 1819 he moved to Bergamo, where he taught at the Istituto Musicale, conducted at the Teatro Riccardi and was *maestro di cappella* at S Maria Maggiore, occupying the post which had been held by his grandfather. Among his numerous pupils were Bernhard Molique and Thomas Täglichsbeck. About 1820 he married the pianist Micheline Förster, daughter of Emanuel Aloys Förster.

Rovelli's playing has been described (in the *AMZ*) as 'simple, expressive, graceful, noble, in a word, classic'. The formal conception of his compositions derives directly from virtuoso intentions: sectional structure, with each section displaying a different violin technique and a different expressive character. This is especially true of his works in the popular form of the variation and potpourri. In his quartets the first violin parts are pre-eminent. His 12 caprices for solo violin op.3 were widely used as teaching pieces and were followed by another set of six, op.5.

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GUIDO SALVETTI

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Rovescio, al. *See* AL ROVESCIO.

Rovetta, Giovanni (*b* probably Venice or the Veneto, 1595–7; *d* Venice, 23 Oct 1668). Italian instrumentalist, composer and singer. Caffi's assertion that Rovetta was a choirboy at S Marco, Venice, may be correct, but remains unconfirmed by independent documentation. Rovetta's father, Giacomo, was associated with the *cappella* of S Marco as a violinist between 1614 and 1641; the first documentary evidence of Giovanni's career also dates from 1614, when, on 7 December, he was among several instrumentalists connected with the *cappella* who were admitted to the permanent staff. He worked at S Marco for the rest of his life. In 1617 he competed unsuccessfully for the post of *capo dei concerti* there and on 2 December 1623 he was appointed a bass singer in the choir. On 22 November 1627 he succeeded Alessandro Grandi (i) as assistant *maestro di cappella* to Monteverdi, after whose death became full *maestro* on 21 February 1644, remaining in this post until his own death. He was also active elsewhere in Venice. In 1632 he was in charge of the musicians who sang at the installation of Cardinal Cornaro as Patriarch of Venice. In 1635 he acted as *maestro di musica* at the Ospedale dei Derelitti, and from 1639 served in a similar capacity at the Ospedale dei Mendicanti. In 1638 he organized music for Pentecost at the Chiesa dello Spirito Santo and supervised the music performed in S Giorgio Maggiore to celebrate the birth of Louis XIV of France; the latter event is also commemorated in his *Messa e Salmi* of 1639. Two Vespers services at which Rovetta's music was used were described in some detail by the German composer Paul Hainlein in letters of 11 October 1647 (describing Vespers at SS Giovanni e Paolo) and 13 December 1647 (Vespers at S Francesco della Vigna) (for English translations see Stevens). He was also a priest, who served first at S Fantino and later in the Congregazione di S Silvestro.

Along with Grandi, Rovetta was one of the most talented composers of the second rank to exploit the concertato style of northern Italy. Like Grandi he added to his large sacred output some volumes of continuo madrigals, but he wrote only a few monodies. His motets, of which there are four volumes as well as a number in his op.1 and in anthologies, are nearly all for the small-scale concertato textures of two to four voices and organ frequently found in the 1630s and 40s. He normally reserved larger forces, and parts for violins and occasionally lower strings, for masses and psalms, which are either ceremonial in nature (e.g. op.4) or somewhat more intimate (op.7), no doubt to be chosen in accordance with the liturgical occasion; his op.1 combines the two types, some pieces having violins, others not. Several of his motets were republished in Antwerp and two concertato psalms (one each from op.4 and op.7) were reprinted in anthologies. His psalms for double choir, opp.8 and 12, contain works for major feasts of the Roman Rite and also for the special liturgy of S Marco – the latter is marked 'all'uso di Venetia' – and are written in what is in effect the *stile antico*; this style is found too in a number of manuscript works (in *I-Vnm* and *D-Mbs*), including a Passion setting with the turba part in simple homophony.

Rovetta worked in the shadow of his superior Monteverdi, whose pupil he probably was, and this inevitably shows in his style, but sometimes a more distinctive voice appears. The *Salve regina* of op.1 is as fine a tenor duet as any written in the mid-1620s, with its wayward modulations, declamatory dialogue, brilliant counterpoint and striking changes of mood; 21 years later, in op.10, he published an equally fine setting of this text in which a solo alto is richly accompanied by five-part strings. Solo melody plays a larger part in Rovetta's small-scale motets than in earlier ones by other composers, as also does triple time, in which his music tended to become like the arioso of contemporary opera and sometimes includes quite brilliant melismas. He was also interested in structural coherence, even in small motets, as can be seen in his refrain forms with carefully defined sections, e.g. *ABACD*, *ABCBD* or *ABACAD*.

Of Rovetta's three masses, the ceremonial one of op.4 is the most impressive. It lacks Sanctus and Agnus Dei (a Venetian practice inspired by liturgical propriety); the Kyrie, Gloria and Credo are scored for five, six and seven voices respectively, with violins, the longer movements being tightly knit yet varied, with sections for soloists in triple time or in *stile antico* and with dramatic tuttis. Like Monteverdi, Rovetta in his psalm settings gradually introduced formal designs to give overall unity. Those of 1626 have no organization, consisting rather of a succession of distinct ideas, adroitly worked out in counterpoint, with some dramatic word-painting. By 1639 (op.4) various subtle rondo, ternary and chaconne forms had appeared (cf Monteverdi's *Selva morale*, 1640). The same devices are present in op.7, which contains a psalm in the then unusual key of A major. It is particularly in such smaller pieces that Rovetta demonstrates a charm, in both vocal melodies and violin writing, independent of Monteverdi's influence.

Rovetta's first book of madrigals resembles the structure of Monteverdi's seventh book: it opens with a large-scale six-voice madrigal with violins, continues with a series of

madrigals for two, three and four voices, and concludes with two strophic pieces, a lively dialogue setting, *La gelosia placata* (ed. in Whenham, 1982), and a solo lament, *Le lagrime d'Erminia*. His second book of madrigals contains much of his finest music; his third book, collected for publication by his nephew, contains rather shorter settings. One of the elements which distinguishes Rovetta's madrigals from Monteverdi's is the lyrical impulse that underlies much of his writing: he uses passages of aria-like writing in both duple and triple metre to build sometimes quite extended musical structures in his madrigalian settings. Rovetta's only known opera, *Ercole in Lidia*, is lost, but its first performance was attended by John Evelyn, who described the event in his diary. It was originally intended that Rovetta should contribute to a second opera, *Argiope* (1649), but the published libretto makes it clear that he withdrew from the project. He also included some lively instrumental pieces in his op.1.

WORKS

published in Venice except some anthologies, unless otherwise stated

SACRED

Salmi concertati, 5–6vv, et altri con violini, con motetti, 2–3vv, et alcune canzoni per sonar, 3–4vv, bc, op.1 (1626)

Motetti concertati, 2–5vv, con le Litanie della madonna, et una messa concertata a voci pari, op.3 (1635); duets repr. as Bicinia sacra (Antwerp, 1648); remainder repr. as Gemma musicalis (Antwerp, 1649)

Messa e salmi concertati, 5–8vv, 2 vn, op.4 (1639)

Motetti concertati, 2–3vv, con le Letanie della madonna, 4vv, op.5 (1639, 2/(Antwerp) 1640)

Salmi, 3–4vv, aggiontovi un Laudate pueri, 2vv, et Laudate Dominum, 1v, et un Kyrie, Gloria et Credo, 3vv; tutto concertato con 2 vn, op.7 (1642)

Salmi, 8vv, op.8 (1644)

Motetti concertati, 2–3vv, libro terzo, op.10 [incl. Salve Regina, 1v, 5 viols, bc] (1647, 2/(Antwerp) 1648 as Manipulus e messe musicus)

Motetti, 2–4vv, libro quarto, op. 11 (1650, 2/(Antwerp) 1653 as Novi concentus sacrae philomelae)

Delli salmi, 8vv ... alla breve secondo l'uso della Serenissima capella ducale di S Marco, op.12 (1662)

Sacred works, some reprinted from earlier collections, in 1620^2, 1624^2, 1625^2, 1641^2, 1641^3, 1642^4, 1646^3, 1646^4, 1649^1, 1649^6, 1653^1, 1656^1, 1659^3, 1668^2, 1669^1

Various sacred works including a Passion in *D-DS*, *Dl*, *Kl*, *LEst*, *Mbs*, *I-Vnm*, *Vsm*, *PL-WRu*, *S-Uu*, Wisentheid, library of Grafen von Schönborn

SECULAR

Madrigali concertati, 2–6vv, 2 vn, con un dialogo ... et una cantata, 1v, libro primo, op.2 (1629)

Madrigali concertati, 2–3, 5–6, 8vv, 2 vn, et ... una cantata, 4vv, libro secondo, op.6 (1640)

Madrigali concertati, 2–4vv, libro terzo, op.9 (1645)

Madrigals in *GB-Ob*

Ercole in Lidia (op.), Venice, Novissimo, 1645, music lost

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JEROME ROCHE/JOHN WHENHAM

Rovetta [Rovettino], **Giovanni Battista.** *See* VOLPE, GIOVANNI BATTISTA.

Rovigo, Francesco [Franceschino] (*b* 1541/42; *d* Mantua, 7 Oct 1597). Italian organist and composer. He was sent to Venice in 1570 to study with Merulo and others. In 1573, his hymns, now lost, were sung in the ducal chapel of S Barbara in Mantua; this is the first record of him as a composer. His name first appears on the salary lists of the Mantuan court in 1577, and on 1 May 1582 he was appointed court chapel organist to Archduke Carl II in Graz, where his duties included the musical education of the archduke's children. His monthly salary of 25 florins was a primary reason for his remaining at Graz, in spite of efforts to recall him to Mantua. He was evidently appreciated, since Wilhelm V of Bavaria attempted unsuccessfully to obtain his transfer to his own court. After the archduke's death in 1590, Rovigo returned to Mantua to serve as organist in S Barbara, and in 1591 he was commissioned, together with Wert, to compose music for a projected performance of Guarini's *Il pastor fido*.

Most of Rovigo's music is liturgical. His secular vocal music was evidently popular, for his madrigals were included in several famous anthologies. His *Missa dominicalis* was published together with other masses on the same Mantuan chants by Palestrina, Wert, Gastoldi, Contino and Alessandro Striggio (i). Zacconi praised him as a composer and organist, and Monteverdi referred to him twice in his letters, once indicating Rovigo's favoured position at court (28 November 1601), and later (2 December 1608) naming him as a highly paid musician.

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SACRED VOCAL

Missa dominicalis, 5vv, 1592^1, ed. in DTÖ, xc (1954) and in S. Cisilino, *Sei missae dominicales* (Padua, 1981)

3 masses, 5vv, ed. in Fink, also ed. in *CMM* 108 (1997); mass, 12vv (inc., 2 partbooks only); 2 litanies, 4, 6vv; 3 Magnificat, 4, 6vv; St Luke Passion, 5vv; psalm, 4vv; motet, 8vv, ed. in MAM, xlvii (1979): *A-Gu*, *KR*, *Wn*, *D-Kl*, *I-MAad*, *Mc*, *SI-Lng*

SECULAR VOCAL

Madrigali … libro primo, 5vv (Venice, 1581)
Madrigals, 5, 6vv, in 1583[10], 1585[17], 1588[14], 1600[5a] (transcr. lute); canzone, 3vv, 1584[10]; 1 madrigal ed. in DTÖ, lxxvii, Jg.xli (1934/*R*), 1 ed. in *FenlonMM*

INSTRUMENTAL

Canzoni da suonare, a 4, 8, ed. in *IIM*, xxii (1988) (Milan, 2/1613[16]; 1st edn., ?1583, lost) [7 works by Rovigo; all canzonas a 4 transcr. org, *I-Tn* (tablature)]
Canzona, a 4, in F. Rognoni Taeggio: Canzoni francese (Milan, 1608)
Toccata, *A-Wn*

LOST WORKS

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Canzonette per sonar, a 4 (printed) [? transcrs. of Canzonette, 4vv], cited in *MischiatiI*
Hymns, performed in 1573

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PIERRE M. TAGMANN, MICHAEL FINK

Rovince, Luigi. *See* ROINCE, LUIGI.

Rovitti, Olerto. *See* VITTORI, LORETO.

Rovsing Olsen, Poul. *See* OLSEN, POUL ROVSING.

Row. *See* SERIES.

Rowaldt, Johann Jacob (*b* 25 Aug 1718; *d* Marienburg [now Malbork, Poland], 14 Oct 1775). German composer and organist. At the age of 20 he began to work as an instrumentalist and organist at Marienburg and was later appointed organist at the Georgenkirche there, a post which he held until his death. He was known chiefly for a complete cycle of church cantatas for the liturgical year with texts by S.E. Fromm (1714–66), minister at the Georgenkirche. Rowaldt published the words as *Geistliche Cantaten auf die Evangelia aller Sonntage und der vornehmsten Feste des ganzen Jahres gerichtet* (Danzig, 1743). As he stressed in the preface, the recitatives consisted of unrhymed verse, which was highly unusual at the time but was later advocated by J.A. Hiller in his *Beyträge zur wahren Kirchenmusik* (Leipzig, 2/1791). Riemann commended the cantatas for their beautiful arias with orchestral accompaniment and obbligato instruments; the manuscripts were in the library of the Georgenkirche, but appear now to be lost, as also is an aria (dated 1745) for Communion on Good Friday.

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DOROTHEA SCHRÖDER

Rowe, Walter (*b* England, 1584 or 1585; *d* Berlin, April or May 1671). English composer and viol player, active in Germany. From his burial record (Berlin Domkirche, 3 May 1671; see Sachs), in which his age was given as 86, his approximate year of birth can be established. His English origins remain obscure, unless he is the Walter Rew – a common alternative English spelling of the surname – baptised at St Botolph without Aldgate, London, on 2 September 1582, whose father bore the same forename, Walter. Moser's suggestion that he was a pupil of Alfonso Ferrabosco (ii) appears to be without foundation, yet it is likely that Rowe had attained a high standard as a solo performer on the viol before leaving England. (There is similarly no evidence for Meyer's assertion that Rowe fled England as a political or religious refugee.) On 24 June 1614 he was appointed as viol player in the *Kapelle* of the Elector of Brandenburg, Johann Sigismund. In August of the same year he was in Hamburg, where he entered a courante in tablature for solo viol into the album of a visiting nobleman, David von Mandelsloh (formerly in *D-LÜh*, surviving in edition by W.L. von Lütgendorff, Hamburg, 1893, also transcribed in Stiehl). Rowe dedicates the piece to 'meinen günstigenn guttern freunde und Juncker david Vonn mandelslaw', which suggests that the acquaintance was more than a passing one; possibly Rowe had been in Mandelsloh's service at some earlier time. Whether Rowe was already married at the time he entered Brandenburg service is not clear; his wife Marie (bur. 2 Jan 1618) gave birth to their last child, a daughter, in December 1616.

Rowe's high reputation on his appointment is evidenced by the high salary of 400 thalers at which he was appointed. By 1622 this had increased to 900 thalers, but owing to the economic crisis brought on by the Thirty Years War, his official salary was reduced to 300 thalers by 1647. He had also been heavily involved with teaching the viol for some years. During the 1620s a number of pupils from outside Brandenburg began to come to study with Rowe at the expense of their employers, including Michael Rode from Güstrow (1626), S.T. Staden from the city of Nuremberg (1627), and Alexander Leverentz from Copenhagen (1633). Later this may have become a principal means of supplementing his otherwise reduced income. Most of his later German pupils (from the early 1640s onwards), including Zacharias Madra, Johann Gohl, Matthaüs Strebelow, Johann Peter Gärtner, Georg Püsternick and Frans Bärenfänger, were trained, usually at the Elector's expense, as viol players for the *Kapelle*. Rowe was also music master to the Electoral Princesses Louise Charlotte (1617–76; from 1645 Duchess of Courland), and Hedwig Sophia (1623–83; from 1649 Duchess of Hesse-Cassel). A music-book compiled for the former from 1632 (*RUS-SPan* MS Q203) contains explanatory diagrams, vocal exercises and a number of songs in Rowe's hand, including four of his own as well as examples by Campion ('Though you are young', with an embellished version, presumably by Rowe), Heinrich Albert, Hammerschmidt, Schein and others. Albert's *Arien* of 1645 are dedicated to Rowe.

Rowe's principal fame was as a performer on the solo viol, played in the chordal 'lyra' style (often called 'viola bastarda' in Germany) which had been developed in his native country; he must also have been an experienced ensemble player. An inventory drawn up by him in 1667 for the 'Great' Elector, Friedrich Wilhelm, lists two chests ('Stimwerck') of viols owned by the court.

He was also a pioneer solo performer on the modified viol called the baryton, and he seems to have played a special form of the instrument with an extra 'rank' of chromatically-tuned strings on the instrument's belly (which were plucked by the player's right-hand fingers in alternation to normal bowing) as well as the longer 'bass' strings behind the neck (which were plucked by the player's left thumb in self-accompaniment). In 1641 the Cornishman Peter Mundy met Rowe in Königsberg and described his baryton, finding it 'a very costly faire Instrumentt, and sweet solemne Musicke'. Rowe's reputation on this instrument reached beyond Germany; shortly before Elector Friedrich Wilhelm ('der Grosse') married the daughter of the *Stadhouder* of the United Provinces at The Hague in 1646, the latter's secretary, Constantijn Huygens, discussed the Elector's musicians in a letter to Mersenne, mentioning a player of the viol said to perform wonders 'on a viol fitted with brass strings behind the neck and elsewhere'.

Just three pieces for such a baryton survive, without composer's name, in a single source, a tablature manuscript at Kassel (*D-Kl* 2° MS Mus.61[L1];) copied *c*1653–72 probably from an earlier exemplar. Rowe's pupil, Princess Hedwig Sophia, married the Landgrave of Hessen-Cassel in 1649, and the likelihood of these pieces being compositions by Rowe is increased by the presence of two others in the same manuscript signed 'W: R:' for the normal two-ranked baryton (one being an arrangement of a well-known allemande variously attributed to the French lutenists Pinel and Vincent).

Rowe's son, also Walter (*b* ?Berlin, before 1616; bur. Berlin, 29 Aug 1672) was in Brandenburg service as a viol player (appointed 4 October 1638 at a salary of 150 thalers); it seems likely that he spent some time at the court of Mecklenburg-Güstrow around 1657.

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TIM CRAWFORD

Rowicki, Witold (*b* Taganrog, 26 Feb 1914; *d* Washington DC, 1 Oct 1989). Polish conductor, violinist and composer. He studied the violin under Malawski and composition under Piotrowski and Wallek-Walewski at the Kraków Conservatory, graduating in 1938 with a diploma in violin playing. He continued further private training in composition and conducting, having made his conducting début in 1933 while still a student; but the early part of his career was as a violinist and violin teacher at Kraków. After the war he became a conductor and music organizer, and was a key figure in rebuilding Polish musical life by forming the Polish RSO in Katowice in 1945, and re-forming the National PO in Warsaw in 1950. He trained both orchestras to a high level of proficiency, and established the high reputation of the National PO, which he conducted on international tours and of which he became artistic director and chief conductor. He did much to bring about the rebuilding of Warsaw's Philharmonic concert hall, and inaugurated the new hall in 1955. Rowicki served as music director of the Kraków PO from 1957 to 1959, and from 1965 to 1970 was artistic director of the Wielki Theatre in Warsaw. His last major post was that of conductor of the Bamberg SO (1983–5). He also toured widely as a guest conductor and enjoyed a reputation for musicianly elegance and polished style in performance; his experience as a player gave him a spontaneous rapport with orchestras. He had a wide repertory, including the standard repertory in which he was invariably well received. (He recorded a notable cycle of Dvořák symphonies in the 1960s.) However, he had a special commitment to the new music of his own country. Szymanowski fared particularly well in his hands, as did Lutosławski, who dedicated his 1954 Concerto for Orchestra to him. In 1961 he gave the première of that composer's *Jeux venitiens*. On three occasions Rowicki won the state prize for his services to Polish musical life. He was also the composer of much symphonic and chamber music, and of songs with mainly nationalist associations.

CHARLES BARBER

Rowlard (*fl* *c*1400). English composer. No convincing biographical identifications have been proposed. His name is attached to a three-part Gloria in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73, no.29) which also appears in the Fountains Manuscript (*GB-Lbl* Add.40011B). It has a fast-moving texted upper part and two textless supporting parts. It may have formed a pair with a setting of which the tenor and contratenor survive in a fragment in Stratford (*STb* Willoughby de Broke 1744, larger leaf) whose verso contains a Credo by 'Picart' (*see* PICARD). The Stratford and Old Hall compositions share the same sequence of time signatures, nearly identical ranges and general stylistic affinity.

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Rowley, Alec (*b* London, 13 March 1892; *d* Weybridge, 12 Jan 1958). English composer, organist and pianist. In 1908 he entered the RAM and studied composition with Corder, organ with H.W. Richards and piano with Edward Morton; he won the Gooch and Smart scholarships and the Mortimer and Prescott prizes for composition. He became an FRCO in 1914, winning the Lafontaine Prize. He was organist at St John's, Richmond (1912–21), and St Alban's, Teddington (1921–32). In 1919 he was appointed professor at Trinity College of

Music. His mime ballet, *The Princess who Lost a Tune*, was awarded publication by the Carnegie Trust in 1926 and the music was broadcast in 1928 and 1930. In 1934 he was elected a FRAM.

He was a many-faceted musician, who made a valuable contribution to music education through his dedicated teaching. Although many of his compositions are miniatures, he also achieved recognition with several large-scale works performed at Promenade Concerts and the Cheltenham Festival. As a performer, he was well known for the series of piano duet broadcasts he made with Edgar Moy (1933–43). He was musical adviser and reader to six publishing houses. In 1958 the Alec Rowley Memorial Prize, donated by Sir Harold Kenyon, was established at Trinity College of Music; the Alec Rowley Pianoforte Recital Prize, given by Professor Alfred Kitchin, was established in 1970; and an Alec Rowley Music Performance Scholarship is being established by Beryl Kington at the University of East Anglia.

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(selective list)

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Org: Sym. [no.1], b, 1954; Sym. no.2, F, 1959

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BERYL KINGTON

Rowsome, Leo (*b* Dublin, 5 April 1903; *d* Riverstown, Co. Sligo, 20 Sept 1970). Irish uilleann piper and pipe maker. Descended from a line of Wexford uilleann pipers and pipe makers, Rowsome epitomized the instrument nationally during a period of decline, and was influential in ensuring its survival and rise to present popularity. He had early successes in competitions of the Gaelic League, and regular appearances in London concerts of the League led to the making of many 78 r.p.m. recordings there from 1925. He also played on early Irish radio from 1926, and on early BBC television, and all his life performed widely throughout Ireland. As a teacher in the Dublin College of Music for 50 years, and as a member of clubs such as the Dublin Pipers Club and Na Píobairí Uilleann (the Society of Uilleann Pipers), he passed on pipe music, techniques and lore to generations of younger pipers, orally and in manuscript. In 1936 his *Tutor for the Uileann Pipes* was published in Dublin. As a maker of uilleann pipes and reeds, and a repairer, Rowsome supplied pipers world-wide for decades.

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NICHOLAS CAROLAN

Roxburgh, Edwin (*b* Liverpool, 6 Nov 1937). English composer, teacher, oboist and conductor. He studied at the RCM (1957–60) with Howells (composition) and Macdonagh (oboe). Further composition studies abroad followed with Boulanger and Dallapiccola before he completed his music education at St John's College, Cambridge (1961–3). He was principal oboe of Sadler's Wells Opera (1964–7), and then gained prominence as a soloist, particularly of contemporary repertory, giving many notable premières including the first British performance of Berio's *Sequenza VII*. With Leon Goossens he was co-author of *The Oboe* (1977). Since 1968 he has taught composition at the RCM, where he established and became director of its department of 20th-century performance studies in 1971. As a conductor he has been particularly associated with the 20th Century Ensemble of London, which he founded in 1969. He was awarded the Cobbett Medal for services to chamber music in 1970.

A sustained interest in colour and texture is evident in Roxburgh's music, generally also in combination with rigorous pitch organization, as in his BBC Proms commission *Montage* (1977), which also incorporates unconventional conducting techniques to achieve the work's kaleidoscopic nature. The mosaic, single-movement form of *Montage* characterizes many of Roxburgh's subsequent pieces, for example, the Clarinet Concerto (1996), which is a complex structure of varied statements and episodes in which the elements derive from small organic fragments. In the large-scale oratorio *The Rock* (1979), the choral vocabulary includes speech and notes of approximate pitch which are exploited to brilliant sonorous effect.

Roxburgh's contribution to the woodwind repertory is significant; here he has frequently explored the compositional possibilities of multiphonics, as in *Voyager* (1989). He has also employed electronics, with a solo oboe in *At the Still Point of the Turning World* (1978), as well as in the orchestral tone poem *Saturn* (1982). Other representative works include the Sinfonia concertante (1990) and the characterful and witty entertainment *How Pleasant to Know Mr Lear* (1971).

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(selective list)

Orch: Montage, 1977; 7 Tableaux, Tpt Conc., 1979; Saturn, orch, elecs, 1982; Sinfonia concertante, ob, hn, vn, vc, 1990; Dreamtime, fl, str, 1994; Cl Conc., 1996

Choral: The Rock, S, A, T, B, chorus, children's chorus, orch, 1979; Christ is Risen, SATB, 1982; A Passiontide Carol, SATB, 1982; et vitam venturi saeculi, SATB, 1983; Pianto, SATB, 1985; 3 Nativity Carols, SATB, 1996

Solo vocal: Night Music, S, orch, 1969; How Pleasant to Know Mr Lear, nar, chbr orch, 1971; 3 Songs after Cummings, C/Mez, pf, 1987

Chbr: Ecclissi, ob, vn, va, vc, 1971; Dithyramb II, pf, perc, 1972; Nebula 1, cl choir, 1974; Elegy, ob (with elec foot-pedal), fl, cl, vn, vc, perc, 1982; Wind Qnt no.2, 1983; Fl Qt, 1984; Shadow-play, 2 ob, eng hn, 1984; Voyager, 3 ob, 3 eng hn, 3 bn, 1989; Heliochrome, cl qt, 1989; Refractions, fl, ob, cl, tpt, pf, 1990; Dreamtime, 6 fl (1 player), pf, 1992; Into the Devious Air . . ., 4 tuba, 1992

Solo inst: Labyrinth, pf, 1970; Partita, vc, 1970; Dithyramb 1, cl, perc, 1972; At the Still Point of the Turning World, amp ob, elecs,

1978; 6 Etudes, pf, 1980; Antares, ob, pf, 1988; Cantilena, ob, pf, 1991; Stardrift, fl, 1992; Pf Sonata, 1994
Arrs: Beethoven, Grosse Fuge, wind orch, 1995

Principal publishers: United, Ricordi

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J. Anderson: 'Repertoire Guide: Edwin Roxburgh', *Classical Music* (11 Jan 1997), 23

ANDREW BURN

Roxis, Annibal de. *See* ROSSI, ANNIBALE DEI.

Roxy Music. English rock group. Its original members were Bryan Ferry (*b* Washington, Co. Durham, 26 Sept 1945; vocals and keyboard), BRIAN ENO (*b* Woodbridge, 15 May 1948; sound synthesis), Phil Manzanera (Philip Targett Adams; *b* London, 31 Jan 1951; electric guitar), Andy Mackay (*b* England, 23 July 1946; saxophone and woodwind) and Paul Thompson (*b* Jarrow, Co. Durham, 13 May 1951; drums). The band also used a number of bass guitarists, and Richard Jobson (violin) replaced Eno in 1973. Their first album, *Roxy Music* (Isl., 1972), was perhaps the most impressive début album of the 1970s: Ferry's poised and artful lyrics, sung with his mannered and contrived vibrato, were set against a remarkable backdrop comprising rock and ballad styles, and futuristic synthesizer-based music. Along with David Bowie, the group defined 'cool' at this time: Ferry's lounge-lizard air of sophistication and his penchant for ransacking salient themes of popular culture, for both the music and its packaging, made him one of the most important rock icons of the day. The band produced a succession of intelligent singles, such as *Virginia Plain* (1972), *Pyjamarama* (1973) and the disco-influenced *Love is the Drug* (1975), while album tracks such as *In Every Dream Home a Heartache* (from *For your Pleasure*, Isl., 1973) and *Mother of Pearl* (from *Stranded*, Isl., 1973) commented brilliantly on the artificiality of 1970s popular culture. They were also excellent melodists: *A Song for Europe* (1973) is a grandiloquent homage to chanson, while *Street Life* (1973) and *All I want is you* (1974) are energized rock numbers.

After Eno left, the band turned towards the pop mainstream, but there was initially no dip in quality. Ferry's solo career also flourished with *These Foolish Things* (Isl., 1973), a collection of cover versions. The band split in 1976, but Ferry's subsequent work was undistinguished, and Roxy Music re-formed for three fine pop albums, *Manifesto* (Pol., 1979; including their hit single *Dance Away*), *Flesh and Blood* (Pol., 1980) and the wistful, intricate *Avalon* (EG, 1982). Roxy Music disbanded for the second time in 1983, and later recordings by Ferry, including *Boys And Girls* (EG, 1985) and *Mamouna* (Virgin, 1994), have sounded somewhat contrived and overly ornate, content merely to rework *Avalon's* ambient-sounding sophisticated pop.

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DAVID BUCKLEY

Roy [Le Roy, Le Roi, Roi, Lo Roi, Lo Roy], **Bartolomeo** (*b* Burgundy, *c*1530; *d* Naples, 2 Feb 1599). French composer and violinist, active in Italy. In 1570 he succeeded Annibale Zoilo as *maestro di cappella* of S Giovanni in Laterano, Rome, a position he held until 1572. His name appears again in the Roman archives of 1574, but his post is not specified. In September 1579 he succeeded Monte as *maestro di cappella* of the Collegio Inglese, Rome, a post he apparently left in July 1581 to enter the service of Don Fabrizio Gesualdo as a member of the Camerata at Gesualdo. He was appointed *maestro di cappella* to the viceroy of Naples in 1583 and presumably remained there until his death; he introduced the use of woodwind and string instruments into the liturgy there. Roy seems to have enjoyed considerable esteem as a musician and composer in his later years; his music appeared in numerous anthologies and the *Missa 'Panis quem ego dabo'* was published with Palestrina's *Missa 'Confitebor tibi'* in 1585. Like Palestrina and other Roman composers, he was a member of the Compagnia dei Musici di Roma, the first confraternity in the city open only to professional musicians. He taught Francesco Soriano, and his recommendation secured for Giovanni de Macque the position of first organist at the Annunziata, Naples.

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5 masses, 5, 6vv, *E-V* (inc.); Invitatorium, 4vv, *I-Bc*; 5 motets, 6vv, *E-V* (inc.); 2 hymns, 4vv, *I-Bc*, *Rsg*

SECULAR VOCAL

[20] Madrigali libro primo, 5vv (Rome, 1591); ed. R. Watanabe, *Five Italian Madrigal Books of the Late 16th Century* (diss., U. of Rochester, 1951)
12 madrigals, 4–6vv: 1573^{16}, 1574^{4}, 1582^{4}, 1583^{10}, 1585^{29}, 1589^{7}, 1590^{15}, 1593^{5}, 1600^{13}; 2 ed. N. Pirrotta and G. Gialdroni, *I musici di Roma e il madrigale: Dolci affetti (1582) e Le gioie (1589)* (Rome, 1993)
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WILLIAM JOHN SUMMERS

Roy, Harry (*b* London, 12 Jan 1900; *d* London, 1 Feb 1971). English bandleader, clarinettist, singer and composer. From 1919 he organized dance bands with his brother Syd, including Syd Roy's Lyricals; they performed in London at Oddenino's, Rector's, the Hammersmith Palais and the Café de Paris, and at Rector's in Paris. In 1928 the brothers toured South Africa and Australia (1929), then returned to England to play in variety theatres before touring Germany. In 1931 Harry formed his own band and, after touring (1933), held residencies at the Café Anglais and the Mayfair Hotel in London. He continued to tour extensively in theatres until 1939 and throughout World War II but after 1945 never regained his former status in London's clubland. Roy was essentially a show-band leader, an energetic front man, a light, sometimes comic, singer, and a clarinettist in the style of Ted Lewis. Although hardly a jazz musician himself he employed as sidemen a number of players who later became prominent in jazz. His signature tune, *Bugle Call Rag* (1933), set the style for his own compositions such as *Hurricane Harry* (1933) and *The Roy Rag* (1934). Another composition, *Sarawaki* (1938), was dedicated to his first wife Elizabeth Brooke (known as Princess Pearl), the daughter of the Rajah of Sarawak.

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KEN RATTENBURY/ALYN SHIPTON

Roy, Pierre-Charles (*b* Paris, 1683; *d* Paris, 23 Oct 1764). French librettist. At some point between 1701 and 1703 he obtained a position as 'conseiller' at the Chatelet, but he rarely practised this profession and turned to writing instead. His first opera libretto, *Philomèle*, was first performed at the Paris Opéra on 20 October 1705, with music by Lacoste. Between this date and 1718 he provided texts for seven *tragédies en musique*, including some of the best of the century: *Bradamante* (Lacoste, 1707); *Callirhoë* (A.C. Destouches, 1712); *Ariane* (Mouret, 1717); and *Sémiramis* (Destouches, 1718).

Apart from the story of Theseus and Ariadne, Roy generally eschewed mythological subjects, drawing instead on Euripides (*Créüse l'Athénienne*, Lacoste, 1712), Ovid (*Philomèle*), Ariosto (*Bradamante*) and Pausanias (*Callirhoë*; *Hippodamie*, Campra, 1708); the tragic tale of the Queen of Babylon forms the subject of *Sémiramis*. His tragedies are less *galant*, less sentimental and more tragic than Philippe Quinault's; they are generally well constructed and have more dramatic force than Danchet's. Some exploit the darker side of the human psyche with an emphasis on abnormal behaviour (e.g. incest in *Philomèe* and *Sémiramis*). Divertissements are often skilfully linked to the dramatic action and contain original verse structures that mix three-, four- and five-syllable lines.

In the prefaces to his librettos Roy revealed a thorough knowledge of classical literature and history, and justified the alterations made to conform with the dramatic conventions of the French lyric stage. The dramatic integrity of some of his tragic librettos would have ideally suited Rameau, but in the battle between Lullistes and Ramistes, Roy sided with conservatives, mounting satirical attacks against La Pouplinière (Rameau's protector) and, in 1749, against (S.)-L. de Cahusac (Rameau's librettist for *Naïs* and *Zoroastre*); Rameau himself was the target of a vituperative allegory.

By 1729 Roy had won prizes from the Académie des Jeux Floreaux and the Académie Française and was elected to the Académie des Inscriptions et Belles Lettres. After his attempts to become a member of the Académie Française were repeatedly rejected, he turned to writing clandestine satires and epigrams savagely attacking the academy. The end result of Roy's vitriolic attacks was to harden opposition against any further consideration of his election to the academy. But he did not lack support from the aristocracy. The Duchess of Maine invited him to write for the Grandes Nuits de Sceaux in 1714 and 1715; the Duke of Luynes hailed him as 'the most famous of our lyric poets'; he was appointed a Chevalier of the Order of St Michel (1742), the first man of letters to be so honoured; and Mme de Pompadour had his works performed at her Théâtre des Petits Cabinets.

Roy never returned to *tragédie en musique* after 1718. Instead he provided librettos for several ballets that were performed at the Paris Opéra. The first version of *Les élémens* (Destouches and M.-R. de Lalande, 1721) is a synthesis between court ballet and opera; the prologue and four entrées ('L'air', 'L'eau', 'Le feu', 'La terre') draw on Ovid's *Metamorphoses* and Virgil's *Eclogues* and *Aeneid*. Roy's verses were much admired: Sabatier wrote: 'Everyone knows the opening of the prologue by heart. Never did the lyric muse deploy verses of such majesty, richness, harmony' (*Les trois siècles*, 1772). Roy introduced comedy into his *ballet-héroïque Les stratagèmes de l'Amour* (written in 1726 to celebrate the marriage of Louis XV), in spite of the controversy engendered by the comic entrées in earlier *opéra-ballets* (*Les fêtes vénitiennes*, 1710, and *Les fêtes de Thalie*, 1714). In his *Avertissement* he defended his audacity as being within the bounds of good taste: 'The Public has decided that if this stage admits the Comic, it may only be a noble Comedy and must bear the character of Antiquity'.

Roy's polemical 'Lettre sur l'Opéra' (1749), reflecting his conservative point of view, contains his oft-quoted definition of *opéra-ballet*: 'This kind of Drama that assembles three or four [plots] in the same cadre, each dealt with in a single act . . . pleases by its variety and sympathizes with French impatience'.

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JAMES R. ANTHONY

Royal, Ted [Dewar, Ted Royal] (*b* Skedee, OK, 6 Sept 1904; *d* ?Houston, 27 March 1981). American arranger. He attended the University of Kansas and, in the late 1920s, studied the clarinet, theory and counterpoint in Houston. His commercial work began in 1934 with arrangements for the bandleader Wayne King; in succeeding years he also wrote for Paul Whiteman, Jimmy Dorsey and Harry James. Royal played the clarinet and the

saxophone with several dance bands in Chicago and studied (1939–42) with Joseph Schillinger in New York, during which period he also arranged for radio. Remembered principally as a theatre orchestrator, Royal was working on Broadway by 1939. His big-band background led to arranging for dozens of lively, fun-loving shows of the following two decades, including *Dubarry Was a Lady* (1939), *Panama Hattie* (1940), *Mexican Hayride* and *On the Town* (1944), *Where's Charley* (1948), *Guys and Dolls* (1950), *Paint Your Wagon* (1951) and *Mr. Wonderful* (1956). Excepting *Bloomer Girl* (1944) and *Brigadoon* (1947), Royal contributed less often to operetta-flavoured productions, and took no part in preparing the many orchestral 'symphonic-picture' Broadway medleys published in the 1940s and 50s, principally by Chappell.

Royal began arranging for television in the early 1950s and also contributed to a few feature films. He was only occasionally active as a composer, producing some concert-band works that received limited circulation. Royal proudly asserted, however, that 'arranging and orchestrating for musical shows have become a highly specialized routine, and the men who do these jobs are among the best musicians of our time'.

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GEORGE J. FERENCZ

Royal Academy of Music (i). London association of noblemen, supported by the king, founded in 1719 for the promotion of Italian opera. *See* HANDEL, GEORGE FRIDERIC, §6, and LONDON (i), §V, 1(v).

Royal Academy of Music [RAM] **(ii).** London conservatory founded in 1822. *See* LONDON (i), §VIII, 3(i).

Royal Albert Hall. London concert hall built in 1871. The Royal Albert Hall Choral Society was founded in the same year and renamed the Royal Choral Society in 1888. The Royal Albert Hall Orchestra was formed on the model of the Queen's Hall Orchestra in 1905; *see* LONDON (i), §VI, 2.

Royal Choral Society. The oldest surviving London choral society, founded in 1871 and known as the Royal Albert Hall Choral Society until 1888. *See* LONDON (i), §VI, 2(ii).

Royal Coburg Theatre. London theatre, opened in 1818; it was renamed the Royal Victoria Theatre in 1833 and the Royal Victoria Hall in 1880, and is generally known as the Old Vic. *See* LONDON (i), §VI, 1(i).

Royal College of Music [RCM]. London conservatory founded in 1882 to succeed the National Training School for Music. *See* LONDON (i), §VIII, 3(v).

Royal College of Organists. London college founded in 1864 and known as the College of Organists until 1893. *See* LONDON (i), §VIII, 4.

Royal English Opera House. London theatre built in 1891 and renamed the Palace Theatre. *See* LONDON (i), §VI, 1(i).

Royal Festival Hall. London concert hall on the South Bank, opened in 1951. *See* LONDON (i), §VII, 3.

Royal Harmonic Institution. *See* REGENT'S HARMONIC INSTITUTION.

Royal Irish Academy of Music. Dublin conservatory founded in 1848. *See* DUBLIN, §10.

Royal Italian Opera. The name given to various London theatres, and the companies using them, when Italian opera was being sung there during the 19th century. It came to be associated primarily with the Italian opera at Covent Garden. *See* LONDON (i), §VI, 1(i).

Royal Kent bugle. *See* KEYED BUGLE.

Royal Military School of Music. London conservatory founded in 1857 and known as the Military School of Music until 1865. *See* LONDON (i), §VIII, 3(ii).

Royal Musical Association. A society founded in London in 1874, as the Musical Association, 'for the investigation and discussion of subjects connected with the art, science and history of music'. After private canvassing of opinion by John Stainer, 22 leading musicians were invited to a preliminary meeting, including William Pole, Sedley Taylor, Grove, Macfarren, Hullah and William Chappell. An inaugural general meeting took place on 29 May in the board room of the South Kensington Museum. In July, Charles Salaman became secretary and in August Frederick Arthur Gore Ouseley was elected president. Of the 70 or more members enrolled by mid-1874, 17 had been involved 22 years earlier with the MUSICAL INSTITUTE OF LONDON, whose activities were similar to those of the association.

The first season began on 2 November 1874 with a paper read at the Beethoven Rooms in Harley Street, where the association continued to meet until 1891. London meetings have generally been held at one of the Royal Colleges of music or at King's College, London. Papers read to the association in its early years tended towards the acoustical and theoretical aspects of music, but by the 1890s more attention was paid to history and criticism. (The change can be seen in the *Classified List of Contents* to vols.i-xc of the *Proceedings*, compiled by Alan Smith, and published in 1966: it supersedes the *Index to Papers 1874 to 1941* published in 1948.) In 1987 the *Proceedings* were succeeded by the *Journal of the Royal Musical Association*, published biennially. As early as 1886 the association resolved to invite distinguished foreign scholars to become honorary members. From 1899 to 1914 it represented the International Musical Society in Britain.

For many years, meetings were held for the reading and discussion of one paper offered by the author. In 1965, on the initiative of the president, Anthony Lewis, the first weekend conference was held in London. These conferences became annual events, and with the rapid development of music departments in British universities, the annual conference is now often held outside London. During the 1980s single-paper meetings were abandoned in favour of focused study-days, in London or elsewhere. From the 1970s, Northern (predominantly Scottish), Midlands, and North Midlands chapters have been established (not all have continued beyond the 1990s). The Irish chapter meets annually, alternately in Northern Ireland and the Republic of Ireland. A Research Students' Conference is held annually. The Association has taken a lead in collaborating with other British societies and

groups to mount large triennial conferences, and in 1997 it hosted the International Musicological Society congress at the Royal College of Music and Imperial College.

In 1904 the association was incorporated under the Companies' Acts, defining the legal position and responsibilities of the council. Membership then stood at about 220, a figure which remained constant for the next 40 years or so. In 1944 the status of the association was enhanced when the president, E.H. Fellowes, received a command from the king that it should 'henceforth be known as the Royal Musical Association'. Fellowes also initiated an effective drive for increased membership, so that by the mid 1950s it reached over 300. Several factors led to further growth: the expansion of music departments in British universities; the creation of a new category of student membership, and the increase in institutional and, from 1999, departmental membership. By the mid-1970s the total had risen to nearly 800; after some falling off, associated with the foundation of parallel organisations such as the Society for Music Analysis and with Independent 'period' conferences, membership returned in the late 1990s to a similar figure.

From its inception, the association published its proceedings annually. Until the 83rd session (1956–7) *Proceedings of the Royal Musical Association* included, besides the texts of papers, a transcript or summary of subsequent discussions. *Proceedings* was eventually unable to accommodate all papers read to the Association, and in 1987, after 111 years, it was superseded by the *Journal of the Royal Musical Association*, a refereed periodical published bi-annually. In rewriting its Memorandum of agreement in 1948, the association proposed the publication of 'an authoritative national collection of the classics of British music'. With financial support from the Arts Council of Great Britain, the first volume of *Musica Britannica* was published in 1951. Originally only ten volumes were expected; by 2000, 75 had been published. In 1976, *Musica Britannica* was reconstituted as an independent charitable trust.

The *Royal Musical Association Research Chronicle* first appeared in 1961 and is published annually. It contains mostly (in the words of its first editor, Thurston Dart) 'musicological raw material – lists, indexes, catalogues, calendars, extracts from newspapers, new fragments of biographical information, and so on'. It was originally issued with support from the Fellowes Memorial Fund and the Vaughan Williams Trust, and subsequently received support from the British Academy. The RMA established a series of monographs thanks to the generous bequest of royalties from the estate of Thurston Dart. The most recent major benefaction to the Association has established, from 1999, the Peter Le Huray memorial lectures.

A special publication marked the Beethoven bicentenary in 1970, when the RMA co-operated with the trustees of the British Museum to publish a facsimile of the 'Kafka' sketchbook. To mark its own centenary, the RMA published an enlarged volume of its *Proceedings* including papers read at a conference on 8–9 November 1974, and, in co-operation with the Scolar Press, a facsimile of the 'Tenbury' score of Handel's *Messiah*, a manuscript in the hand of J.C. Smith the elder, containing numerous markings and several recomposed versions by the composer. In 1991 the Mozart bicentenary was marked by an international conference on London's South Bank and was followed by a publication of papers by Oxford University Press, edited by the president, Stanley Sadie.

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ALEC HYATT KING/JULIAN RUSHTON

Royal Northern College of Music. *See under* MANCHESTER.

Royal Opera House. London theatre, also known as Covent Garden. *See* LONDON (i), §V, 1, §VI, 1(i) and §VII, 2.

Royal Philharmonic Orchestra [RPO]. London orchestra founded in 1946 by Thomas Beecham. *See* LONDON (i), §VII, 3.

Royal Philharmonic Society. London concert organization founded in 1813 and known as the Philharmonic Society until 1911. *See* LONDON (i), §VI, 2(ii).

Royal School of Church Music. Organization founded in 1927 and known as the School of English Church Music until 1945. *See* LONDON (i), §VIII, 4.

Royal Scottish Academy of Music and Drama. GLASGOW conservatory founded in 1890 as the Athenaeum School of Music. It became the Scottish National Academy of Music in the 1920s and took its present name in 1950.

Royal Society for the History of Netherlands Music. *See* KONINKLIJKE VERENIGING VOOR NEDERLANDSE MUZIEKGESCHIEDENIS.

Royal Society of Musicians of Great Britain. British society for the maintenance of aged and infirm musicians, their widows and orphans. It was founded in 1738, as the Society of Musicians, by three celebrated musicians: the violinist Festing, the flautist Weidemann and the bassoonist Vincent. Members included Arne, Boyce, Carey, Greene, Handel and Pepusch. In 1739, with 226 members, the society drew up a Deed of Trust enrolled in the Chancery Court, which laid down rules for membership and for the distribution of funds. Money was raised by concerts, notably of Handel's works: *Alexander's Feast* (1739) was followed by *Acis and Galatea* (1740), *Parnasso in festa* (1741) and the first London performance of *Messiah* (23 March 1743). Handel left £1000 to the society, and the Handel Commemoration of 1784 (*see* LONDON, §V, 3) raised £6000. In 1790 a royal charter was granted by George III, giving the society its present title, and its management was entrusted to elected governors and a 'court of assistants' (which included Burney). In 1792 Haydn wrote a march for the society's festival, as did Weber for the 1826 dinner. In 1824 the young Liszt played to the society, and Mendelssohn did so in 1829. Notable members in the 19th century included Cipriani Potter, Vincent Novello, Ebenezer Prout, Henry Bishop and William Sterndale Bennett. Women members were admitted from 1866, when the society united with the Royal Society of Female Musicians (founded 1839). In 1909 a Samaritan Fund was set up to aid non-members. After the society received its second royal charter in 1987, its laws were amended to make its assistance available to all musicians established in Britain.

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□

Royan Festival. Annual festival, formally called Festival International d'Art Contemporain, held from 1964 to 1977 in Royan, a seaside resort in the Charente-Maritime département of France. The festival, which took place during the week before Easter, was devoted chiefly to contemporary music (the first French festival to have this focus), but also included theatre, dance, cinema and the visual arts. From 1967 to 1971 a piano competition, the Concours Olivier Messiaen, was part of the festival. A flute competition took its place in 1972; the contest then moved to the Rencontres d'Art Contemporain at La Rochelle.

Programmes at Royan reflected the avant-garde concerns of the 1960s, with homages to the Second Viennese School, particularly Webern, and to Messiaen. Xenakis's *Terretektôrh* (1966), *Nuits* (1968), *Nomos gamma* (1969) and *Synaphaï* (1971) had their premières at Royan, and new works by Boulez, Berio, Ligeti, Stockhausen and Penderecki were performed. The programmes focussed on Poland in 1966, Japan in 1967, Italy in 1969 (with the European première of the first version of Berio's Sinfonia), and eastern Europe in 1971 (with French premières of Sofiya Gubaydulina's music). In 1977 Górecki's Third Symphony had its première there.

The festival was founded by Bernard Gachet. Claude Samuel was artistic director from 1965 to 1972, with a Comité d'Honneur (Messiaen, Auric, Maurice Le Roux and Philippot); the Belgian musicologist Harry Halbreich succeeded Samuel. The festival was supported by French radio, with broadcasts and appearances by its orchestras. An account of the festival's history is given in F. Franch: *Le Festival de Royan* (thesis, Le Mirail, U. of Toulouse, 1993).

CLAUDE SAMUEL

Royer, Joseph-Nicolas-Pancrace (*b* Turin, *c*1705; *d* Paris, 11 Jan 1755). French composer, harpsichordist, organist and administrator. His father was sent by Louis XIV to be the intendant of gardens and fountains at the court of Savoy; the family returned to Paris when Royer was still an infant, although he did not become naturalized until July 1751, less than four years before his death. For 25 years he was a central figure in Parisian musical life, with responsibilities at court, the Opéra and the Concert Spirituel. He acquired a great reputation for playing the harpsichord and organ (Laugier) and as a composer, was a brilliant and influential contemporary of Rameau through much of the latter's career. His first operatic essay was to contribute music to an *opéra comique* at the 1725 Foire St Laurent (*Le fâcheux veuvage*). His first term as *maître de musique* at the Paris Opéra (1730–33) saw the premières of his own *Pyrrhus*, with sets by Giovanni Niccolò Servandoni (1730), and Rameau's *Hippolyte et Aricie* (1733). Important court appointments included *maître de musique des enfants de France*, jointly held with J.-B. Matho, and *maître de musique de la chambre du roi*. At the Opéra his principal successes were *Zaïde, reine de Grenade* (1739) and *Le pouvoir de l'Amour* (1743). In 1744 he began work on Voltaire's libretto *Pandore*, destined for the dauphin's wedding in 1745 but set aside in favour of a revival of *Zaïde*. The Duke of Luynes recounted the circumstances of the composition of the ode *La fortune* in 1746. The dauphin, just turned 17 but already possessing a good baritone voice as well as considerable talent, suggested to Royer that he should set the text of J.-B. Rousseau. Although the verses were described as 'not being made to be sung', Royer turned out a 45-minute divertissement, which the prince sang in his sisters' apartments, surprising the courtiers, since he had only just begun music lessons. The work was repeated at court and at the Concert Spirituel by the much-admired baritone Benoit.

From 1748 until his death, Royer's energies were mainly directed to the enhancement of standards and repertory of the Concert Spirituel; included were his own revision of Gilles' *Messe de Requiem* (1750), the revival of Rameau's *In convertendo* (1751) and the first French performances of Pergolesi's *Stabat mater* (April 1753). He also introduced symphonies by composers such as C.H. Graun, Hasse, Jommelli and J.W.A. Stamitz. In 1753 he returned to the Paris Opéra as *inspecteur-général*. He had resumed work on *Prométhée et Pandore* in 1752 (without consulting Voltaire) and by late 1754 was revising it for performances planned for winter 1756; Voltaire accused Royer of having 'sacrificed me to his semiquavers' and was only placated by the composer's sudden death in January 1755: 'God wishes to have his soul and his music'. At the same time, the Duke of Luynes paid tribute to a 'very knowledgeable man, with an exceptional taste for melody'. Others spoke of him as being 'an agreeable character and most polite'. An elaborate memorial service, given by the musicians of the royal chapel and the Paris Opéra a year after Royer's death, was directed by Mondonville, and included the latter's *De profundis* and Royer's arrangement of Gilles' Requiem.

Royer's *Zaïde* was performed in association with the royal weddings of 1739, 1745 and 1770 and remained in the Opéra repertory throughout this period. Its well-paced narrative produced a tautly-constructed and variegated response from the composer. At dramatic moments, the music in both prologue and drama is distinguished by his fondness for repeated semiquaver chords and *tirades* in the orchestra. In the celebrated hunting scene of Act 2 – 'the masterpiece of music in this genre' (according to *Affiches* of Lyons, 1765) his use of horns in F antedates Rameau's by six years, while his writing for voices, often virtuoso in its demands, includes both recitative and air in the frequent monologues by the principal characters. Royer also demonstrates skilful integration of the divertissement into the plot; the jubilant crowd choruses were much admired by contemporaries. The premières of *Zaïde* and Rameau's *Les fêtes d'Hébé*, which immediately preceded the former, were also notable for the inclusion of pantomime by the dancers Barbara Campanini (Barbarina, Barberina), and Antonio Rinaldi (Ribaldini, Fossano, Fossan), an innovation for Parisian opera.

The one surviving book of Royer's virtuoso *Pièces de clavecin* (1746) includes vivid transcriptions of movements from *Zaïde* and *Le pouvoir de l'amour*; his transcription of 'La Chasse' from *Zaïde* also survives in manuscript. Excerpts from both operas were in the repertory of the Esterházy court ensemble by 1759.

WORKS

STAGE

Pyrrhus (tragédie, prol, 5, J. Fermelhuis), Paris, Opéra, 26 Oct 1730 (Paris, 1730), *F-Po*

Zaïde, reine de Grenade (ballet-héroïque, prol, 3, Abbé de La Marre), Paris, Opéra, 3 Sept 1739 (Paris, 1739, 2/1745) [copy in *F-Po* incl. substantial autograph revs. made before the première; 2 other corrected copies in *V*]; with added divertissement Momus Amoureux, Paris, Opéra, 27 Oct 1739; rev. without prol, Versailles, 10 March 1745; with extended prol, Paris, 13 May 1745; see also *Air italiens de la 2ème pantomime dansée par Mr Ribaldini et Mlle Barbarini dans l'opéra de Zaïde* (Paris, n.d.), *F-Pc, Pn, Po*

Le pouvoir de l'amour (ballet héroïque, prol, 3, C.-H. Le Febvre de Saint-Marc), Paris, Opéra, 23 April 1743 (Paris, 1743), 2 corrected copies in *V*

Prométhée et Pandore (tragédie, 5, Voltaire), begun 1744, rehearsed at house of Marchioness of Villeroy, 5 Oct 1752 and 1754, music lost

Almasis (acte de ballet, 1, F.-A.P. de Montcrif), Versailles, 26 Feb 1748 (Paris, *c*1750), corrected copy, *ex libris* Royer, in *V, LYm, Pn, Po*

Myrtil et Zélie (pastorale-héroïque, prol, 1), Versailles, 20 June 1750, music lost, attrib. Royer in *MGG1*

Contribs. to: Le fâcheux veuvage (oc, 3, A. Piron), Paris, Foire St Laurent, Sept 1725; Crédit est mort (oc, 1, Piron), Paris, Foire St Germain, Feb 1726

OTHER WORKS

Pièces de clavecin, 1er livre (Paris, 1746)

La chasse de Zaïde, hpd, *F-Pa, Pc, Pn*, transcr. from Zaïde, Act 2

La fortune (ode, J.-B. Rousseau), Bar, insts, 1746, *Pc*

Venite exultemus (motet), Bar, orch, 1750, *Pn**

Music for sung sections in L'homme instruit par le spectacle (ballet), (Paris, 1726), music lost, lib *Pn*

Hpd pieces sufficient for 2 further bks, lost

Arr. (with syms. and 'augmentation'): M. Cazzati (attrib. by Royer to Carissimi): Sunt breves mundi rosae, 1750, *Pn*

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P.-L. d'Aquin de Château-Lyon: *Lettres sur les hommes célèbres . . . sous le règne de Louis XV* (Paris, 1752, 2/1754 as *Siècle littéraire de Louis XV*)

E. Titon du Tillet: *Le parnasse françoïs*, suppl. ii (Paris, 1755)

M.A. Laugier: *Sentiment d'un harmoniphile sur différents ouvrages de musique* (Amsterdam and Paris, 1756/*R*)

E. Titon du Tillet: *Description du Parnasse françois* (Paris, 2/1760)

J.G. Prod'homme: 'Une "prise de possession" de l'opéra en 1753', *RdM*, ii (1920–21), 102–13

P.-M. Masson: 'Le "Ballet héroïque"', *ReM*, (June 1928), 132–54

T. Besterman, ed.: *Voltaire: Correspondence and Related Documents* (Geneva, 1968–77), D.2968 (1744), D.5914 (1754), D.6094 (1755)

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L. Sawkins: 'Classic and Baroque: Paris and the Esterházy court', *Haydn Society Newsletter*, 10 (1990), 5–17

L. Sawkins: 'A French bonbon for the Spanish Bourbons: *Royer's Zaïde, reine de Grenade*', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 2988–3003

LIONEL SAWKINS (with DAVID FULLER)

Roy Henry (*fl c*1410). English ruler and composer. Two works by him are included in the Old Hall manuscript. Identifications with various English monarchs of this name have been suggested since the rediscovery of the manuscript. Barclay Squire, rejecting Henry VIII and Henry VII, settled for Henry VI (reigned 1422–61, 1470–71), using the dates of Damett's and Sturgeon's Windsor canonries during this reign as supporting evidence. He did not consider Henry V (reigned 1413–22), for whom Lederer first put up a case, though mainly for misguided reasons. When John Harvey's researches linked the same composers with the Royal Household Chapel of Henry V, Bukofzer argued in favour of Roy Henry being this monarch. His reasons, too, were unsound, as they failed to separate the original compilation from the later additions to Old Hall.

The composers with royal associations occur only among the latter and could not, as Bukofzer supposed, following Barclay Squire, have 'directly participated in or supervised the compilation of the MS'. Harrison superimposed a correct separation of the layers on to Bukofzer's framework, arguing that, since the second-layer composers can be associated with Henry V's chapel from the beginning of his reign, and that since the second layer is later than the first, the latter must belong to the previous reign. Roy Henry, he claimed, was Henry IV (reigned 1399–1413), an identification more consistent with the date of the musical style as we now understand it. This is undoubtedly true of the music itself, but not of the composer's identity; Harrison reverted to a confusion which Bukofzer avoided, between the date of composition and the date of compilation.

The evidence of literary and archival sources is inconclusive. There is some testimony to youthful activity on musical instruments for both kings. Early biographies of Henry V tell us that he 'delighted in songs and metres', and 'was in his youth a diligent follower of idle practices, much given to instruments of music, and fired with the torches of Venus herself'. The Old Hall composer need not have been 'roy' (king) when he wrote the music, but only when the scribe made his attribution. A date during the latter part of Henry IV's reign is consistent with the musical style, years during which the king was declining. One reference to Henry IV does seem to imply specific musical aptitude ('in musica micans'), though taken in the context of a long laudatory catalogue it may be no more than conventional praise. The possibility can still not be discounted that Roy Henry might after all not have been a king.

His Gloria and Sanctus (both ed. in CMM, xlvi, 1969–73, nos.16 and 94) stand at the heads of their respective sections in the manuscript, and were not later additions, as has been suggested. The Sanctus, written in score, is severely archaic, but its mensuration changes betray an origin later than that of the most old-fashioned descant pieces. The Gloria, likewise in three parts but written out in choirbook format, is characterized by a well-poised and moderately florid melodic line with two slower-moving lower parts which frequently cross. It opens in major prolation with semiminims, later changing to duple time. The tessitura is low, as is often the case with pieces having partial signatures of one, two and two flats respectively. No certain plainchant identification has been made for either piece; Dom Anselm Hughes's ingenious claim that both movements are based on the relevant chants from Vatican Mass IX has not won general acceptance.

The marking 'henrici quinti' on a four-part *Alleluia, Virga Jesse* discovered by Brian Trowell in the Worcestershire Record Office (b705:4 BA 54) is not a composer attribution, but pertains to the archival document. The fragmentary younger cousin of the Old Hall Manuscript (see Bent, 1984, 1996) now includes in pride of place at the head of its Gloria section, corresponding to the position of Roy Henry's Gloria in Old Hall, a canonic Gloria by Dunstaple.

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For further bibliography and illustration *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Royllart, Philippus (*fl* late 14th century). French composer. The only work attributed to him is the influential isorhythmic motet *Rex Karole/Letitie pacis* in honour of King Charles V (ed. in Günther and in PMFC, v, 1968), which may have been composed for the peace negotiations of 1375–6 in Bruges (see Günther, xxix–xxxiii). However, the ascription appears only in the lost manuscript *F-Sm* 222 C 22, which has many doubtful attributions. The work has only three voices in this manuscript, whereas in the main source, *F-CH* 564, it has four, though even so only with a solus tenor rather than the original tenor. The possibility has also been suggested that Rowlard, the composer of a three-voice Gloria in the Old Hall manuscript which also appears in *GB-Lbl* Add.40011B, is identical with Royllart. This seems doubtful, as does the ascription to one John Rowland mentioned in the Windsor archives in 1454.

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GILBERT REANEY

Roynci, Luigi. *See* ROINCE, LUIGI.

Royzman, Leonid (Isaakovich) (*b* Kiev, 4 Jan 1916). Ukrainian organist, pianist, teacher and musicologist. At the Moscow Conservatory he graduated from Goldenweiser's piano class in 1938 and from Goedicke's organ class in 1941, then took a postgraduate course under their supervision, 1941–6. He joined the staff of the conservatory in 1942 and was made a professor in 1963. Royzman gave recitals in the USSR and in Czechoslovakia, Hungary, Yugoslavia and East Germany. He combined a commanding technique, a sense of proportion and an expressive style with clarity of interpretation. His repertory ranged from Bach and Mendelssohn to Hindemith, Britten, Dupré, Gedike and Shostakovich. From 1958 to 1969 he was president of the standing committee on organ construction for the Ministry of Culture of the USSR. Under his supervision large organs were built and others restored in many Russian towns. Royzman published editions of keyboard music by J.S. Bach, Handel and Haydn and of over 500 piano pieces for children by Russian composers, and the anthology *Sovetskaya organnaya muzïka* (Moscow, 1972). (For list of writings and bibliography see *Grove6*.)

I.M. YAMPOL'SKY/R

Rozanov, Sergey (Vasil'yevich) (*b* Ryazan, 23 June/5 July 1870; *d* Moscow, 31 Aug 1937). Russian clarinettist and teacher. He studied in F.K. Zimmermann's class at the Moscow Conservatory (1886–90), played in various Moscow opera house orchestras (1891–4) and then with the Bol'shoy (1894–1929, first clarinet from 1897). He also performed as a soloist in symphony and chamber concerts. He was an active organizer of the Persimfans Orchestra, the first orchestra without a conductor, and taught at the Moscow Conservatory, 1916–37. An outstanding virtuoso, he had a tone of rare beauty and warmth. In 1905 he modified the construction of the clarinet to facilitate trilling from *b* to *c♯'* and to improve intonation on certain notes. He wrote *Osnovï metodiki prepodavaniya na dukhovïkh instrumentakh* ('The principles of teaching wind instruments', Moscow, 1955); *Shkolï igrï na klarnete* ('Schools of clarinet playing', Moscow, 1947, 7/1968); *Uprazhnenii dlya razvitiya tekhniki na klarnete* ('Exercises for the development of clarinet technique', Moscow, 1928, 2/1951). He also transcribed for the clarinet many works by Russian and west European composers.

I.M. YAMPOL'SKY

Roze, Abbé **(L.) Nicolas** (*b* Bourg-Neuf, 17 Jan 1745; *d* Saint Mandé, nr Paris, 30 Sept 1819). French composer. At the age of seven he was admitted as a chorister to the collegiate church at Beaune. Shortly thereafter he began composition lessons with Jean-Marie Rousseau in Dijon and by the age of ten had made sufficient progress for a motet of his to be performed with full orchestra in the Beaune church. A year later he was appointed successor to a certain Richer in the Pages of the King's Music, but he chose to complete his studies at the Collège de Beaune and the seminary of Autun; he composed several pieces for the seminary diocese.

After leaving the seminary Roze became music master at the Beaune church, on 5 February 1768; in 1769 he composed a mass with full orchestra, which he took to Paris to show Dauvergne, superintendent of the King's Music. Dauvergne then engaged him to compose a motet for the Concert Spirituel. From 1770 to 1775 he was music master to the cathedral of St Maurice in Angers, and then returned to Paris as music master at the church of the Sts Innocents, where the *sous-maître* Le Sueur was one of his pupils. He held that position until 1 November 1779, after which he devoted himself to teaching harmony and accompaniment. Laborde published a summary of Roze's unpublished *Système d'harmonie* in his *Essai sur la musique*.

Roze wrote several motets for the Concert Spirituel between 1775 and 1779, but apparently wrote no more important compositions until 1802 when a mass with full orchestra was performed at the church of St Gervais. He also wrote in 1802 a *Te Deum* and a motet for the coronation of Napoleon. The motet finale, *Vivat Rex*, was a popular ceremonial piece in the early years of the 19th century. On Langlé's death in 1807 Roze was appointed librarian to the Paris Conservatoire, a position he held until his death. He was responsible for the reorganization of the cataloguing system, and for many acquisitions, including all his own manuscripts.

WORKS

MSS in F-Pc

Sacred: many motets, incl. Confitebor, 1775, Benedicam Dominum, 1776, De profundis, 1778, Magnus Dominus, 1779, Laudate pueri, ?1775–9 (Paris, n.d.); Messe [for St Gervais], 1802; TeD, 1802; 3 lits; several masses and mass frags., 1775–1817

Other vocal: Hymne à Apollon, 1784; Hymne aux martirs de la liberté, 1793; Vivat in aeternum–Vivat Rex, motet (Paris, 1802); many ariettas and romances, some pubd

Inst: [2] Symphonie[s] à 4, 1770; Symphonie à 8, op.2 (Paris, 1770s), lost; Quartetto (?1769)

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LAURIE SHULMAN

Rozhdestvensky, Gennady (Nikolayevich) (*b* Moscow, 4 May 1931). Russian conductor. Son of Nikolay Anosov (conductor and professor at the Moscow Conservatory) and the singer Natal′ya Rozhdestvenskaya, he received his musical education at the Moscow Conservatory, where he studied conducting with his father and took piano lessons with Lev Oborin. While still a student at the conservatory he made his début at the age of 20 in a performance of Tchaikovsky's *Nutcracker*at the Bol′shoy Theatre. When he graduated he was already well known as a conductor both in the USSR and abroad, having twice conducted the student orchestra in prize-winning performances at international music competitions in Berlin and Bucharest. From 1951 to 1961 he was conductor and from 1964 to 1970 principal conductor at the Bol′shoy, where he conducted the Russian première of Britten's *A Midsummer Night's Dream* (1965) and the Bol′shoy première of Prokofiev's *War and Peace* (1959). From 1961 to 1974 he was permanent principal conductor and artistic director of the Symphony Orchestra of All-Union Radio and Television, and in 1972 became the founder conductor of the Chamber Opera Theatre in Moscow, with whom he has toured extensively. In 1974 he was appointed artistic director of the Stockholm PO, a post he held until 1977. He made his London concert début in 1956 and his Covent Garden début, with *Boris Godunov*, in 1970, returning there with the same work in 1991. From 1978 to 1981 he was chief conductor of the BBC SO, and from 1981 to 1983 he was music director of the Vienna SO. In 1982 he founded the State SO of the Ministry of Culture in Moscow, of which he was music director. He was made People's Artist of the RSFSR in 1966, and was awarded the Lenin Prize in 1970.

Rozhdestvensky is a versatile conductor, a highly cultured musician with a supple stick technique and brilliant executant skill. His performing style combines logic, intuition and spontaneity. A fine performer of the classics, Rozhdestvensky is also one of the most interesting interpreters of contemporary Russian and foreign music. He renewed interest in such forgotten works as the second, third and fourth symphonies of Prokofiev, as well as a number of works by Hindemith, Berg, Schoenberg and Martinů, Stravinsky's opera *Mavra*, Prokofiev's *The Gambler* and Poulenc's *La voix humaine*. He is a tireless champion of works by the younger generation of Russian composers, including the orchestral compositions of Shchedrin and works by Mirzoian, Kancheli, Organesian, Skoryk, Slonimsky and others; in 1991 he conducted the première of Smirnov's *Jacob's Ladder* at the Queen Elizabeth Hall, London. In 1969 he married the pianist Viktoriya Postnikova.

WRITINGS

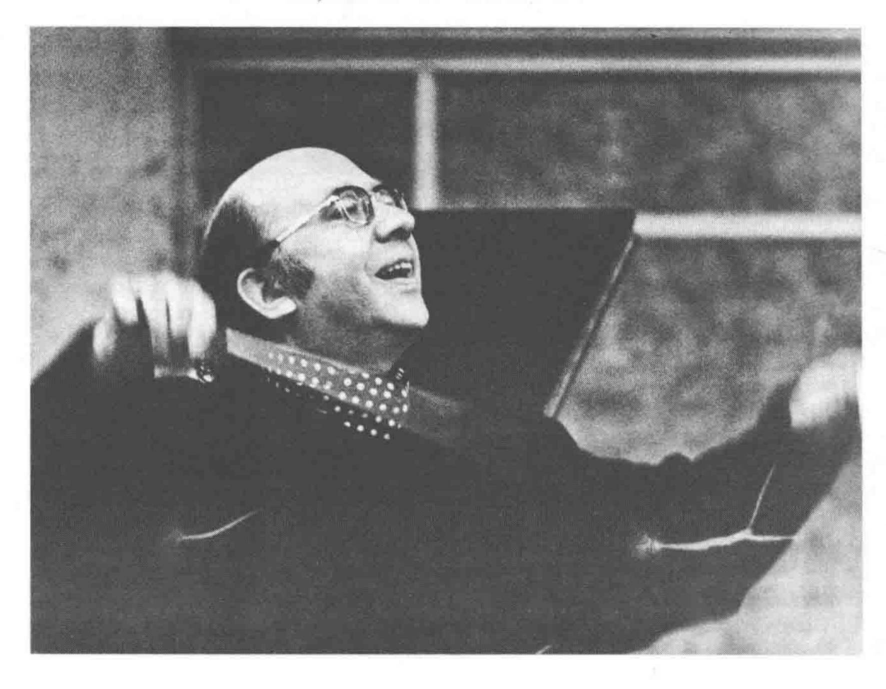
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I.M. YAMPOL′SKY/R



Gennady Rozhdestvensky

Roziers, André. *See* ROSIERS, ANDRÉ.

Rozkošný, Josef Richard (*b* Prague, 21 Sept 1833; *d* Prague, 3 June 1913). Czech composer and pianist. In Prague he studied the piano with Josef Jiránek and composition with J.B. Kittl, the director of the conservatory. After his début at the age of 17, he made a concert tour of Bohemia and Moravia and in 1855 gave recitals in a number of European cities, but he eventually chose a career in banking. A cultivated intellectual who had studied philosophy and painting, he became an important figure in the cultural and social life of Prague, as choirmaster of the Lukeš Choral Society in Prague-Smíchov (1869–75) and as chairman (1871–3, 1881–9) of the musical section of the Umělecká Beseda (Artistic Society), one of the leading Czech cultural institutions. In recognition of his services to music he was appointed a member of the Czech Academy of Sciences and Arts in 1897, despite his role as head of the conservative magazine *Hudební listy* in a campaign of attacks against Smetana in 1873. Rozkošný maintained a neutral position even though Smetana favoured his operas at the Provisional Theatre and, as conductor, contributed to the remarkable success of his *Svatojanské proudy* ('The Rapids of St John').

In his musical style, too, Rozkošný was greatly indebted to Smetana, whose influence was already apparent in his comic opera *Mikuláš* (1869), to a Czech text by Karel Sabina, Smetana's librettist, though he could not match the older composer's sense of dramatic effect or his originality. A similar lack of artistic independence is found in Rozkošný's other operas, most of which were staged at the Provisional Theatre or at the National Theatre without notable success. An exception was *The Rapids of St John* (1871) which was given 34 repeat performances at the two Prague theatres, largely owing to its inclusion of fairy tale motifs and scenes of hunting and nature, much favoured at the time; however, it was soon overshadowed by Dvořák's *Kate and the Devil* and *Rusalka*. The one-act *Stoja* (1894), which held the stage of the National Theatre for nine performances, was the first Czech opera in the style of *verismo*, but Rozkošný's inability to free himself from foreign influence (in this case Mascagni) caused his works to fall into obscurity after the appearance of such Czech realistic operas as Kovařovic's *The Dog Heads* (1898) and Foerster's *Eva* (1899). A number of Rozkošný's songs and choruses on Czech texts, poetic piano pieces and chamber works were published during his lifetime, but these too have fallen into oblivion. His only work still occasionally performed is the overture to *The Rapids of St John*, which recalls Smetana's *Vltava* in its vividly descriptive tone-painting.

WORKS

printed works published in Prague unless otherwise stated

STAGE

unless otherwise stated, all operas and all first performed in Prague

Ave Maria (1), private perf., 1856
Mikuláš [Nicholas] (comic op, 2, K. Sabina), 1869, Provisional, 5 Dec 1870; ov., arr. by B. Simák and E. Wetzler for pf 4 hands (n.d.)
Svatojanské proudy (Vltavská víla) [The Rapids of St John (The Vltava Nymph)] (romantic op, 4, E. Rüffer), 1869, Provisional, 3 Oct 1871, vs (1882)
Záviš z Falkenštejna [Záviš of Falkenstein] (4, J. Böhm), 1871–7, Provisional, 14 Oct 1877
Mladí pytláci [The Young Poachers] (Böhm), Měštanská Beseda, May 1877
Alchymista [The Alchemist] (Böhm), unperf.
Popelka [Cinderella] (3, O. Hostinský), 1880–82, National, 31 May 1885; excerpts (n.d.)
Krakonoš (3, J. Borecký), National, 18 Oct 1889; excerpts, arr. pf (n.d.)
Stoja (1, O. Kučera, after J.O. Konrád), National, 6 June 1894; excerpts, arr. pf (n.d.)
Satanella (3, K. Kádner, after J. Vrchlický), National, 5 Oct 1898; excerpts, arr. pf (n.d.)
Černé jezero [The Black Lake], orig. title, Šumavská víla [The Šumava Nymph] (romantic-comic op, 3, Kádner, after A. Heyduk), National, 6 Jan 1906

OTHER WORKS

Vocal: sacred works, incl. Mass, B♭, 1856; Lumír, sym. cant., 1881; Lásky máj [May Love] (K. Kádner), pastoral int (n.d.); Růže [Rose] (Kádner), melodrama (n.d.); works for unacc. chorus, incl. Večerní písně [Evening Songs], mixed vv (1896); songs
Orch: Odysseus, sym. poem, 1884; Sen lásky [Dream of Love], sym. poem, 1886; Scherzo (Fantastické scherzo), 1886; dances
Chbr: Rêverie, 9 str, vc solo (n.d.); 2 novellettes, str qnt (1905); Trio, ob, cl, bn (1905); Romance, vn, pf (1909); Feuillet d'album, vn, pf (1911); [2] Nálady [Caprices], vn, pf (n.d.); Nocturno, vn/ob, pf (n.d.); Solitude, vn/ob, pf, also arrs. for cl, pf and for vc, pf (Hanover, n.d.); Vn Sonata; Tarantella, vc, pf
Pf: Colibri, op.4; La chasse, op.6; Un soir à la mer, op.7; La gondolière, op.10; Waldlieder, op.11; Chant du soir, op.23 (n.d.); La cascade, op.24 (n.d.); Impromptu, in *SH* (Jan 1888); Jarní píseň [Spring Song], in *Zlatá Praha* (Jan 1897), no.6, suppl.; Rêverie, in *Zlatá Praha* (Feb 1898), no.12, suppl.

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JIŘÍ VYSLOUŽIL

Rózmann, Ákos (*b* Budapest, 16 July 1939). Hungarian composer, active in Sweden. He studied composition and organ at the Liszt Academy in Budapest, and composition with Lidholm at the Royal College of Music in Stockholm. He settled in Sweden, where since 1978 he has been organist at the Catholic Cathedral in Stockholm, and where he has become a leading figure in the field of electro-acoustic composition. *Impulsioni I–III* launched a career which is characterized by numerous large-scale works. For instance, *Bilder inför drömmarna och döden*, *Rytmer och melodier*, *Triptykon* and *Tolv stationer* are all long enough to last an entire concert programme.

Rózmann works on the conviction that vocal and instrumental music have played out their role for composers today, and that electro-acoustic music permits acoustic development and release from the strain of historical models. However, he often introduces vocal instrumental sounds, particularly the organ or zither, Gregorian chant or the singing of Buddhist monks. The processes in which these materials are arranged are highly imaginative and virtuoso in construction. The works are rooted in the battle between light and dark, good and evil. The person is both victim and hero, torn between destructive and creative forces. Christian elements are represented by the Catholic Mass, but Eastern thinking is also reflected, not least by the Tibetan Book of the Dead.

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(*selective list*)

5 pezzi, fl, cl, bn, 1963, rev. 1975; Improvvisazione, fl, pf, 1967; Identiteter, pf, 1967–72; A mulas enekei (Meditaciok), S, pf, 1970; Impulsioni I-III, el-ac, 1973–4; Bilder inför drömmarna och döden [Pictures before Dreams and Death], 1974; Orgelstycke, org, 1980; Figurer, el-ac, 1982–5; De osynliga trådarna, S (textless), fl + pic, vn, va, vc, hpd, tape, 1983, rev. 1989; Rytmer och melodier, el-ac, 1987, rev. 1996; Klagovisor, el-ac, 1988–91; Krypta med bord och stolar, el-ac, 1989–90; Triptykon, el-ac, 1989–96; Trumpetmusette, el-ac, 1993–4; Dörr med tårar, el-ac, 1994; De två, med tre instrument [Two, with Three Instruments], el-ac, 1996–7

HANS-GUNNAR PETERSON

Rózsa, Miklós (*b* Budapest, 18 April 1907; *d* Los Angeles, 27 July 1995). American composer of Hungarian birth. Raised in Budapest and on his father's rural estate in nearby Tomasi, he was exposed to Hungarian peasant music and folk traditions from an early age. He studied the piano with his mother, a classmate of Bartók at the Budapest Academy, and the violin and viola with his uncle, Lajos Berkovits, a musician with the Royal Hungarian Opera. By the age of seven, Rózsa was composing his own works. Later, as a student at the Realgymnasium, he championed the work of Bartók and Kodály, keeping his own notebook of collected folktunes.

In 1926, Rózsa left Budapest to enroll at the Leipzig Conservatory, where he studied composition with Grabner and musicology with Kroyer. By 1929 his chamber works, published by Breitkopf & Härtel, were being promoted and performed throughout Europe. In 1931 he moved to Paris where he completed his *Theme, Variations and Finale* (1933, rev. 1943 and 1966), a work that soon gained international recognition. (It was on the programme the night Bernstein made his conducting début with the New York PO in 1943.) In recognition of his musical achievements, Rózsa was awarded the Franz Joseph Prize from the municipality of Budapest in 1937 and 1938.

Rózsa was introduced to the genre of film music through his friend Arthur Honegger. From 1935 to 1939 he frequently shuttled between Paris and London, where he composed for London Films under the Hungarian-born producer Alexander Korda. In 1940 he accompanied Korda to Hollywood to complete the score of *The Thief of Baghdad*, and was soon in great demand as a freelance film composer and conductor. As a staff member at MGM (1948–62), he became one of the most highly regarded composers in the industry, writing music for over 100 films. From 1945 to 1965 he also taught film music at the University of Southern California.

Most of Rózsa's film scores employ leitmotifs that accompany and represent specific characters or events on the screen. His angular melodies and contrapuntal textures helped to define the 1940s genre of *film noir*. Scores for epic and period films in the 1950s distinguished themselves by the accuracy of their well-researched historical detail. Rózsa won Academy Awards for the soundtracks of *Spellbound* (1945), *A Double Life* (1948) and *Ben-Hur* (1959), and a César award for the score for *Providence* (1977).

The essence of Rózsa's musical style springs from his early experiences with Magyar peasants; his harmonic and melodic constructions characteristically derive from the pentatonic and modal qualities of Hungarian folk music. His works are also infused with the vitality of Hungarian dance rhythms and the sentimental lyricism of the gypsy tradition. Rózsa does not quote folk melodies in his compositions, however. Instead, in works such as *North Hungarian Peasant Songs and Dances* (1929), *Three Hungarian Sketches* (1958) and *Notturno ungherese* (1964) he invents his own folk-like material. His skill at manipulating traditional forms is particularly evident in the Concerto for Strings (1943, rev. 1957) and the Piano Sonata (1948). Also noteworthy are his virtuosic concertos for the violin (1953), piano (1966), cello (1968) and viola (1979).

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The Divorce of Lady X, 1937; Four Dark Hours (Race Gang, or The Green Cockatoo), 1937; Knight without Armour, 1937; The Squeaker (Murder on Diamond Row), 1937; Thunder in the City, 1937; The Four Feathers, 1939; On the Night of the Fire (The Fugitive), 1939; The Spy in Black (U-Boat 29), 1939; Ten Days in Paris (Missing Ten Days, or Spy in the Pantry), 1939; The Thief of Baghdad, 1940; Lydia, 1941; That Hamilton Woman (Lady Hamilton), 1941; Sundown, 1941; Jacaré, 1942; The Jungle Book, 1942; Five Graves to Cairo, 1943; Sahara, 1943; So Proudly We Hail, 1943; The Woman of the Town, 1943; Dark Waters, 1944; Double Indemnity, 1944; The Hour before the Dawn, 1944; The Man in Half Moon Street, 1944; Blood on the Sun, 1945; Lady on a Train, 1945; The Lost Weekend, 1945; A Song to Remember (Chopin), 1945; Spellbound, 1945; Because of Him, 1946; The Killers (Time for Action), 1946; The Strange Love of Martha Ivers, 1946; Brute Force, 1947; Desert Fury, 1947; The Other Love, 1947; The Red House, 1947; Song of Scheherazade (Rimsky-Korsakov), 1947; A Double Life, 1948; A Woman's Vengeance (The Gioconda Smile), 1948; Criss Cross, 1948; Kiss the Blood off My Hands (Blood on My Hands), 1948; The Naked City, 1948, collab. F. Skinner; The Secret Beyond the Door, 1948; Adam's Rib, 1949; The Bribe, 1949; Command Decision, 1949; East Side, West Side, 1949; Madame Bovary, 1949; The Red Danube, 1949; The Asphalt Jungle, 1950; Crisis, 1950; The Miniver Story, 1950, collab. H. Stothart; Ivanhoe, 1951; The Light Touch, 1951; Quo vadis?, 1951; Plymouth Adventure, 1952; All the Brothers were Valiant, 1953; Julius Caesar, 1953; Knights of the Round Table, 1953; The Story of Three Loves, 1953; Young Bess, 1953; Green Fire, 1954; Men of the Fighting Lady (Panther Squadron), 1954; Seagulls over Sorrento (Crest of the Wave), 1954; Valley of the Kings, 1954; Diane, 1955; The King's Thief, 1955; Moonfleet, 1955; Bhowani Junction, 1956; Lust for Life, 1956; Tribute to Badman, 1956; The Seventh Sin, 1957; Something of Value, 1957; Tip on a Dead Jockey (Time for Action), 1957; A Time to Love and a Time to Die, 1958; Ben-Hur, 1959; The World, the Flesh and the Devil, 1959; El Cid, 1961; King of Kings, 1961; Sodom and Gomorrah, 1962; The V.I.P.'s, 1963; The Green Berets, 1968; The Power, 1968; The Private Life of Sherlock Holmes, 1970 [based on Vn Conc.]; The Golden Voyage of Sinbad, 1973; Providence, 1977; Fedora, 1978; The Private Files of J. Edgar Hoover, 1978; The Last Embrace, 1979; Time after Time, 1979; Eye of the Needle, 1980; Dead Men Don't Wear Plaid, 1981

INSTRUMENTAL

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Chbr: Trio-Serenade, op.1, str trio, 1927, rev. 1974; Qnt, f, op.2, str qt, pf, 1928; Duo, op.7, vn, pf, 1931; 2 Pieces, vc, pf, 1931; Str Qt, 1931; 2 Hungarian Dances, vn, pf, 1933; Sonata, op.15, 2 vn, 1933, rev. 1973; Str Qt no.1, op.22, 1950; Str Qt no.2, op.38, 1981

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STEVEN D. WESCOTT

Rózsavölgyi [Rosenthal], **Márk** (*b* Balassagyarmat, 1789; *d* Pest, 23 Jan 1848). Hungarian composer and violinist. The son of a poor Jewish tradesman named Rosenthal, he began studying the violin at the age of eight. After a time in Nyitra (now Nitra, Slovakia) and Pozsony (now Bratislava) he went to Prague, where he studied both music and calligraphy. In 1808 he moved to Pest, first working as a bookkeeper for a wholesaler. In the same year he gave a violin recital there, playing works by Kreutzer and compositions of his own in the Hungarian style; after this concert he decided to devote himself exclusively to music. In 1809 he joined the second Hungarian theatrical company in Pest as a violinist, later becoming its musical director; on 12 April 1812 this company performed the play *Angyal Bandi* with his music. He lived in Baja from 1813 to 1819, when a fire destroyed all his possessions, including his manuscripts. From 1819 to 1821 he worked as a violinist in the theatre of Temesvár (now Timişoara, Romania). Between 1821 and 1833 he once again lived in Baja, where he led his own orchestra during Carnival. On 13 May 1824 he took part in a meeting of the music society of the County Veszprém in Balatonalmádi; the society's notary, Gábor Sebestyén, gave him the artistic name Rózsavölgyi (officially approved in 1846). Between 1824 and 1831, 18 *verbunkos* by Rózsavölgyi appeared in the society's publication *Magyar nóták Veszprém vármegyéből* ('Hungarian Tunes from County Veszprém'). In 1827 he composed the music to the play *Illés sapkája* ('Elijah's Cap') in Baja. In 1830 he played before Prince Ferdinand d'Este in Baja. From 1833 until his death he lived in Pest, where he was appointed principal violin at the newly opened Hungarian Theatre in 1837; for its opening performance on 22 August 1837 he composed the orchestral work *Nemzeti örömhangok* ('National Sounds of Jubilation'). Ferenc Erkel released him from the service of the theatre on 15 February 1838. On 16 April 1839 his three-act comic opera, *Visegrádi kincskeresők* ('The Treasure Hunters of Visegrád'), was given its first performance in Pest, though without success. In the 1840s Rózsavölgyi founded his own band, with which he played before Liszt in the Pest National Circle on 6 May 1846 (Liszt used themes by Rózsavölgyi in his Hungarian Rhapsodies nos.8 and 12). His playing deteriorated in the mid-1840s; a concert tour in October 1846 was discontinued because of ill-health.

Rózsavölgyi was celebrated as the last important master of the *verbunkos* and the first of the more modern Hungarian dance, the *csárdás*, which became the most popular genre of 19th-century Hungarian music. From the second half of the 1830s he dedicated a *csárdás* to every great political, social or private occasion. His name is also associated with the creation of the Hungarian drawing-room and social dance as well as the cyclical, repetitive dance form. Sándor Petőfi, the most important contemporary poet in Hungary, defended him publicly against attacks in the press. Similarly, Ferenc Erkel thanked him publicly for the dedication of his *csárdás* *Halljuk* ('Hear, hear!'). In the poem which Petőfi wrote on the occasion of his death Rózsavölgyi was referred to as a 'rouser of national consciousness'.

In 1844 the Pest National Circle decided to publish the collected works of Rózsavölgyi, but the undertaking was never completed. His autobiography (in *H-Br*) and many of his works (*Bn*) survive in manuscript.

Rózsavölgyi's son Gyula (1822–61) founded the publishing firm RÓZSAVÖLGYI ÉS TÁRSA in 1850.

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Rózsavölgyi és Társa. Hungarian firm of publishers. It was founded in Pest in 1850 by Gyula Rózsavölgyi (1822–61, son of Márk Rózsavölgyi) and Norbert Grinzweil (1823–90), and immediately established links with music publishers in Austria, France, Germany and England. Through the founders' excellent work the firm prospered and by the end of the century had become the largest music publisher in Hungary, having taken over smaller firms including József Wagner (1858) and Treichlinger (1874), and later incorporating Rozsnyai (1936). After Rózsavölgyi's death, Grinzweil went into partnership with his brother-in-law János Nepomuk Dunkl, but the firm continued operating under its former name, except in 1862–6 when the branch in Vienna was known as J.N. Dunkl. From 1908 the owners were Gusztáv Bárczi, Victor Alberti and Béla Ángyán. The company issued works by leading contemporary composers including Erkel, Liszt, Mosonyi and Robert Volkmann, and at the turn of the century works by Bartók, Kodály, Dohnányi, Nikolaus Weiner, Lajtha and others. (It should be noted that the three old Hungarian dances by 'Liszt' in the collection of 1852–4, *30 eredeti magyar zenedarab*, were by János Liszt, a doctor and amateur musician.) From 1873 Rózsavölgyi also promoted concerts ('Evenings of new music', 'Concerts populaires'); its music lending library contained some 100,000 items. From 1883 the firm held a royal appointment and from 1894 it published the periodicals *Zeneirodalmi szemle* ('Music literature review') and *Művészeti lapok* ('Art journals'). Its publishing activities expanded in the 1930s to include books on music.

The firm always gave plate numbers to its publications; until Rózsavölgyi's death the number was preceded by a combination containing his initial (R. et C., R. et Co., R. és T.Sz. etc.), thereafter, to 1869, Grinzweil's initials were sporadically used (G.N., N.G., G.No.N., N.G.Sz. etc.). From 1870 to 1885 there were no initials, and from 1885 R. et C. appeared again. Unfortunately the numerical sequence does not indicate the chronological order of publication; from the beginning, the firm reused old plates without changing the numbers, so that it is not uncommon to find the same number on two completely different editions. The plate numbers of incorporated firms were retained, although on the cover the former publisher's name was replaced. At one time agency publications were separately indicated (C.1. etc.). Rózsavölgyi is now the biggest Hungarian music retailer; since nationalization (1949) the publishing activities of the firm have been continued by its legal successor Editio Musica Budapest (renamed Editio Musica Budapest Zeneműkiadó KFT in 1993).

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ILONA MONA

Rozsnyai. Hungarian music and book publishers. It was founded in Budapest by Károly Rozsnyai in 1889 and later run by Róbert Rozsnyai. Its publications were primarily pedagogical and are still of value, having been written by teachers at the then National Hungarian Royal Academy of Music including József Bloch (violin), Kálmán Chován and Árpád Szendy (piano) and Albert Siklós (singing and composition). Bartók's editions of *Das wohltemperirte Clavier* and the works of Mozart, Scarlatti and Couperin were also published by Rozsnyai, as well as Bartók's own works including the 14 Bagatelles, the two Elegies for piano and the *Gyermekeknek* ('For children') cycle for violin and piano (with Tivadar Országh). In 1936 the firm was taken over by Rózsavölgyi és Társa.

ILONA MONA

Różycki, Aleksandr (*b* Zhitomir [now in the Ukraine], 26 Feb 1845; *d* Warsaw, 15 Oct 1914). Polish teacher, pianist and composer. He studied with Karol Studziński and Rudolf Strobl at the Warsaw Institute of Music. Active mainly as a teacher, he was professor of piano at the institute from 1884 and also at the Aleksandryjsko-Maryjski Ladies' College in Warsaw; his pupils included Artur Rubinstein. He wrote numerous teaching manuals, among them two for the piano: *ABC Nowa szkola na fortepian* (Warsaw, 1897) and *Szkola techniki fortepianowej w dwóch częściach* ('Manual of piano technique, in two parts', Warsaw, n.d.). He also composed studies and exercises, which for some decades were basic material for piano teachers, solo and choral songs and several piano miniatures which achieved some popularity.

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ZOFIA CHECHLIŃSKA

Różycki [Rozycki, Rożycki, Rositsky, Ruziski], **Jacek** [Hyacinthus, ?Sebastian] (*b* ? at or nr Łęczyca; *d* after 1696). Polish composer. He was probably the son of Stanisław Różycki, an impoverished nobleman of Doliwa ancestry from the Łęczyca district. He appears to have entered the royal chapel at Warsaw in the mid-1640s (a council resolution of 1676 stated that he had given 'some thirty years' service' there). He probably entered as chorister, but he may well not have been a pupil of the choirmasters Marco Scacchi and Bartłomiej Pękiel, as has been suggested, since the payroll reveals that the boys of the chapel were under the care of other musicians (e.g. Piotr Elert). He may, however, have studied with Pękiel when he was older. In time he himself became choirmaster and indeed may have succeeded Pękiel. The exact date of his appointment is not known, and it should be added that sources of 1670, during his period of office, mention another choirmaster, Fabian Redzius [?Reggius]. There is also a reference, however, to Różycki's being choirmaster to four successive rulers; the first of these, Jan Casimir, ceased to rule in 1668, and the last, August II, succeeded in 1697. August, who was the Elector of Saxony, reformed the Warsaw chapel in 1697, amalgamating it with the Kapelle at Dresden; Różycki was named Kapellmeister jointly with J.C. Schmidt.

Różycki composed some masterly motets and concertos using the Italianate concertato technique conspicuous in Polish Baroque music; he also followed traditional models of sacred vocal polyphony. In a number of these works he included quotations from Polish folksongs and can thus be seen as a successor to Marcin Mielczewski. His other music comprises simple hymns for four voices, in which he renounced imitative polyphony in favour of homophonic writing in clearcut phrases and emphasizing the melody of the highest voice; these pieces are thus similar to Protestant chorales and exceptional in Polish music of the period. Although none of Różycki's music was published, it seems to have become popular; for example, Diletsky referred to him and quoted from his works in his treatise *Musikїskaya grammatika* (1680), and about 1700 Charśnicki based his *Aeterna Christi munera* on Różycki's hymn of that name.

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Exsultemus omnes, 3vv, bc (org), *Kj*; ed. in WDMP, xliv (1961, 2/1966)

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MIROSŁAW PERZ

Różycki, Ludomir (*b* Warsaw, 6 Nov 1884; *d* Katowice, 1 Jan 1953). Polish composer, son of ALEKSANDER RÓŻYCKI. He studied with Aleksander Michałowski (piano), Gustaw Roguski and Michał Biernacki (theory and harmony), and Noskowski (composition) at the Warsaw [Music Institute] (now the Warsaw Conservatory) and graduated with the gold prize in 1904; from then until 1907 he studied with Humperdinck at the Akademie der Künste, Berlin. Together with Grzegorz Fitelberg, Szymanowski and Szeluto, Różycki founded in 1905 the Young Polish Composers' Publishing Company, an association that came to be referred to as YOUNG POLAND. In 1908 Różycki accepted the position of conductor at the Lwów Opera, and until 1912 taught the advanced piano class at the Conservatory of the Galician Music Society in Lwów. From 1912 to 1918 he stayed in Paris, then Berlin before settling in Warsaw in 1919; until 1920 he was conductor of the opera at the Wielki Theatre, and thereafter devoted himself to composition. He was a founder member (1926) and first president of the Union of Polish Composers, and a professor at the Warsaw Music Academy in 1930–31 (during Szymanowski's tenure as rector). He received the State Music Award for his opera *Eros i Psyche* in 1930 and the gold medal at the Paris World Exhibition in 1939 for his ballet *Apollo i dziewczyna* ('Apollo and the Maiden'). In 1945 he settled in Katowice where he assumed responsibility for the composition class at the State Higher School for Music (now the Katowice Academy). He devoted a lot of time to reconstructing those of his works that had been destroyed by fire during World War II.

The most significant works of Różycki's youth are his symphonic poems and songs. Displaying a vivid

imagination and technical proficiency, their aesthetics are those of the late Romantic period, particularly his songs which show the influence of Richard Strauss and Wolf. After 1911 he turned primarily to writing opera, and it is at this stage that he ceases to search for an authentic and original compositional style. Building on the Italian *verismo* operatic tradition, he incorporates elements of the late Romantic symphonic style and Impressionist aesthetics but in a conventional rather than innovative way. Stylistically and technically, the music of Różycki belongs to the 19th century, and lacks individuality. It does display, however, a secure compositional technique; the melodic lines are clearly defined and the music is energized by its range of orchestral colour and dramatic confidence. His most important works are the symphonic poems *Stańczyk* (1903) and *Anhelli* (1909), the operas *Eros i Psyche* (1914–16) and *Beatrix Cenci* (1916–26), and the ever-popular ballet (both in Poland and abroad) *Pan Twardowski* (1921).

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(*selective list*)

STAGE

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Eros i Psyche (fantasy op, 5, J. Żuławski), op.40, 1914–16, Wrocław, 10 March 1917
Casanova (comic op, 3, J. Krzewiński), op.47, 1921–2, Warsaw, 8 June 1923, reorchd 1948
Beatrix Cenci (tragic op, 4, S. Różycka, after J. Słowacki and R. Shelley), 1916–26, Warsaw, 30 Jan 1927
Młyn diabelski [The Devil's Mill] (satirical op, 6 scenes, Krzewiński), 1928–30, Poznań, 1931
Lili chce śpiewać [Lili Wants to Sing] (operetta, 3, Krzewiński and Różycka), 1932, Poznań, 1933
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Incid music

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Solo vocal-orch: Narzeczona z Koryntu [The Fiancée from Corinth] (J.W. von Goethe), spkr, orch, 1918; Dzwony [Bells] (S. Różycka), Mez/Bar, orch, 1944
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TERESA CHYLIŃSKA

Ruan. Chinese plucked lute. *See* YUEQIN.

Ruano, Cándido José (*b* El Viso, bap. 14 June 1760; *d* Toledo, 17 March 1803). Spanish composer. His earliest musical training was as a choirboy at Toledo Cathedral. He was *maestro de capilla* at Avila Cathedral from 1782 until 14 December 1792, when he was appointed to the same post at Toledo Cathedral, where he remained until his death. His music, extant in Montserrat and the cathedrals of Toledo, Astorga and especially Avila, exemplifies the change which occurred in Spanish sacred music during the latter decades of the 18th century: it displays an austerity reminiscent of 16th-century Spanish polyphonists, but uses a far wider harmonic vocabulary and a large number of instruments. Like other composers of his time, Ruano gradually abandoned the setting of Spanish texts in favour of Latin liturgical ones.

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JOSÉ LÓPEZ-CALO

Rub' (Arab). *See* QUARTER-TONE.

Ruban. *See* FINGERBOARD (ii).
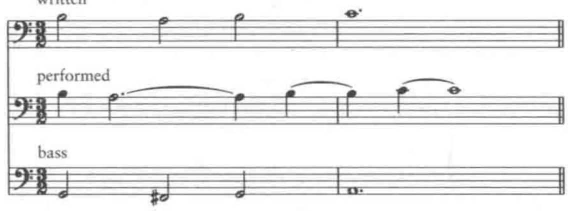
Rubando. Term used in the late 19th century as a synonym for RUBATO.

Rubato [tempo rubato] (It.: 'robbed or stolen time'). The expressive alteration of rhythm or tempo. In an earlier type the melody is altered while the accompaniment maintains strict time. A later type involves rhythmic flexibility of the entire musical substance. Both originated as a part of unnotated performing practice, but were later sometimes indicated in scores. Some modern writers refer to the earlier and later types as melodic and structural, borrowed and stolen, contrametric and agogic, or bound and free.

1. The earlier rubato. 2. The later rubato.

1. The earlier rubato. In 1723 Tosi referred to *rubamento di tempo* in Italian arias of the late 17th century. Galliard explained the technique in his translation of 1743: 'When the bass goes an exactly regular pace, the other part retards or anticipates in a singular manner, for the sake of expression, but after that returns to its exactness, to be guided by the bass'. Ex.1, one of Roger

Ex.1 North: 'Breaking and yet keeping time' (*GB-Lbl* Add.32532, f.7*v* [*c*1695])



North's illustrations of Tosi's 'breaking and yet keeping of time' shows the following features: (1) the *a* steals time from the *b*s on either side and thus increases its length; (2) while this is happening the bass keeps strict time; (3) the steady bass imposes compensation, so that the total time stolen from the opening and closing notes (a crotchet in each case) exactly equals the time acquired by the *a* (a minim); (4) the appearance of *a* is anticipated, whereas the following *b* and *c′* are both delayed; (5) although delayed, the second *b* loses none of its value – it is simply shifted later in time; (6) the second, third and fourth notes of the melody do not sound simultaneously with the bass notes with which they are vertically aligned; (7) the dissonance of a 9th occurs when *a* is heard with the *G* in the bass and when *b* is heard with *A*; and (8) the *a* could have been anticipated without delaying any of the other notes, for no balance is required between these two effects which are both determined by the starting-point rather than the length of a note.

In 1752 Quantz used the expression *tempo rubato* and demonstrated anticipation and delay separately (ex.2). Vocal rubato was subsequently described by writers in Germany such as Agricola (1757), Marpurg (1763), Hiller (1774, 1780) and Lasser (1798), as well as by Domenico Corri (1810), Bacon (1824) and Nathan (1836) in London, and, with special thoroughness and numerous musical examples, by García (1847) in Paris. According to the latter, the *temps d'arrêt* or *prolongation* (the lengthening of *a* in ex.1) 'is the first element of tempo rubato'. Famous singers known to have used the device include Antonio Pasi, Cuzzoni and Santa Scarabelli Stella (wife of Lotti) in the Baroque period and Pasta, Sontag, Cinti-Damoreau and Malibran during the first half of the 19th century.

Descriptions of violin rubato appear in books by Leopold Mozart (1756), Spohr (1832) and Baillot (1834), and it was part of the performing style of artists such as Franz Benda and Paganini. Baillot urged the performer to use 'the syncopation called *temps dérobé* or *troublé*, *tempo rubato* or *disturbato*' only when the intensity of expression 'forces him to lose all sense of pulse and to be delivered by this means from the trouble that besets him'. This sort of metrical dissolution is illustrated by ex.3 from a manuscript copy of sonatas composed, probably during the 1760s, by Benda: the stepwise descent from g″ to a′ which begins at the end of the opening bar was shifted in performance to bar 2, and the ascent at the end of bar 2

Ex.2 Quantz: *Eine Art vom Tempo rubato* (1752)

was moved to bar 3. This effect was emphasized by the long slur and the continuous beam, and the seven notes in bar 2 of the performed version created conspicuous displacement against the crotchets in the bass.
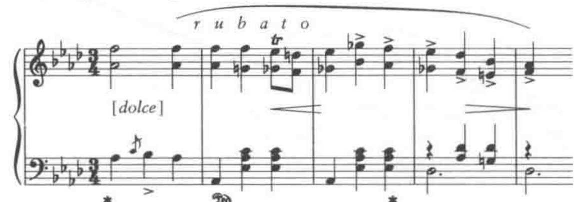
While the singer and the violinist conceived of rubato as the alteration of note values in a melody, the keyboard performer tended to think more about the displacement between the accompaniment, usually played by the left hand, and the melody, played by the right. In keyboard rubato, as W.A. Mozart explained, 'the left hand should go on playing in strict time'. Clementi, Dussek, Thalberg and Field employed the technique; Marpurg (1755, 1756), E.W. Wolf (1785), Türk (1789, 2/1802) and Herz (*c*1837) described it. From about 1770 to 1840 'rubato' occasionally referred also to syncopation caused by unusual groups of notes (C.P.E. Bach), to unexpected melodic or dynamic accentuation on weak beats, or to the setting of short syllables on long notes.

Vocal and violin rubato remained, for the most part, an unnotated part of performance. The word 'rubato', however, started to appear in keyboard scores with Chopin, who marked it in 14 different works written between 1828 and 1835. He usually wrote the single word *rubato*, but sometimes *poco rubato*, *sempre rubato* or *languido e rubato*, employing such terms to establish a mood, articulate the repetition of a unit of music, or intensify an expressive effect such as the high point of a phrase or an unusual non-harmonic note. Ex.4 shows an

Ex.3 Benda: Violin Sonata (*D-Bsb* Mus. MS 1315/15)

unpublished rubato in a manuscript version of his Waltz in A♭ major. Played without rubato, the dissonance on

Ex.4 Chopin: Waltz op.34 no.1 (lost MS from 1835)



the second beat of bar 2 is startling. But if the accompaniment keeps strict time and the note values in the right hand are slightly altered (by including perhaps an anticipation of the notes on the second beat), the dissonances are softened and the melody flows more smoothly. Chopin's rubatos are brief and may involve anticipation or delay, as determined by the performer. The manner of execution depends upon the motivation provided by the sense of the music before and after the rubato. This sort of keyboard rubato also appears in the scores of some of Chopin's contemporaries such as Károly Filtsch (his pupil), Clara Schumann, Pauline Viardot and Gottschalk, and perhaps in the earlier works of Liszt.

The earlier type of rubato is associated with the aria, sonata, concerto and character piece, but not with the rhythmically free styles of the recitative, the cadenza, or preludial forms such as the prelude, toccata or fantasia. It requires an accompaniment that can conspicuously project the sound of strict time: the *basso continuo* of the Baroque, the Alberti bass figurations of the Classical period, or the waltz-like patterns in ex.4 and in many aria accompaniments in 19th-century French and Italian opera. During the later years of the 19th century the earlier meaning of rubato gradually disappeared, although isolated elements of the technique lingered on in the controversial concept of 'compensation' (meaning then that retard and acceleration should be exactly equal within a bar, phrase or piece) and in the pianists' custom of arpeggiating chords or 'breaking hands'. During the 1930s, however, the earlier rubato was reborn in American popular music, with vocal or instrumental soloists sometimes placing notes 'behind' or 'ahead of' the strict beat of the rhythm section. This combination of strict and free rhythm influenced composers such as Copland and Carter.

2. THE LATER RUBATO. The later type of rubato was described by Kalkbrenner in 1789. For Busby in 1801 rubato was 'time alternately accelerated and retarded for the purpose of enforcing the expression'. Türk listed the later type of rubato in 1802 as one of the 'extraordinary means' by which 'the expression may be improved', but added that 'one usually intends to indicate thereby only the hesitation or pausing (not the hastening)'. The later rubato occurred at first in keyboard music. It served the same structural and expressive purposes as the earlier type and similarly appeared in the strict forms rather than the free and for passages of very brief duration (P.A. Corri in 1810 suggested 'a bar or two or a few notes'). Eventually, however, Hummel (1828), Czerny (1839) and others complained of its excessive use.

Liszt's 'rubato' referred neither to the rhythmic flexibility of gypsy music, nor to the retards and accelerations marked in a score, added by a performer, or indicated by expressions such as *a piacere*, *ad libitum* or *senza tempo*. His 'deceptive' or 'seductive' rubato, according to his student Carl Lachmund, was 'like a sudden light suspension of the rhythm on this or that significant note'. It usually occurred in music that was soft and *dolce*, often in ritenuto passages or those calling for portato touch, and sometimes in the company of notated syncopation, arpeggiation in one hand or both, accent or tenuto signs, or a juxtaposition of different metrical patterns. His concept of rubato seemed to broaden, however, when he wrote *sempre rubato* for an entire melody or included the word in the tempo marking for an entire section, or when he used it in orchestral scores.

During the later Romantic period there was a gradual increase in the use of tempo fluctuation for subjective expressive purposes. Rhythm became the principal element in expressive performance, and many books on piano playing included lists of places to hasten or retard. The word rubato now often encompassed not only momentary and 'capricious' tempo changing on one or a few notes, but also the expressive shaping of phrases, and sometimes even the 'tempo modification' of Wagner applied to entire movements. The word, occasionally in the form *rubando*, appeared in the orchestral and vocal scores of composers such as Tchaikovsky, Mascagni and Puccini.

Debussy often marked rubato for brief passages. His own recordings reveal an intensity of touch rather than noticeable tempo change in such places, an effect described by Marguerite Long as 'delicate' and 'confined by a rigorous precision'. Bartók distinguished in his notations of folk melodies between *parlando-rubato* and *tempo giusto*, and in his own works also used *non rubato*. Stravinsky sometimes attempted to notate rubato. At some passages marked rubato his recordings show heavily articulated *ritenuto* or seem more concerned with articulation than with tempo. After the mid-20th century Lukas Foss and Elliott Carter used rubato as an important element in the contrast of different musical forces. Rubato has been employed in more conventional ways in the music of neo-Romantic composers.

At the end of the century psychologists were investigating both types of rubato, and other researchers had begun to study their use in early vocal and instrumental recordings. There are still so many different meanings for the word, however, that it might be wise for a modern composer to write 'hesitant' or 'reluctant', for example, for a capricious rubato on a few notes, or '*espressivo*' for the expressive but more placid shaping of a phrase.

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RICHARD HUDSON

Rubbert, Johann Martin. *See* RUBERT, JOHANN MARTIN.

Rubbra, (Charles) Edmund (*b* Northampton, 23 May 1901; *d* Gerrards Cross, 14 Feb 1986). English composer, critic, pianist and teacher.

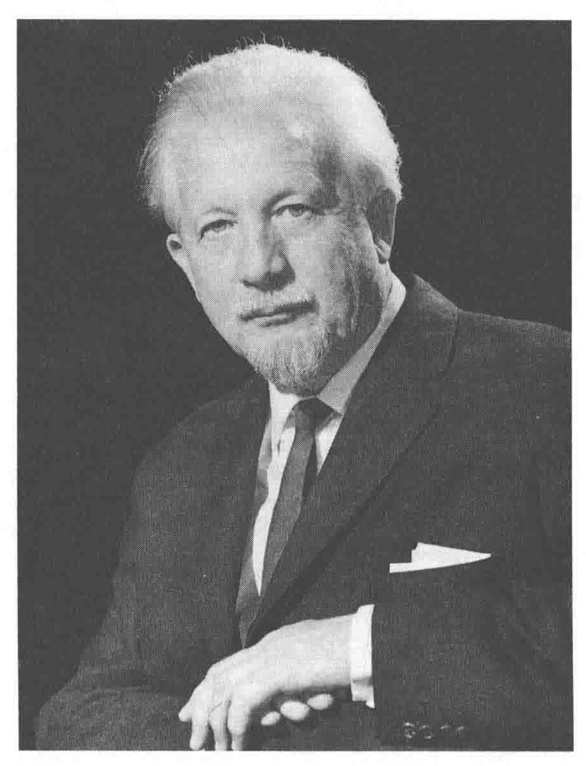
1. LIFE. Born into a poor working-class family, Rubbra was fortunate in having music-loving parents. His mother's pure soprano voice was prominent in her church choir, and she was in demand locally as a soloist. He began piano lessons at eight, transferring later to a teacher who added instruction in harmony and counterpoint. In his uncle's music shop he discovered the music of Cyril Scott and Debussy. Leaving school at 14 to help his family financially, he worked as an office boy, then a railway clerk. At 17 he organized an all-Scott concert in Northampton, prompting the composer to accept him as a private pupil. In 1920 he won a composition scholarship to Reading University for study with Holst, and also piano with Evlyn Howard-Jones. In 1921 Rubbra won an open scholarship to the Royal College of Music where his teachers were, Holst, Howard-Jones (privately) and R.O. Morris in counterpoint; Vaughan Williams was used as a substitute during Holst's absences. Of Rubbra's

earliest compositions, some of his songs were published during his RCM days. One, *Rosa Mundi*, pleased Holst enormously.

Leaving the RCM in 1925, Rubbra supported himself by teaching privately, playing for ballet dancers, and both composing and playing for a travelling theatrical company. His reputation as a sensitively astute critic and journalist was established in the 1930s with contributions to the *Monthly Musical Record* and *The Listener*. In the early 1930s he left London permanently, and moved to a remote cottage in the Chilterns where the majority of his music was composed.

In 1941 Rubbra was conscripted into the army and instructed to form a piano trio that would appear at camps throughout Britain. Later known as the Rubbra-Gruenberg-Pleeth Trio, it performed locally and internationally until its disbandment in the 1950s. From 1947 to 1968 Rubbra was senior lecturer at Worcester College, Oxford, and from 1961 to 1974 professor of composition at the Guildhall School of Music and Drama. Honours came in 1938 with the Collard Fellowship, followed in 1955 by the Cobbett Medal for 'Services to Chamber Music'. Three universities conferred honorary doctorates on him (Durham, 1949; Leicester, 1959; Reading, 1978). In 1960 he was made a CBE. He was a fellow of Worcester College (1963) and the GSM, and a member of the Royal Academy of Music.

2. WORKS. Rubbra was a prolific composer of 164 opus numbers. Best known for his 11 symphonies, these, together with his solid achievements in almost every other genre except opera and ballet, reveal a keen and imaginative mind, placing him in the front rank of 20th-century English composers. In his major works two fundamental processes are present: the expansion of materials generated from small cells, and the sounding of a complete theme of a defined length. Contrapuntal treatment in an essentially diatonic framework is common to both, and the first procedure is employed more often. Large-scale structures are governed not by harmony but by counterpoint, and the emphasis is on textural growth. 'I never know where a piece is going to go next . . . When I begin, my only concern is with fixing a starting point that I can be sure of . . . My imagination discovers the architecture for me' (Schafer); in this *modus operandi*, discovery and an almost improvisatory spontaneity are implicit, balanced by disciplined musical reasoning.



Edmund Rubbra

Rubbra viewed his first four symphonies as 'different facets of one thought' (Rubbra, 1949). Although each is a distinct entity, they are 'reactions to each other'. The First Symphony contains prototypes of the two processes: the scherzo, formed from a theme contrapuntally manipulated – a tour de force repeated in the scherzo of the Fifth Symphony – and the slow final movement derived from a melodic cell. The Second Symphony is more austere, but the tensions are more firmly controlled and exciting for the restraints imposed. No.3 is more relaxed and lyrical with less emphasis on counterpoint; and this 'reaction' continues in no.4 where the texture is more harmonically concentrated. The Fifth Symphony marks a new phase, for Rubbra began it with 'no reference to the other four' (Rubbra, 1949). The designated key (B♭) is a reference point, not a structural component, and the derivation of materials from intervallic cells is as disciplined as before. The notes E–F–A–B at the head of the Sixth Symphony indicate 'the interval sources of the music, each movement beginning with a selection from these (except the last movement, which uses all of them thematically)' (Rubbra, 1954). One passage of the slow movement suggests organum and discant, used explicitly in some of the choral works. The Seventh Symphony is notable for its incisive scherzo, and the passacaglia of its last movement. The Eighth Symphony ushered in the final phase of Rubbra's symphonic thought: an awareness of 'the dramatic value of intervals as such' (Rubbra, 1970). Composed directly into full score unlike its predecessors, instrumental colours are given a formative role in the music's unfolding. The choral Symphony no.9 ('Sinfonia sacra') shares symphonic procedures with an oratorio-like setting of the Resurrection text. The two final symphonies are one-movement, highly-compressed works in terms of treatment and duration.

Of his other instrumental music, the concertos for piano, violin and viola, *Sinfonia Concertante* op.38 for piano and orchestra and *Improvisation* op.89 for violin and orchestra, are solidly-written works emphasizing long, lyrical lines interspersed with stretches of cumulative tension. Their virtuoso passages, intimately related to the inherent content of the music, are never ostentatious. Rubbra's affinity for chamber music dates from his unpublished First Violin Sonata and extends to the Duo for english horn and piano op.156 (1980). Among the four string quartets the second may be the finest with its first movement cellular growth, the madrigalian cross-rhythms of its *Scherzo polimetrico*, and the serene *Cavatina*. Also notable are the First Piano Trio op.68 and sonatas for violin, cello and oboe. An unusual category comprises eight pieces for recorder(s) with varied accompaniments, the largest of which is the Sonatina. Most of the solo instrumental music is for piano: outstanding are the Eight Preludes op.131, and the *Fantasy Fugue* op.161,

a transcription of which forms the second half of the *Sinfonietta* op.163 for large string orchestra, Rubbra's final work.

The extent of Rubbra's choral music is greater than its 59 opuses indicate, for 13 contain from two to nine separate pieces. Most of the texts are religious and philosophical in accordance with his natural inclinations, which had been reinforced by the Eastern thought and mysticism of Scott, Holst and R.O. Morris. In 1948, Rubbra became a Roman Catholic, celebrating the occasion with the *a cappella Missa in honorem Sancti Dominici*, the second of his five masses, which contrasts the block harmonies of organum with Renaissance contrapuntal techniques. Other noteworthy unaccompanied works are the early Five Motets op.37 (1934) to texts by the English metaphysical poets, the *Nine Tenebrae Motets* op.72 (1951–61), and the *Lauda Sion* op.110 (1960), while representative accompanied works include *The Dark Night of the Soul*, *The Morning Watch* op.55 (Vaughan) and *Song of the Soul* op.41/1 (St. John of the Cross), and *Inscape* op.122 (Hopkins). Scattered among these are many short anthems, some commissioned for special occasions. Among the solo songs are two sets of string-accompanied Spenser sonnets, and *The Jade Mountain* (1962), a cycle of Chinese poems for high voice and harp.

Avoiding most contemporary styles Rubbra followed his own path, especially in his treatment of the symphony. Harmony was also an important factor, and as the product of contrapuntal interaction some of the resulting dissonances show that he was, too, a composer of the 20th century. Further traits are the shifts from polyphony to homophony within a single movement, homophonic slow movements, and striking enharmonic transitions and modulations. Aspects from the past such as organum and modality served him well, and are always used with taste. Energizing everything, however, is Rubbra's fine, intuitive melodic sense. Rubbra's output reveals a unity on two levels: the musical, which is readily demonstrable; and the less easily perceived religious/philosophical, which overrides the musical and encompasses almost everything he wrote. It is universal rather than sectarian, an instinctive blend of the most spiritual and mystical elements of Buddhism and Catholicism. It led to a music that overflows with optimism and a sense of well-being, though the, at times, dramatic and conflictual aspects attest to the hard-won nature of that ultimate peace and assurance.

WORKS

STAGE

op.

27 The Searcher (incid music, V. Pilcher), pf, fl, vn, db, timp, 1920s
36 The Shadow (Bee-Bee-Bei), (op, 1, T. Sturge Moore), 1933, unpubd
48 Prism (ballet), orch, 1938, unpubd
64 The Buddha (incid music, C. Bax), fl, ob, vn, va, vc, 1947

Other incid music: The Dynasts (T. Hardy), Hagoromo (Japanese noh play, trans. E. Pound), Mahomed and the Spider (anon.), Volphone (B. Jonson), all 1920s–30s; Macbeth (W. Shakespeare), 1946

ORCHESTRAL

op.

9 Double Fugue, 1920s, unpubd
25 Triple Fugue, 1920s, unpubd
40 S. Rachmaninoff: Prelude, g, op.23 no.5, orchd., 1930s
30 Piano Concerto, 1931–2, unpubd
39 Rhapsody, vn, orch, 1934, unpubd
38 Sinfonia concertante, pf, orch, 1934–6
44 Symphony no.1, 1935–7
45 Symphony no.2, 1937, rev. 1950
47 Brahms: Variation and Fugue on Theme of Handel, B, orch, 1938
49 Symphony no.3, 1939
50 Improvisations on Virginal Pieces by Giles Farnaby, 1939
53 Symphony no.4, 1941
56 A Tribute, 1942 [for Vaughan Williams's 70th birthday]
57 Soliloquy, vc, orch, 1943–4
62 Festival Overture, 1947
63 Symphony no.5, B♭, 1947–8
75 Viola Concerto, A, 1952
80 Symphony no.6, 1953–4
85 Piano Concerto, G, 1956
88 Symphony no.7, C, 1957
89 Improvisation, vn, orch, 1956
101 Variations on 'The Shining River', brass band, 1958
103 Violin Concerto, 1959
132 Symphony no.8, 1966–8
140 Symphony no.9 'Sinfonia Sacra': see CHORAL
142 Fanfare for Europe, 6 tpt, 1972
145 Symphony no.10 'Sinfonia da Camera', 1974
149 Resurgam, ov., 1975
153 Symphony no.11, 1977–9
158 Canzona for St. Cecilia, orch brass, 1981
163 Sinfonietta, large str orch, 1984–5

CHAMBER AND SOLO INSTRUMENTAL

11 Sonata no.1, vn, pf, 1925, unpubd
29 4 Easy Pieces, vn, pf, 1926
16 Phantasy, 2 vn, pf, 1927
19 Introduction and Fugue, pf, 1928, arr. 2 pf, 1928
24 Lyric Movement, str qt, pf, 1929
31 Sonata no.2, vn, pf, 1932
35 String Quartet no.1, f, 1933, rev. 1946
60 Sonata, g, vc, pf, 1946
67 Meditazioni sopra 'Coeurs désolés' (rec, hpd)/(fl/ob, pf), 1949 [from chanson by Josquin Desprez]
69 Prelude and Fugue on a Theme by Cyril Scott, pf, 1949 [for Scott's 70th birthday]
68 Piano Trio in 1 Movement, 1950
70 Air and Variations, rec qt/pipes, 1950
73 String Quartet no.2, E♭, 1950
74 9 Little Pieces, pf, 1951
79 Meditation, org, 1953
86 Fantasia on a Theme of Machaut, rec. str qt. hpd, 1954 [from virelai Plus dure]
100 Sonata, C, ob, pf, 1958
102 Pezzo ostinato, hp, 1958
104 Introduction, Aria and Fugue, hpd/pf, 1960
105 Variations on a Phrygian Theme, vn, 1961
106 Notturno, rec qt/(pic, fl, ob, cl), 1962
117 Meditations on a Byzantine Hymn ('O quando in cruce'), va, 1962; 117a, arr. 2 va (1978)
112 String Quartet no.3, 1962–3
113 Passacaglia sopra 'Plusieurs regrets', rec, hpd/fl, pf, 1964 [from Josquin Desprez]
118 First Study Pieces, rec, pf, 1964
128 Sonatina, rec, hpd, 1964
124 Improvisation, vc, 1966
131 8 Preludes, pf, 1966
127 Discourse, hp, vc, 1969
133 Sonata no.3, vn, pf, 1968
138 Piano Trio no.2, 1970
139 4 Studies, pf, 1971 [Guildhall School of Music and Drama examinations]
141 Transformations, hp, 1972
144 Graded Pieces, vn, pf, 1973 [Guildhall School of Music and Drama examinations]
150 String Quartet no.4, 1977
154 Fantasia on a Chord, rec, hpd, b viol (ad lib), 1977
156 Duo, eng hn, pf, 1980
160 Invention on the Name of Haydn, pf, 1981
161 Fantasy Fugue, pf, 1982, unpubd

CHORAL

6 Afton Water (R. Burns), SATB, 1920s
7 Dear Liza (Scottish text and tune coll. H. Mackay), 2vv, pf, 1920s

10 My Tocher's the Jewel (Scottish folksong), SSATB, 1920s
12 La belle dame sans merci (J. Keats), SATB, small orch, 1920s, unpubd
23 The Mystic Trumpeter (W. Whitman), SSAATTBB, orch, 1920s, unpubd
1 The Secret Hymnody (Gnostic text trans. G.R.S. Mead), SAATBB, orch, 1924, unpubd
3/1 Dormi Jesu (S.T. Coleridge: *The Virgin's Cradle Hymn*), SATB, 1924
3/2 Dormi Jesu, SSA, 1924 [arr. of op. 3/1]
34 To Him We Sing (anon. carol), unison children's vv, pf, ?1930s
41/2 O Unwithered Eagle Void (C. Collins), SATB, small orch, 1930s, unpubd
46 3 Bird Songs: Robin Redbreast (W.H. Davies), Little Trotty Wagtail (J. Clare), Pigeon and Wren (anon.), unison children's vv, pf, 1930s
37 5 Motets for chorus: Eternitie (R. Herrick), SSAATTBB, Vain Wits and Eyes (W. Vaughan), double choir, A Hymn to God the Father (J. Donne), SSAATB, The Search (Vaughan), SATB, A Song (R. Crashaw), SAB, 1934
41/1 The Dark Night of the Soul (St John of the Cross, trans. E.A. Peers), C, SATB, small orch, 1936–42
51 5 Madrigals (T. Campion): When to Her Lute Corinna Sings, I Care Not For These Ladies, Beauty Is But a Painted Hell, It Fell On a Summer's Day, Though You Are Young, SATB, unacc., 1940
52 2 Madrigals (Campion): Leave Prolonging Thy Distress, So Sweet Is Thy Distress, SATB, unacc., 1941
55 The Morning Watch (Vaughan), SATB, orch, 1941–6
58 The Revival (motet, Vaughan), SATB, 1944
59 Missa cantuariensis (Eng.), SSAATTBB, org in Credo, 1945
66 Missa in honorem Sancti Dominici, SATB, 1948
65 Magnificat and Nunc dimittis (Eng.), SATB, org, 1949
66a Holy Communion Service in A [Eng. version of Op.66]
71 Festival Te Deum (Eng.), S, SATB, orch
72 9 Tenebrae Motets (Lat.), SATB, 1951–61
76 3 Motets: Let Us Now Praise Famous Men (Apocrypha: *Ecclesiasticus*, xxxxiv), There Is A Spirit (J. Nayler, Bible: *Matthew*), Except the Lord Build the House (Pss cxv, cxxvii), SATB, unacc., 1952
81 Star of the Mystic East (C. Daniel), SATB, 1952
78 Song of the Soul (St John of the Cross, trans. R. Campbell), SSATBB, small orch, 1953
82 Salutation (C. Hassall), SATB, 1953 [in A Garland for the Queen, collection to honour the Queen's coronation]
84 Dance to Your Daddie (Scottish nursery song), arr. SATB, ?1954
90 Mary Mother (Portuguese folksongs, coll. R. Gallop), SSATB, ?1954
93 Entrez-y tous en sureté (C. Prost), SATB, 1956
94 Festival Gloria (Lat.), S, Bar, SSAATTBB, 1957
95 Haec est domus Domini (motet for the dedication of a church), SATB, 1957 [also in Eng.]
96 The Givers (L. MacNeice), SATB, 1957
97 In honorem Mariae matris Dei (cant, Eng. texts, Bible), S, C, children's choir, SATB, org/orch, 1957
98 Missa à 3 (Missa brevis), SA (or T)B, 1958
99 Autumn (J. Clare), SSA, pf, 1958
107 Lord, With What Care (motet, G. Herbert), SATB, 1960
108 Up, O My Soul (anthem, Ps civ, paraphrased Vaughan), SATB, 1960
109 The Beatitudes (Bible: *Matthew*), SSA, 1960
110 Lauda Sion (St Thomas Aquinas), S, Bar, SSMTTBB, 1960
111 Cantata di camera (P. Carey, E. Spenser), T, SATB, fl, vn, vc, hp, org, 1961
115 Te Deum (Lat.), SSAATTBB, 1962
120 A Spring Carol Sequence (Canon Crum, trad.), SSA, (fl, ob, 2cl)/rec ens, 1963
121 Infant Holy (Polish trad. carol, trans E.M. Read), SATB, 1963
122 Inscape (suite, G.M. Hopkins): Pied Beauty, The Lantern Out of Door, Spring, God's Grandeur, Epilogue, SATB, strs, hp/pf, 1964–5
123 Nocte Surgentes (Pentecostal hymn, ?Alcuin), SMTBB, unacc., 1964
125 And When the Builders (anthem, Bible: *Ezra*), SATB, org, 1964
126 Bonny Mary O! (Clare), SATB, pf, 1964
129 In die et nocte canticum (suite, Lat. texts), SATB, orch, 1964
114 3 Hymn Tunes: Prayer to Jesus (R. de Castre), That Virgin's Child Most Meek (J. Gwyneth), Queen of Mercy (B. Foley), SATB, 1966
130 Veni Creator Spiritus (anon.), SATB, brass/org. 1966
135 The Holy Dawn (carol, D. Knowles), SATB, 1967
136 Natum Maria virgine (advent cant, various, Eng., Lat.), Bar, SATB, small orch/org, 1968
134 Creature-Songs to Heaven (C.B. de Gasztold, trans. R. Godden): The Mother Hen, The Snail, The Ladybird, The Peacock, SSA, str qt/str orch/pf, 1969
137 Missa brevis, treble vv (T1, T2, A), org, 1969
140 Sinfonia sacra (Sym. no.9, Bible, trad. sources, B. de Nevers), S. C, Bar, SATB, orch, 1970–72
143 Agnus Dei (Eng.), SATB, 1970s
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RALPH SCOTT GROVER

Rubeba. *See* REBEC.

Rubens, Paul A(lfred) (*b* Bayswater, London, 29 April 1875; *d* Falmouth, 5 Feb 1917). English composer. By the age of ten he had written the music to a comic opera with text by Nigel Playfair, whom he then helped to form a dramatic society at Oxford and for whose production of *Alice in Wonderland* he wrote the score; he was also a member of the University Dramatic Society. At Oxford too he organized an orchestra to give smoking concerts, at which he conducted his own pieces and sang his own comic songs, and it was while he was still at Oxford that a song *The Little Chinchilla* was accepted by George Edwardes in 1895 for interpolation into *The Shop Girl*. Rubens entered the Inner Temple as a student, but he soon abandoned law for the theatre. He contributed some songs to Leslie Stuart's musical comedy *Florodora* (1899) and others, and he composed part of the incidental music for Tree's production of *Twelfth Night* (1901). Rubens eventually moved on to composing complete musical comedy scores, of which *Miss Hook of Holland* (1907) was particularly successful and performed around Europe. Rubens wrote broad, striking melodies, rivalling Monckton as the most talented of Edwardian musical comedy composers. Though he required the assistance of orchestrators such as I.A. de Orellana to finish his scores, the results combined a real vein of tenderness with a flair for dramatic situations. His most successful detached song, *I Love the Moon* (1912), was dedicated to Phyllis Dare, the leading lady in many of his shows and to whom he was engaged.

WORKS
(*selective list*)

MUSICAL COMEDIES

dates those of first London performance unless otherwise stated

Three Little Maids (3, Rubens, P. Greenbank), Apollo, 20 May 1902, collab. H. Talbot; Lady Madcap (2, Rubens, N. Newnham Davies, Greenbank), Prince of Wales's, 17 Nov 1904; The Blue Moon (2, H. Ellis, Greenbank, Rubens), Lyric, 28 Aug 1905, collab. Talbot; Mr Popple (of Ippleton), Apollo, 17 March 1905; The Dairymaids (2, A.M. Thompson, R. Courtneidge, Rubens, A. Wimperis), Apollo, 14 April 1906, collab. F.E. Tours; Miss Hook of Holland (2, Rubens, A. Hurgon), Prince of Wales's, 31 Jan 1907; My Mimosa Maid (2, Rubens, Hurgon), Prince of Wales's, 21 April 1908; Dear Little Denmark (2, Rubens), Prince of Wales's, 1 Sept 1909

The Balkan Princess (3, F. Lonsdale, F. Curzon, Rubens, Wimperis), Prince of Wales's, 19 Feb 1910; The Sunshine Girl (2, Rubens, C. Raleigh, Wimperis), Gaiety, 24 Feb 1912; The Girl from Utah (2, J.T. Tanner, Rubens, A. Ross, Greenbank), Adelphi, 18 Oct 1913, collab. S. Jones; After the Girl (2, Greenbank, Rubens), Gaiety, 7 Feb 1914; To-Night's the Night (2, F. Thompson, Rubens, Greenbank), New York, Shubert, 24 Dec 1914; Betty (3, Lonsdale, G. Unger, Ross, Rubens), Daly's, 24 April 1915; Tina (3, Rubens, H. Graham, Greenbank), Adelphi, 2 Nov 1915, collab. H. Wood; The Happy Day (2, S. Hicks, Ross, Rubens), Daly's, 13 May 1916, collab. Jones

OTHER WORKS

Stage: Music for Great Caesar (1899), Half-past Eight, revue (1916)

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Songs incl. The Sunshine of Your Eyes (1903); 6 Serious Songs (1909); The Admiral's Yarn (1911); I Love the Moon (1912); Your King and Country want you (1914)

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G. Hughes: *Composers of Operetta* (London, 1962)
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ANDREW LAMB

Rubert [Rubbert], **Johann Martin** (*b* Nuremberg, 1614; *d* Stralsund, 1680). German composer and organist. He was educated at Nuremberg and went on to study singing, the organ and composition in Leipzig and Hamburg, where he remained for a considerable time, officiating at the positive organ at the orphanage and belonging to the circle around the poet Johann Rist. His *Friedens-Freude* (1645) includes a reference to his having been court organist at Passenberg, Vogtland. In February 1646 he was invited to Stralsund to compete for the post of organist of the Nikolaikirche, and he was duly appointed on 14 March. He remained in Stralsund until his death and became the focus of informal music-making; the title-page of his *Musicalischer Arien* shows nine musicians (both singers and players) round a table, with the

superscription 'Musica noster amor' – surely a reference to a local collegium musicum. He was highly esteemed in his time both as a composer and as a performer.

The influence of Rist can be seen in Rubert's first two publications, the *Friedens-Freude* and the *Arien*. The latter contains 20 secular arias for two and three voices with instruments – usually two violins – and continuo. The instrumental duets play an important part, providing introductory sinfonias that are repeated as interludes between the verses, resulting in a kind of extended rondo form; in general Rubert shows a strong sense of form. Dynamic and tempo indications are frequent, and there are some dance sections, e.g. courante and 'sorobont'. The *Musicalische Seelen Erquickung* (which includes a tribute from Rist) contains 12 sacred concertos in six to ten parts, including instruments. Planned on a more extensive scale than his earlier music, these settings of mainly biblical texts again show formal unity in the treatment of the motivic material, and the vocal and instrumental textures are very varied, those for two or three voices being the commonest; however, neither the instrumental nor the vocal writing is in a consistently distinctive style. There are some comparatively audacious harmonic progressions and modulations.

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Friedens-Freude, 4vv (Hamburg, 1645)
Musicalischer Arien erster theil, 2–3vv, 3 insts, bc (Stralsund, 1647); aria, 3vv, in H.J. Moser: *Corydon, das ist: Geschichte des mehrstimmigen Generalbassliedes* (Brunswick, 1933), ii, 12
Sinfonien, Scherzi, Balletti etc., 2vv, bc (Greifswald, 1650)
Glückwünschender Zuruf, T, 5 viols (Stralsund, 1663)
Musicalische Seelen Erquickung, 1–4vv, 2–6 insts, bc (Stralsund, 1664)
Song, 1v, bc, 1651[5]; song, 1660[3]; 2 sacred songs in Suscitabulum musicum (Greifswald, 1661), ed. *WintefeldEK* and *ZahnM*

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W. Schwarz: *Pommersche Musikgeschichte*, i (Cologne, 1988), 79; ii (1994), 46–52

A. LINDSEY KIRWAN/LOTHAR HOFFMANN-ERBRECHT

Ruberti, Costantino. *See* ROBERTO, COSTANTINO.

Rubeus, Petrus [Rosso, Pietro] (*b* Treviso, *c*1393; *d* Treviso, 1449). Italian composer. The son of Jacobus Rubeus of Pordenone, he was first mentioned at Treviso Cathedral in 1414, and was active there continuously from March 1417 to May 1446, when he was excused on account of ill-health; his will is dated 26 February 1449. The documents give his name as both Petrus Rubeus and Pietro Rosso. Rubeus became a priest by 1418, suggesting a date of birth around 1393. He received a canonicate in 1420, adding further canonicates at Asolo and Montebelluna in 1436, and acted as *scolasticus* (master of the choirboys) at Treviso in 1424–5 and 1437–9. He is probably not identifiable with the Petrus Rubeus in the theoretical treatise of Georgius Anselmi of Parma, who is characterized as a secular, not ecclesiastical, lord. The two motets and two ballatas reveal a composer of modest abilities working in the typical north Italian idioms of the 1410s and 20s. He is not to be confused with Rosso de Chollegrana.

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Missus est Gabriel angelus, motet, 3vv
El non mi val penser, ballata, 2vv
O stella chi a respiender non s'oscura, ballata, 3vv

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ROBERT NOSOW

Rubiconi, Grisostomo (*b* ?Rimini, 1576; *fl* 1599–1611). Italian composer and organist. He was a monk of the Olivetan order. In 1599 he was organist at S Pietro, Gubbio, where he remained until 1609 when he was replaced by Girolamo Diruta. Banchieri mentioned Rubiconi in connection with an organ at Gubbio built by Vincenzo Quemar. In 1611 Rubiconi was appointed organist at S Benedetto Novello, Padua. His *Primo libro de madrigali a cinque voci* (Venice, 1599, incomplete) shuns chromatic passages, harmonic experiments and representational devices, but this economy of means does not preclude effective expression. The *Concerti ecclesiastici alla moderna dove si contengono messa, salmi per vespere e compieta e Magnificat* op.2 (Venice, 1611, incomplete) for three to eight voices and continuo show a greater tendency towards homophony; the term 'alla moderna', as Dürr remarked, refers to the homophonic nature of the work, the use of basso continuo and the notation.

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G. Gaspari: *Miscellanea musicale* (MS, *I-Bc* UU. 12), iii, 4

PIER PAOLO SCATTOLIN

Rubin, Anna (Ita) (*b* Akron, OH, 5 Sept 1946). American composer. She studied sociology at Pomona College in Claremont, California (BA 1968), and music at the California Institute of the Arts (BFA 1975, MFA 1981); she completed an MA in composition at Princeton University in 1996. Her teachers included Pauline Oliveros, Mel Powell, Leonard Stein and Morton Subotnick; she also studied with Ton de Leeuw in the Netherlands. She has received fellowships and held residencies in the USA and elsewhere (Brahmshaus, Baden-Baden), and has received commissions from the New York State Council on the Arts and for radio. Her work for soprano and ten instruments, *Die Nacht: Lament for Malcolm X*, won an award from the Gaudeamus Foundation in 1983. Rubin's compositions are lyrical, dramatic and heterophonic in style, and her electro-acoustic pieces are often inspired by vocal models. Both her instrumental and her electronic works have been performed throughout North and South America, Mexico and Europe. An accomplished pianist, she has taught and studied in New York.

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(*selective list*)

El-ac: Mr Moses, Mr Moses, sound collage for radio, 1989; Carousel Suite, tape, 1990; Remembering, S, pf, tape, 1990; Dreaming he Spoke, tape, 1991; Freedom, Sweet and Bitter, orch, tape, 1991; Treasures, cl, live elec, tape, 1991; Lullabies for Eli, Bar, fl, vc, pf, perc, tape, 1994; Seachanges II, lute, tape, 1995; Seachanges IV, zheng, tape 1996

Chbr: Die Nacht: Lament for Malcolm X, S, 10 insts, 1983; The Light and so much Else, 4 t trbn, 1986; Chiaroscuro, cl/ob, perc, 1987; Viola a tre, 3 va, 1989; Breezes, wind qnt, 1992

Vocal: Sappho, women's chorus, chbr ens, 1979, rev. 1989; Ice Song, Mez, perc, 1993; Hildegard's Prologue, women's chorus, 1997

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A. Rubin: 'As I Compose at the Computer . . .', *Audible Traces: Gender, Identity, and Music*, ed. E. Barkin and L. Hamessley (Zürich, *c*1999)

ELIZABETH HINKLE-TURNER

Rubin, Marcel (*b* Vienna, 7 July 1905; *d* Vienna, 12 May 1995). Austrian composer and music critic. He studied at the Vienna Music Academy with Franz Schmidt (theory), among others, and privately with Milhaud in Paris (1925–31). He also completed the doctorate in law (1933) at the University of Vienna. After emigrating to France in 1938, he moved to Mexico City (1942), where he was a répétiteur at the opera house, as well as an active piano accompanist and conductor of his own works. On his return to Austria in 1947, he worked as a music critic for *Die Volksstimme* and composed music for the theatre; he served as president of the Gesellschaft der Autoren, Komponisten und Musikverleger Österreichs from 1975 to 1984. His awards include the Austrian Decoration for Science and Art, the Austrian State Music Prize, the city of Vienna's Grand Music Prize and an honorary membership in the Musikfreunde.

Rubin's musical language shows the influence of 'Les Six'. In his works tonality and harmony are explored to their limits, and melody retains its importance despite a strong rhythmic emphasis; orchestration is given equal attention to these traditional pillars of musical composition. Other characteristic features include textures made up of multiple voices and clear formal structures. In his later works, Rubin's musical discourse was increasingly placed in the service of humanitarian and spiritual ideas; as a consequence, his musical language gained intensity and scope.

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INSTRUMENTAL

Syms.: no.1, 1927–8, rev. 1957; no.2, 1937, rev. 1974; no.3, 1939, rev. 1962; no.4 'Dies irae', 1943–4, rev. 1972; no.5, 1964–5; no.6, 1973–4, rev. 1983; no.7, 1976–7; no.8, 1980; no.9, 1984 [after A. Silesius]; no.10 'Hommage à Chartres', 1986

Other orch: Ballade, 1948; Musik zu einer Nestroy-Posse, 1958; Rondo-Burleske, 1960; 3 Komödianten, 1963; Sinfonietta, str, 1965–6; Sonatine, 1965; Db Conc., 1970; Pastorale, str, 1970; Tpt Conc., 1971–2; Bn Conc., 1976; Variationen über einen Bach-Choral, 1978; Hymnen an die Nacht, 1982 [after Novalis]; Triptychon, 1984; Pf Conc., 1992; Concertino, vc, chbr orch, 1993–4; Sinfonia concertante, vn, tpt, bn, chbr orch, 1993; Conc., fl, str, 1994

Chbr and solo inst: Str Qt no.1, 1926, rev. 1961; Sonatine, ob, pf, 1927; Str Trio, 1927, rev. 1962; Sonata, vc, pf, 1928; Divertimento, pf trio, 1966–7; Serenade, wind qnt, 1971; Sonata, vn, pf, 1974; Concertino, 12 vc, 1975; Variationen über ein französisches Revolutionslied, cl, bn, hn, tpt, trbn, perc, str qt, db, 1976; Petite sérénade, gui, 1977; Variationen über ein Schubert-Thema, cl, bn, hn, str qt, db, 1979; 4 Impressionen, 8 vc, 1981 [after A. Rimbaud]; Der Schneider im Himmel (J.L.C. and W. Grimm), spkr, wind qnt, str qt, db, 1981; Str Qt no.2, 1981; Cl Qnt, 1985; Str Qt no.3, 1989–90; Str Qt no.4, 1990; Str Qt no.5, 1990–91; Str Qt no.6, 1991; Duo, vn, vc, 1994; Serenade, pf qnt, 1994

Kbd: Sonata no.1, pf, 1925, rev. 1974; Sonata no.2, pf, 1926–7; Sonata no.3, pf, 1928; Tageszeiten, 4 pieces, pf, 1955; Variationen über einen Bach-Choral, org, 1980; Klaviermusik 94, pf, 1994; Sonata no.4, pf, 1994

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Choral: Die Albigenser (N. Lenau), spkr, A, T, B, chorus, orch, 1957–61; O ihr Menschen (Ein Heiligenstädter Psalm) (orat, L. van Beethoven, Bible), Bar, chorus, orch/chbr orch, 1977; Auferstehung (orat, Bible, A. Silesius, M. Claudius), S, A, T, B, chorus, orch, org, 1986; Licht über Damaskus (orat, Bible, P. Gerhardt, C.F.D. Schubart, R.M. Rilke), S, A, T, B, chorus, orch, org, 1987–8; 4 Lieder aus Des Knaben Wunderhorn, chorus, 1991

Other vocal: 6 chansons (C. Marot), high v, pf, 1927; 5 Gedichte (G. Apollinaire), Bar, pf, 1928; 4 Gedichte (A. Rimbaud), high v, pf, 1936; Gegenwart (J.W. von Goethe), 6 lieder, high v, pf, 1938 [orchd, 1970]; 4 Gedichte (F. Villon), Bar, pf, 1939–40, rev. 1966; Lieder von unterwegs (J. Soyfer, O. Lysohorsky), 3 lieder, medium v, pf, 1940; 3 Marienlieder nach Des Knaben Wunderhorn, high v, pf, 1940, rev. 1971; 5 Gedichte (Goethe), Bar, pf, 1941; In den Bergen (C.F. Meyer), high v, pf, 1956; Dorfbilder (A. Grün), 6 lieder, medium v, pf, 1957; Nocturnes (J. Luitpold), 7 lieder, Bar/B, pf, 1962; Licht ist Liebe (C. Morgenstern), 7 lieder, high v, (fl, str qt)/pf, 1979; 5 Gedichte (F. Hölderlin), B-Bar, pf, 1984; Nachtgedanken (Li Bai [Le Tai-Po]), medium v, pf, 1987; 7 Gedichte (H. Hesse), medium v, pf, 1990; 4 Gedichte (Lenau), high v, pf, 1991; Die 13 Monate (E. Kästner), medium v, fl, b cl, vn, va, vc, 1991–2; Mein Glück (F. Nietzsche), 4 lieder, high v, pf, 1993; 7 Gedichte (Silesius), S, A, T, B, str qt, 1994

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H. Krones: 'Die Harmonik im Oeuvre Marcel Rubins', *ÖMz*, xlv (1990), 245–54

HARTMUT KRONES

Rubin, Vladimir Il'ich (*b* Moscow, 5 Aug 1924). Russian composer. He studied with Goldenweiser (piano) and Peyko (composition) at the Moscow Conservatory, graduating in 1949. He then taught at the Gnesin Institute before turning to full-time composition in 1952. He won the Glinka Prize in 1972, was honoured as a People's Artist of Russia in 1995; he has also won awards at competitions in Berlin, Budapest, Helsinki and Warsaw for his choral works. The bulk of his output is vocal, and in his writing he has been influenced by the 19th-century nationalist traditions – the tragic writing of Musorgsky, the epos of Borodin and the fantastic fairy-tale world of Rimsky-Korsakov in particular. His views on eternity, the fate of Russian history as well as moral and aesthetical issues are reflected in works such as the opera *Yul'skoye voskreseniye* ('A Sunday in July') and the oratorio *Pesni vetroviye* ('Songs of the Wind'), while his interest in Russian literature, folk art, and in the renewal of Russian traditions is evident in the comic opera *Tri tolstyaka* ('Three Fat Men'). He is credited with the invention of an original type of poetic theatre; the most notable example of this is *Krïlatïy vsadnik* ('The Winged Horseman') which abounds in symbolism, metaphor and parable. Rubin constructs librettos in verse form from a number of sources, juxtaposing scenes, images, the real and the

fantastic, past and present; his stage works combine symmetrical concentration with stasis and formal symphonic development in a manner which recalls the works of Shostakovich.

WORKS
(*selective list*)

Ops: Tri tolstyaka [Three Fat Men] (4, S. Bogomazov, after Yu. Olesha), 1956, rev. (comic op, 3), 1966; Yul'skoye voskreseniye [A Sunday in July] (2, Rubin), 1970; Krïlatïy vsadnik [The Winged Horseman] (2, Bogomazov, Rubin, after F. García Lorca), 1980; Kashtanka [The Chestnut Tree] (2, Rubin), 1988; Nochnïye videniya [Night Visions] (mono op, Rubin, after D. Davïdov), B, pf trio, 1992

Orats: Pesni vetrovïye [Songs of the Wind] (A. Blok), S, Mez, T, B, chorus orch, 1960; Snï revolyutsii [Dreams of Revolution] (V. Lugovsky), B, chorus, orch, 1964; Vecherniye pesni (Pamyati druga) [Evening Songs (In Memory of a Friend)] (Soviet poets), B, chorus, chbr ens, 1974; Skazaniye pro babu Katerinu i sïna yeyo Georgiya [The Tale of the Peasant Woman Katerina and her Son Georgy] (folk sources), solo vv, chorus, pf, tam-tam, 1976; Alyonushkinï skazki [Tales of Alyonushka] (I. Bunin), solo vv, chorus, perc, 1983; Conc. (B. Pasternak), S, chorus, hp, fl, 1979

Cants.: Prostïye pesni [Simple Songs] (M. Karim), S, Bar, B, chorus, chbr orch, 1981; Vesna v lesu [Spring in the Forest] (N. Zabolotsky), chorus, 3 fl, perc, 1982; Slava otechestvu (zdravitsa) [Glory to the Fatherland (A Toast)] (K. Ibryayev), 1982; K radosti [To Joy] (G. Kapralov), 4 solo vv, chorus, orch, 1985

Orch: Ov., 1950; Simfonietta, 1952; Makedonskiye napevï [Macedonian Melodies], 1954; Pionyoriya, 1972

Chbr and solo inst: Fugue, vn, pf, 1940; Yumoreska, prelyudiya i tanets [Humoresque, Prelude and Dance], pf, 1946; Str Qt, 1948; Variations, pf, 1948; Scherzo, fl, vc, 1949; Sonata, vc, pf, 1951; Detskiy al'bom [Children's Album], 1962

Unacc. choir: Pervïy sneg [First Snow] (Russian and Soviet Poets), 10 poems, 1973; Vesenniye pesni [Spring Songs] (trad.), 1997; Svetloye Vokreseniye [Easter Sunday], ps and canticle, 9-part mixed chorus, 1989; Lacrimosa (F. Tyutchev), choral poem, 1993; Alliluia (A. Ahkmatova), 1993; Khristos voskres [Christ Is Risen] (trad.), 1994

Acc. vocal: Vokal'nïy tsikl na stikhi Pushkina [Vocal Cycle on Verses of Pushkin], 1950; 7 pesen na slova Levmontova [7 Songs after Levmontov], 1976; 4 ispanskiye pesni [4 Spanish Songs] (trad.), 1977; 3 pesni o Rossii [3 Songs about Russia] (N. Rubtsov), 1982; Vek moy – zver' moy [My Age – My Beast] (A. Blok, B. Brecht, O. Mandelshtam, V. Nabokov, A. Tvardovsky), vocal cycle, B, pf, 1996

Incid music; film scores

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A. Tevosian: *Kompozitor Vladimir Rubin* (Moscow, 1989)

ALLA VLADIMIROVNA GRIGOR'YEVA

Rubinet. *See* ROBINET.

Rubini, Giacomo. *See* LAURI-VOLPI, GIACOMO.

Rubini, Giovanni Battista (*b* Romano, nr Bergamo, 7 April 1794; *d* Romano, 3 March 1854). Italian tenor. The son of a horn player, at the age of eight he sang *Salve regina* in a local monastery so beautifully that his father decided to give him a musical education. After four years' training he was able to sing a female role in an opera in Romano. Thereafter he was engaged at the Teatro Riccardi in Bergamo as violinist and chorister. Wishing to devote himself entirely to singing, he left Bergamo in 1813 and spent the next year in Piedmont as chorister in a touring company. He sang Lindoro in *L'italiana in Algeri* at the Teatro S Moisè, Venice, in 1815, and he attracted the attention of Domenico Barbaia, who offered him a long-term contract at the S Carlo. Rubini's Neapolitan début was in 1815 at the Teatro dei Fiorentini, again as Lindoro. He spent ten years in Naples, performing mostly at the smaller houses where comedy prevailed and benefiting from the tuition of Nozzari, a leading tenor at the S Carlo. He appeared in Rome in 1818. In 1824–5 he first sang in Vienna; world fame was in sight, with engagements in Italy and, for the first time, Paris, where he starred in *La Cenerentola*, *Otello* and *La donna del lago*. But it was in the new Romantic style of Bellini and Donizetti that he came into his own: he proved a vital influence on Bellini, creating the tenor leads in *Bianca e Gernando* (1826, Naples), *Il pirata* (1827, Milan), *La sonnambula* (1831, Milan) and *I puritani* (1835, Paris). During the composition of *Il pirata* he lodged with the composer, trying out each piece as it was written. Likewise, Bellini refused to commit to paper a note of Arturo's music in *I puritani* until Rubini was available to be consulted. The Donizetti premières in which Rubini was involved include, in Naples, *La lettera anonima* (1822), *Elvida* (1826), *Gianni di Calais* (1828), *Il paria* (1829) and *Il giovedì grasso* (1829) and, more importantly, *Anna Bolena* (1830, Milan) and *Marino Faliero* (1835, Paris).

Rubini first appeared in London in 1831. From then until 1843 he divided each year between Her Majesty's Theatre in the Haymarket, where his parts included Don Giovanni and, on occasion, Don Ottavio, and the Théâtre Italien in Paris; there from 1839 he yielded his place in the leading quartet to the young Mario. He remained no less in demand in concert halls and at provincial festivals (he had sung the tenor of Haydn's *Creation* as early as 1821 in Naples). He visited St Petersburg in 1843 and was invited by the tsar to become 'Director of Singing for the Empire'; he returned with Tamburini and others to give a season of Italian opera, 1843–4. But in 1845 he retired permanently to his villa in Romano, now a Rubini museum. In the course of his career he published a set of



1. Giovanni Battista Rubini as Gualtiero and his wife Adelaide Comelli as Imogene in a revival of Bellini's 'Il pirata': engraving, c1828



2. *Giovanni Battista Rubini as Arturo in Bellini's 'I puritani': lithograph by R.J. Lane after A.E. Chalon*

six ariettas under the title *L'addio* and a singing manual, *12 lezioni di canto per tenore o soprano*.

During Rubini's career the tenor, traditionally the young hero of *opera buffa*, was assuming the same role in the serious genre. In the new Romantic opera of the 1830s Rubini had at his disposal an intensity of expression that far outshone the cool heroics of the castratos and their female successors. His phenomenally high range, which induced Bellini to include a high F for him in the third act of *I puritani*, must be understood in the context of the convention of his day, when no tenor was expected to sing any note higher than *a'* with full chest resonance. The upper fifth of Rubini's range was in the less expressive falsetto register. In order to avoid ugly changes of timbre and to gather strength for high notes, he had not only to exaggerate differences between loud and soft, but to sing whole numbers in a whispering *pianissimo* instead of allowing his voice to expand naturally and easily. He is also credited with introducing Romantic mannerisms such as the 'sob'. He was neither good-looking nor a good actor; his strength lay in the beauty of his tone and the natural artistry of his phrasing.

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K. Huber: *Giovanni Battista Rubini: ein italienischer Opernsänger in Wien* (diss., Vienna U., 1991)

JULIAN BUDDEN

Rubini, Nicolò (*b* Crevalcore, nr Bologna, 21 Oct 1584; *d* Modena, 17 Jan 1625). Italian composer and cornettist. As a boy he moved with his parents to Modena, where he became a pupil of Orazio Vecchi. From 1607 he was a cornettist at S Agostino. In 1616 he moved to the Este court chapel as a chaplain and *maestro di musica*. He died at the hands of a murderer. He was admired in his day as a cornettist – he was known as 'Il Cavaliere del Cornetto' and 'Rubini del Cornetto' – and as a composer, especially for his secular music, which accounts for most of his output and is predominantly lighthearted and simple, with lively, varied rhythms.

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all except anthology published in Venice

Primo libro de motetti, 4–10vv, insts (1606)
Madrigali e pazzarelle, libro primo, 2vv, hpd/theorbo (1610)
Coppia de baci allettatrice al bacio: canzone, 3vv (1613)
Madrigali, 5vv, bc (theorbo/hpd/other insts) (1615)
Three pieces in 1612[3]

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Regole per imparar di far contraponto sopra il canto fermo: modo breve, e facile per giungere alla vera intelligenza della musica osservata (MS, *I-Bc*)

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J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

NIGEL FORTUNE

Rubino, Bonaventura (*b* Montécchio di Darfo, nr Brescia; *d* Palermo, 1668). Italian composer. A minorite Franciscan friar, he was *maestro di cappella* of Palermo Cathedral from 1643 to 1665 and a member of the academy of the 'Accesi'. He evidently took an active part in the musical and religious life of the city, most notably composing the psalms for and performing in the solemn vespers celebrating the feast of the *Stellario* at the basilica of S Francesco d'Assisi in August 1644.

His seven printed collections contain all the compositions necessary to form the mass and the Office, excluding hymns and instrumental sonatas. There are eight masses (including a Requiem), about 70 pieces for the Office (invitatories, psalms and *Magnificat* settings) and 47 motets. All are scored for organ basso continuo; the forces range from double choir, with soloists in both choirs or with the first choir concertato and the second ripieno, to small groups of solo voices. The music is often enriched by the presence of a pair of violins, for which the 'sinfonias' incorporated into many vocal pieces were specially written. His style is derived from Monteverdi's *Selva morale e spirituale*, to which Rubino refers in the preface to his first work. With strong and clearcut harmonic articulation, homorhythmic blocks alternate with ingenious fugues. The music has a very effective rapport with the text, and the occasional chromaticisms are intense and expressive. The frequent use of secular bass ostinatos such as the chaconne or the passacaglia is particularly characteristic, and sometimes an entire piece is constructed on an ostinato (e.g. the *Lauda Ierusalem* from the 1655 collection, based on the *bergamasca*). The result is a highly personal, idiomatic style.

WORKS

all published in Palermo

Prima parte del tesoro armonico … nella quale si contengono messe concertate, 3–9vv, 2 vn, va, bc (1645)

Messa e salmi ... concertati nel primo coro, 8vv (double choir), bc, op.2 (1651)
Il primo libro de' motetti concertati, 2–5vv, bc, op.3 (1651)
La Rosalia guerriera in aiuto del re cattolico (dialogo sacro, G. D'Onofrio), Palermo, 1652, music lost
Il secondo libro de' mottetti concertati, 2–5vv, bc, op.4 (1653)
Salmi varii variamente concertati ... con sinfonie d'obligo et a beneplacito, 3–8vv, 2 vn, bc, op.5 (1655), ed. in MRS, xvi (Florence, 1996)
Salmi concertati, 5vv, bc, op.6 (1658)
Salmi davidici, 3–4vv, bc, op.7 (1658)

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L. Di Fonzo: Review of MRS, xvi, *Miscellanea francescana*, xcvi (1996), 686–90

PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

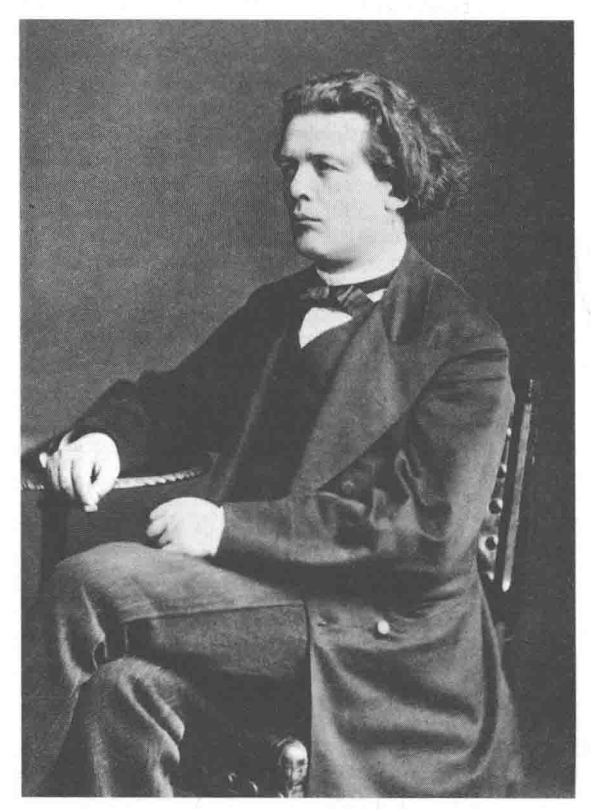
Rubinstein [Rubinshteyn], **Anton Grigor′yevich** (*b* Vikhvatintsï, Ukraine [Podoliya], 16/28 Nov 1829; *d* Peterhof [now Petrodvorets], 8/20 Nov 1894). Russian pianist, composer, conductor and teacher, brother of NIKOLAY RUBINSTEIN. He was one of the greatest pianists of the 19th century; his playing was compared with Liszt's, to the disadvantage of neither. He was also an influential, if controversial, figure in Russian musical circles, and an exceptionally prolific composer.

1. Life. 2. Works. 3. Publication history.

1. LIFE. After early piano lessons from his mother, at the age of seven Rubinstein went to a piano teacher named A.I. Villoing. He gave his first public concert in 1839 and between 1840 and 1843 Villoing took him on an extended tour of Europe. Child virtuosos were at that time fashionable; he gave concerts in Paris, where he met Chopin and Liszt, the Netherlands, where he had what was to prove a fruitful meeting with members of the Russian imperial family, and London, where he was received by Queen Victoria. They then travelled by way of Norway and Sweden to Germany, visiting Prussia, Saxony and Austria as well as many of the smaller German sovereignties. After a short stay in Russia, the Rubinsteins settled in Berlin and remained there between 1844 and 1846. Anton received counterpoint and harmony lessons from Siegfried Dehn, whose teaching had been valuable for Glinka some years earlier; he also saw much of Mendelssohn and Meyerbeer who, like the Rubinsteins, were of Jewish extraction. His father died in 1846, and the family returned to Russia, but Anton spent the next two years in Vienna in great poverty, eking out a living by giving piano lessons. On his return to Russia in winter 1848–9, the Grand Duchess Yelena Pavlovna, sister-in-law of Nicholas I and formerly the Princess of Saxe-Altenburg, took the urbane and amusing young man under her wing. He not only had an apartment in one of her palaces, but soon became what he jestingly called her 'musical stoker' and played at her soirées, often in the presence of the tsar and his immediate family.

Rubinstein's professional concert career began in 1854, when he toured Europe with enormous success. In winter 1856–7 he stayed with the grand duchess in Nice, and it was during that time that they made sweeping plans for the improvement of musical education in Russia. In 1859 they founded the Russian Musical Society, whose concerts were conducted by Rubinstein, and in 1862 the St Petersburg Conservatory; Rubinstein was its director until 1867, when he resigned from both posts and made another triumphant tour through most of Europe. From 1871 to 1872 he was conductor of the Philharmonic Concerts in Vienna; one of his concerts, on 31 December 1871, included a performance of the first part of Liszt's *Christus* (with Bruckner playing the organ part) in the presence of the composer. In 1872–3 he toured the USA with Wieniawski, and for the next 15 years he was one of the most sought-after pianists in the world. He also built up a considerable reputation as a conductor. In 1887 he again undertook the direction of the St Petersburg Conservatory and in 1889 his jubilee was lavishly celebrated. At his death he was an almost legendary figure as a pianist, and the Rubinstein legend continued well into the 20th century.

When Rubinstein and the Grand Duchess Yelena Pavlovna founded the Russian Musical Society (1859) and the St Petersburg Conservatory (1862), there was only a handful of notable Russian composers, the most important, besides Dargomïzhsky, being Balakirev and his nationalist circle which included Cui, Musorgsky, Borodin and Rimsky-Korsakov (Glinka had died in 1857). Balakirev was also a fine pianist, but there were few native



Anton Rubinstein

Russian instrumentalists, and the orchestra of the Russian Musical Society consisted mainly of German musicians. By writing an article in the periodical *Vek* (1861, no.1) which inveighed against Russian musical amateurism, Rubinstein was endeavouring to argue the case in educated circles for his conservatory; however, he succeeded in alienating Balakirev's group and their staunch advocate Vladimir Stasov, who replied in virulent terms that the establishment of a conservatory would result in 'volumes of worthless compositions'.

Rubinstein had previously offended Glinka by writing an article against nationalism in music, alleging that the Russian national elements in his operas were unsuccessful (*Blätter für Theater, Musik und Kunst*, xxix, xxxiii, xxxvii, 1855). The nationalist composers were thus at daggers drawn with Rubinstein. Nevertheless, with the help of Anton, Nikolay Rubinstein founded the Moscow Conservatory, and by the end of the century Anton's vision of conservatories (and opera houses) all over Russia was to be realized, producing instrumentalists and singers of a higher quality than he could ever have foreseen. This greatly enhanced the social status of musicians, and when Anton resumed the directorship of the St Petersburg Conservatory in 1887 he again became a pre-eminent figure in Russian musical education, whose far-reaching ideas were to be the basis of music as it is still taught in Russia. Tchaikovsky was one of his earliest students.

However, Rubinstein's principal claim to international fame was as a pianist. As a young man he had admired Liszt, studying carefully his mannerisms on the concert platform. This admiration continued throughout the older man's life and, like Liszt's, Rubinstein's recitals were tremendous occasions. He was always very nervous beforehand, and his interpretations were not totally preordained; there was always an element of surprise. Such was his magnetism that he held his audiences in thrall, and they in turn formed an integral part of his music-making. Hanslick wrote ecstatically of Rubinstein's rendering of Chopin's Sonata no.2 in B♭ minor, averring that there were no sentimental fluctuations of pace in his rubatos, nor was there any affectation in his playing, though its power was 'elemental'. Even Balakirev wrote to Tchaikovsky that 'he played exquisitely a Beethoven sonata (in C major) [the Waldstein] and pieces by Chopin'.

Rubinstein's stamina was astonishing. On his tour of the USA with Wieniawski he gave no less than 215 recitals between 10 September 1872 and 24 May 1873; the proceeds of the tour 'laid the foundations of my prosperity', he wrote in his autobiography. His repertory was enormous, as is shown by the series of seven 'historical' recitals given on a tour of Europe and Russia in the 1885–6 season, ranging from Byrd, Bull, Couperin and Rameau in the first recital to contemporary Russian composers in the last, with a selection of the music of most of the major composers, including C.P.E. Bach and Weber, in between.

2. Works. Rubinstein composed assiduously during all periods of his life. He was able, and willing, to dash off for publication half a dozen songs or an album of piano pieces with all too fluent ease in the knowledge that his reputation would ensure a gratifying financial reward for the effort involved. But only the Melody in F op.3 no.1 for solo piano achieved lasting popularity (testified to by the 12 pages of arrangements of this piece, for various instrumental and vocal combinations, in the catalogue of the British Library). Some of the songs achieve a certain distinction, and in his chamber music a movement here or there (such as the Scherzo from the String Quartet no.3) sometimes rises above the commonplace. But both here and in his numerous attempts at large-scale works, there are, too often, signs of haste. As Paderewski was later to remark, 'He had not the necessary concentration of patience for a composer'. For example, good ideas in the Symphony no.2 ('Ocean') are developed in a trivial manner and this and other similar works reveal his fatal facility as a note-spinner. He was prone to indulge in grandiloquent clichés at moments of climax, preceded by over-lengthy rising sequences which were subsequently imitated by Tchaikovsky in his less inspired pieces; together with an unihibited use of the diminished 7th chord, these characteristics are lavishly displayed in all four piano sonatas. Only the second-movement Allegretto con moto, a charming little march-scherzo, from the Third Piano Sonata, Rubinstein's own favourite, is altogether free from padding and very considerable reliance upon Mendelssohn and Schumann; an instance of Chopin's influence is to be found in the scherzo of the Fourth Sonata, in which the rhythm is directly taken from the scherzo of Chopin's B♭ minor sonata.

His greatest success as a composer came in a brief middle period which started with the Fourth Piano Concerto in D minor (1864) and finished with the opera *Demon* ('The Demon', 1871, first performed in January 1875). Between these works are sandwiched two important orchestral works, *Don Quixote*, which Tchaikovsky thought was 'very interesting and well done' although 'episodic' in construction, and *Ivan IV Grozniy*, 'a wonderful piece' in Tchaikovsky's opinion; Tchaikovsky arranged both works for piano duet. *Ivan IV Grozniy* was given its first performance on 2/14 November 1869 by none other than Balakirev, who greatly admired it; Borodin commented that 'the music is good, you just cannot recognize that it is Rubinstein. There is nothing that is Mendelssohnian, nothing as he used to write formerly'. In this powerful, imaginative and perceptive evocation of Ivan's complicated personality, Rubinstein dexterously incorporates a number of contrasting themes into an atypically unconventional variant of sonata form, with a slow, magisterial, fully integrated introduction; the inevitable sequences and diminished 7ths are for once used effectively and convincingly. Nor does he indulge in bombastic orchestration: the scoring is for a standard orchestra with double woodwind plus piccolo, normal brass (including tuba), and only timpani in the percussion section.

Ivan IV Grozniy did not achieve the huge success of *Demon* or the Fourth Piano Concerto, both of which retain a precarious foothold in the repertory today. Together with its predecessors, the Fourth Concerto (the full score of which was published in 1872 in a revised and improved version) greatly influenced Tchaikovsky's piano concertos, particularly the first (1874–5), and the superb finale, with its introduction and scintillating principal subject, is the basis of very similar material at the beginning of the finale of Balakirev's Piano Concerto in E♭ major; this finale was written down after Balakirev's death in 1910 by his collaborator and friend Sergey Lyapunov, who had heard Balakirev play it many times. The first movement of Balakirev's concerto had been written, partially under the influence of Rubinstein's Second Concerto, in the 1860s.

In the decade or so after 1875, *Demon* ('The Demon'), with a libretto based on a well-known Lermontov narrative poem, received no less than 100 performances; by the end of the century, with the exception of Glinka's *A Life for the Tsar*, it had outstripped in popularity all other operas, including those of Meyerbeer to which it is partially indebted. Tchaikovsky considered that, in spite of 'much padding', *Demon* contained 'lovely things', and it certainly influenced his opera *Yevgeny Onegin*, which, like *Demon* is an opera in 'Three Acts, Seven Scenes'. The delicate style of the Russian chamber romance which epitomizes the portrayal of Rubinstein's Tamara is echoed in Tchaikovsky's portrayal of Tat'yana. In scene 3, Rubinstein's 'orientalisms' are as satisfactory as those employed in the later Symphony no.5 in G minor and the opera *Kupets Kalashnikov* ('The Merchant Kalashnikov') are unconvincing. The part of the Demon himself is one of the finest in Russian opera, and was a favourite role of Chaliapin.

The rest of Rubinstein's vast output consists of other operas including *Die Maccabaër*, popular both in Germany and in Russia, sacred operas, six symphonies, including no.2 ('The Ocean'), which he dedicated to Liszt, and with which he tinkered over a period of 29 years, finishing up with seven rather than the original four movements, violin and cello concertos, innumerable songs, chamber music including violin, viola and cello sonatas and, besides the piano sonatas, many other piano pieces.

3. PUBLICATION HISTORY. For financial reasons, Rubinstein preferred to publish his music abroad because, not only would it in consequence have increased sales, but Russia did not belong to any international copyright convention; therefore, the locations of the publishers in Germany or the Austrian Empire are given, unless the works were published only in Russia or are known to have been first published there. Often works were published both in Russia (with the copyright being ceded to the publisher for distribution within the Russian Empire) and also, more or less simultaneously, abroad.

The groups of songs, whether to German texts, or to Russian texts which included German translations in German speaking countries, were published there as 'Lieder'. In Russia, the same songs (to Russian texts) were normally published as 'Romansï'; but occasionally, if published by a Russian publisher who held world rights to the songs, the importance of the German market might dictate that settings of Russian texts with German translations were published as 'Lieder', especially if the publisher had a branch in Leipzig and had made arrangements to publish there. Because of the confused position, the English title 'Songs' is given for Rubinstein's collections.

During the course of his working career, Rubinstein's compositions were published by no fewer than 21 different firms in eight locations, as follows:

Outside Russia Berlin: Bote & Bock; Schlesinger. Cologne: Schloss. Leipzig: Breitkopf & Härtel; Hofmeister; Kahnt; Kistner; Peters; Schuberth; Senff (his principal publisher in later years); Siegel. Mainz: Schott. Pest: Rozsavölgyi. Vienna: Haslinger; Lewy; Spina; Wessely.

Within Russia St Petersburg: Bernard; Bessel'. Moscow: Gresser; Jürgenson. Bessel' and Jürgenson were his Russian publishers in later years. The latter had an important branch in Leipzig.

WORKS

STAGE

Kulikovskaya bitva [The Battle of Kulikovo] (3, V. Sollogub [Acts 1, 3] and V. Zotov [Act 2], after V. Ozerov: *Dmitry Donskoy*), 1849–50, St Petersburg, Bol'shoy, 18/30 April 1852. 1 aria *RUS-SPsc*, some vocal pts, *SPtob*, ov. (Berlin, 1865); also known as Dmitry Donskoy

Sibirskiye okhotniki [The Siberian Hunters] (romantic op, 1, A. Zherebtsov), 1852, Weimar, Hof, 9 Nov 1854, as Die sibirischen Jäger, vs (Leipzig 1893)

Sten'ka Razin (3, M. Voskresensky), 1852, inc.

Mest' [Revenge] (tragic op, 1, A. Zhemchuzhnikov, after M. Lermontov: *Hajji-Abrek*), 1852–3, unperf., music lost but for Zulima's song

Fomka-durachok [Tom the Fool] (comic op, 1, M. Mikhaylov), St Petersburg, Aleksandrinskiy, 30 April/12 May 1853, lost

Das verlorene Paradies (sacred op, 3, A. Schlönbach, after J. Milton: *Paradise Lost*), op.54, 1855–6, Weimar, Hof, 1 March 1858 (concert perf.), staged Düsseldorf, 1875 (Leipzig, 1860)

Die Kinder der Heide (4, S.H. Mosenthal, after C. Beck: *Janos, Herdsman of Hungary*), Vienna, Kärtnertor, 23 Feb 1861, vs (Leipzig, 1861); perf. in Russia from 1867 as Deti stepey [Children of the Steppes] (Moscow, 1887)

Feramors (lyric op, 3, J. Rodenberg, after T. Moore: *Lalla Rookh*), 1861–2, Dresden, Hof, 24 Feb 1863 (Leipzig, 1864)

Der Thurm zu Babel (sacred op, 1, Rodenberg), op.80, 1868–9, Königsberg, 9 Feb 1870 (concert perf.), *D-KA*; (Leipzig, 1870)

Demon (fantastic op, prol., 3, P.A. Viskovatov and A. Maykov, after Lermontov), 1871, St Petersburg, Mariinskiy, 13/25 Jan 1875, *RUS-SPtob**; (St Petersburg, 1876); subsequently pubd as *Der Dämon*

Die Maccabäer (3, Mosenthal, after O. Ludwig), 1872–4, Berlin, Königliche, 17 April 1875 (Berlin, 1876)

Néron [Nero] (4, J. Barbier, rev. Rubinstein), 1875–7, Hamburg, Dammtor, 1 Nov 1879 (Moscow, 1884)

Kupets Kalashnikov [The Merchant Kalashnikov] (3, N.I. Kulikov, after Lermontov), 1877–9, St Petersburg, Mariinskiy, 22 Feb/5 March 1880 (Leipzig, n.d.)

Sulamith (biblical representation, 5 scenes, Rodenberg, after the *Song of Songs*), 1882–3, Hamburg, Dammtor, 8 Nov 1883 (Berlin, 1884)

Unter Räubern (comic op, 1, E. Wichert, after T. Gautier: *Voyage en Espagne*), Hamburg, Dammtor, 8 Nov 1883, *PL-KA**, vs (Berlin, 1884)

Der Papagei (comic op, 1, H. Wittmann, after a Persian fairy tale), Hamburg, Dammtor, 11 Nov 1884, vs (Leipzig, 1884)

Moses (sacred op, 8 scenes, Mosenthal), op.112, 1887–9, Prague, Neues Deutsches, 27–8; June 1892 (staged dress rehearsal, perf. cancelled because of bankruptcy), Riga, 20 Feb 1894 (concert perf.), vs (Leipzig, 1887–92)

Goryusha [The Doleful One] (4, D. Averkiyev, after his *Khmeleyeva nochy'* [Midsummer's Night]), 1888, St Petersburg, Mariinskiy, 21 Nov/3 Dec 1889, vs (M oscow, 1889)

Christus (sacred op, prol., 7 episodes, epilogue, H.-A. Bulthaupt), op.117, 1893, Stuttgart, 2 June 1894 (selections, concert perf.), staged Bremen, 25 May 1895, vs (Leipzig, 1894)

VOCAL

op.	
—	Russian church chorus, *c*1851
48	12 Songs (Russ. texts), 2vv, pf, 1852 (Leipzig, 1852)
31	6 Songs (Ger. texts), 4 male vv, 1854 (Leipzig, 1856)
—	Molitva pered bitvoy [Prayer before Battle] (A. Maykov), 1v, chorus, 1854
—	Solemn Overture, chorus, org, orch, 1854
58	E dunque vero? (M. Pinto), scene and aria, S, orch, 1861 (Mainz, 1861)
61	3 Partsongs (Ger. texts), male vv, 1861 (Vienna, 1861)
62	6 Partsongs (Ger. texts), mixed vv, 1861 (Vienna, 1861)
63	Rusalka [The Water Sprite] (M. Lermontov), A, female chorus, orch/pf, 1861 (Vienna, 1861)
67	6 Songs (Ger. texts), 2vv, pf, 1864 (Leipzig, 1864)
74	Utro [Morning] (Polonsky), cant., male vv, orch, 1866 (Leipzig, 1867)
91	Songs and Requiem for Mignon (from Goethe: *Wilhelm Meister*), solo vv, chorus, pf, 1872 (Leipzig, 1872)
92/1	Hecuba (L. Goldman), aria, A, orch (Leipzig, 1872)
92/2	Haga in der Wüste (F. von Saar), dramatic scene, S, A, T, orch, 1872 (Leipzig, 1872)

— Bacchanal (A. Pushkin), B, male chorus, pf, 1879 (Leipzig, 1879)

ORCHESTRAL

— Piano Concerto, 1847 [1 movt only]
— Piano Concerto, C, 1849, rev. as Octet, D, 1856
25 Piano Concerto no.1, e, 1850 (Leipzig, 1858)
40 Symphony no.1, F, 1850 (Leipzig, 1858)
35 Piano Concerto no.2, F, 1851 (Vienna, 1858)
42 Symphony no.2, 'Ocean', C: 1st version, 4 movts, 1851 (1857); 2nd version, 6 movts, 1863 (1864); 3rd version, 7 movts, 1880 (Leipzig, 1882)
60 Concert Overture, B♭, 1853 (Leipzig, 1861) [1st movt of orig. unpubd Sym. no.3, of which 2nd and 3rd movts added to 2nd version of Sym. no.2]
45 Piano Concerto no.3, G, 1853–4 (Berlin, 1858)
56 Symphony no.3, A, 1854–5 (Leipzig, 1861) [orig. no.4]
43 Triumphal Overture, 1855, arr. pf 4 hands (1858), score (Mainz, 1860)
46 Violin Concerto, G, 1857 (Leipzig, 1859)
68 Faust, musical picture after J.W. von Goethe, 1864 (Leipzig, 1864) [movt from discarded 'Faust' sym.]
65 Cello Concerto no.1, a, 1864 (Leipzig, 1864)
70 Piano Concerto no.4, d, 1864, arr. 2 pf (1866), score of revised version (Leipzig, 1872)
79 Ivan IV Grozniy [Ivan IV the Terrible], musical character picture after L.A. Mey, 1869 (Berlin, 1869); arr. pf 4 hands Tchaikovsky, 1869
84 Piano Fantasia, C, 1869, arr. 2 pf (Leipzig, 1870), score (1880)
86 Romance and Caprice, vn, 1870 (Leipzig, 1871)
87 Don Quixote, musical character picture after M. de Cervantes, 1870 (Leipzig, 1871); arr. pf 4 hands Tchaikovsky, 1870
94 Piano Concerto no. 5, E♭, 1874 (Leipzig, 1875)
95 Symphony no. 4 'Dramatic', d, 1874 (Leipzig, 1875)
96 Cello Concerto no.2, d, 1874, arr. pf (Leipzig, 1875), score (1895)
120 Russian Capriccio, pf, orch, 1878 (Moscow, 1879)
107 Symphony no.5, g, 1880 (Leipzig, 1881)
— Rossiya [Russia], sym. piece, 1882 (Moscow, 1882)
110 Fantasia eroica, 1884 (Leipzig, 1885)
111 Symphony no.6, a, 1886 (Leipzig, 1886)
113 Concertstück, A♭, pf, orch, 1889 (Leipzig, 1889)
116 Antony and Cleopatra, ov., 1890 (Leipzig, 1890)
119 Suite, E♭, 1894 (Leipzig, 1894)
— Overture for opening of new building at St Petersburg Conservatory, 1894; pubd as Ouverture solonelle pour grand orchestre (Moscow and Leipzig, n.d.)

CHAMBER

— Grand Duo, vn, pf, on motifs from Meyerbeer: Le prophète, collab. Vieuxtemps, 1849 (Mainz, by 1852)
9 Octet, D, fl, cl, hn, vn, va, vc, db, pf, 1856 (Leipzig, 1856) [orig. as Pf Conc., 1849]
13 Violin Sonata, G, 1851 (Leipzig, 1856)
15 Two Piano Trios: no.1, F, 1851 (Leipzig, 1855), no.2, g, *c*1851 (Leipzig, 1857)
17 Three String Quartets (Leipzig, 1855): no.1, G, 1852, no.2, c, 1852, no.3, F, 1853
18 Cello Sonata no.1, D, 1852 (Leipzig, 1855)
11/1 Three pieces, vn, pf, 1854 (Leipzig, 1856)
11/2 Three pieces, vc, pf, 1854 (Leipzig, 1856)
11/3 Three pieces, va, pf, 1854 (Leipzig, 1856)
19 Violin Sonata no.2, a, 1853 (Leipzig, 1858)
49 Viola Sonata, f, 1855 (Leipzig, 1857)
55 Quintet, wind, pf, F, *c*1855, rev. 1860 (Leipzig, 1860)
47 Three String Quartets, 1856 (Leipzig, 1857): no.1, e, no.2, B♭, no.3, d
39 Cello Sonata no.2, G, 1857 (Leipzig, 1857)
52 Piano Trio, B♭, 1857 (Leipzig, 1857)
59 String Quintet, F, 1859 (Leipzig, 1861)
66 Piano Quartet, C, 1864 (Leipzig, 1864)
85 Piano Trio, A, 1870 (Vienna, 1871)
90 Two String Quartets: no.1, g, 1871 (1871), no.2, e, 1871, rev. 1892 (Leipzig, 1892)
97 String Sextet, D, 1876 (Leipzig, 1877)
98 Violin Sonata no.3, b, 1876 (Leipzig, 1877)
99 Piano Quintet, g, 1876 (Leipzig, 1876)
106 Two String Quartets: no.1, A♭, 1880 (Leipzig, 1881), no.2, f, 1880 (1881), rev. (1892)
108 Piano Trio, c, 1883 (Leipzig, 1883)

PIANO

for piano 2 hands unless otherwise stated

— Ondine, study, 1842 (Berlin, n.d.) [orig. op.1]
— Four Polkas, 1843–4 (Moscow, n.d.)
— Sailor's Song, 1847
— Three Pieces, 1847 (Vienna, n.d.): Folksong, Rêverie, Impromptu [orig. op.8]
— Three Characteristic Pieces, pf, 4 hands, 1847–8 (Vienna, n.d.): Russian Song, Nocturne on the Water, The Waterfall [orig. op.9]
6 Tarantella, b, 1848 (Vienna, n.d.)
— Two Nocturnes, F, G, 1848 (Vienna, n.d.) [orig. op.10]
7 Impromptu-caprice, a, *c*1848–54 (Vienna, n.d.)
12 Sonata no.1, E, *c*1848–54 (Leipzig, n.d.)
20 Sonata no.2, c, *c*1848–54 (Leipzig, 1855)
— Variation on a romance by A. Varlamov, 1849 [no.3 of set by various composers] (St Petersburg, 1849)
— Euphémie-polka, 1849 (St Petersburg, 1849)
— Vnutrenniye golosa [Inner Voices], album, 1849–50
23 Six Studies, F, C, c♯, E♭, F, G, 1849–50 (Leipzig, n.d.)
— Cavalry Trot, 1850 (Moscow, n.d.)
2 Two fantasias on Russian folksongs, 1850 (Vienna, n.d.)
29 Two Funeral Marches: K pokhoronam artista [For an artist], f, 1851, K pokhoronam geroya [For a hero], c, 1856 (Leipzig, n.d.)
3 Two Melodies, F, B, 1852 (Vienna, 1852)
5 Three Pieces, 1852 (Vienna, 1852): Polonaise, c, Krakowiak, E♭, Mazurka, E
30 Two pieces (Leipzig, n.d.): Barcarolle, f, 1852, Allegro appassionata, d, 1856
— Marie-polka, 1853
10 Kamenniy-ostrov [Rocky Island], 24 portraits, 1853–4 (Mainz, 1855)
4 Mazurka-fantasia, G, 1854 (Vienna, by 1858)
14 The Ball, fantasia in 10 nos., 1854 (Berlin, by 1858)
24 Six Preludes, A♭, f, E, b, G, c, 1854 (Leipzig, n.d.)
26 Two Pieces, 1854–8 (Vienna, n.d.): Romance, F, Impromptu, a
50 Six Characteristic Pictures, pf, 4 hands, 1854–8 (Leipzig, n.d.): Nocturne, E, Scherzo, F, Barcarolle, g [also arr pf 2 hands], Capriccio, A, Berceuse, b, March, C
16 Three Pieces, 1855 (Leipzig, n.d.): Impromptu, F, Berceuse, D, Serenade, g
21 Three Caprices, F♯, D, E♭, 1855 (Leipzig, n.d.)
22 Three Serenades, F, g, E♭, 1855 (Leipzig, n.d.)
38 Suite, 10 movts, 1855 (Mainz, 1856)
41 Sonata no.3, F, 1855 (Leipzig, n.d.)
28 Two Pieces, 1856 (Vienna, n.d.): Nocturne, G♭, Caprice, E♭
37 Akrostichon [Laura], 1856 (Vienna, n.d.)
— Barcarolle no.2, a, 1857 [Vienna, n.d.; also orchd]
51 Six Pieces, 1857 (Leipzig, n.d.): Mélancholie, g, Enjouement, B♭, Rêverie, a, Caprice, D♭, Passion, F, Coquetterie, B♭
53 Six Preludes and Fugues in Free Style, A♭, f, E, b, G, c, 1857 (Leipzig, n.d.)
— Hungarian Fantasia, 1858 (Pest, n.d.)
44 Soirées à Saint-Petersbourg, 6 pieces, 1860 (Leipzig, n.d.): Romance, E♭ [also arr. as song Noch' [Night] (Pushkin)], Scherzo, a, Preghiera, B♭, Impromptu, G, Nocturne, F, Appassionato, b
— cadenzas to Mozart: Pf Conc. K466; Beethoven: Pf Concs. 1–4, 1861 (Mainz, n.d.)
73 Fantasia, f, 2 pf, 1864 (Leipzig, 1865)
75 Album de Peterhof, 12 pieces, 1866 (Leipzig, 1866): Souvenir, C, Aubade, E♭, Funeral March, g, Impromptu, E♭, Rêverie, d, Russian Capriccio, F, Pensées, f♯, Nocturne, G, Prelude, D, Mazurka, d, Romance, B♭, Scherzo, F
77 Fantasia, e, 1866 (Leipzig, 1867)
69 Five Pieces, 1867 (Leipzig, 1867): Caprice, A♭, Nocturne, G, Scherzo, a, Romance, b, Toccata, d
71 Three Pieces, 1867 (Leipzig, 1867): Nocturne, A♭, Mazurka, f, Scherzo, D♭
— Two Studies, C, 1867, C, 1868 (Leipzig, n.d.)

82 Album of Popular Dances of the Different Nations, 1868 (Berlin, 1868); Russian Dance and Trepak, Lezghinka, Mazurka, Csárdás, Tarantella, Waltz, Polka
— Valse-caprice, E♭, 1870 (Leipzig, 1870)
81 Six Studies, f, A, g, E, d, E♭, 1870 (Berlin, 1870)
89 Sonata, D, pf 4 hands, 1870 (Leipzig, 1871)
— Barcarolle no.4, G [also orchd] (Berlin, c1871)
88 Theme and Variations, G, 1871 (Leipzig, 1871)
93 Miscellanous Pieces, 9 bks, 1872–3 (Leipzig, 1873) [incl. Barcarolle no.5, a]
100 Sonata no.4, a, 1877 (Leipzig, 1877)
103 Bal costumé, 20 nos., 2 pf, 1879 (Berlin, 1879) [also orchd for ballet]
— Russian Serenade, b, 1879 (Leipzig, c1879) [pubd in album in memory of Bellini]
104 Six Pieces, 1882–5 (Berlin, 1882–5): Elegy, d, Variation, A♭, Study, C, Barcarolle no.6, c [also orchd], Impromptu, G, Ballade, a
109 Soirées musicales, 9 pieces, 1884 (Leipzig, 1884): Prelude, a, Valse, e, Nocturne, F, Scherzo, D, Impromptu, G, Rêverie-caprice, g, [8] Badinages, Theme and Variations, D, Study, E♭
— Bluette, 1885 (Berlin, c1885)
114 Akrostichon no.2, 1890 (Leipzig, 1890)
— Valse, A♭, 1891 (Leipzig, 1891)
118 Souvenir de Dresde, 6 pieces, 1894 (Berlin, 1894): Simplicitas, F, Appassionata, c, Novellette, A, Caprice, C, Nocturne, A♭, Polonaise, E♭
— transcrs. of Beethoven: Turkish March from Die Ruinen von Athen, 1848 (Pest, 1849), Egmont Ov., 1868; Meyerbeer: ov. to Das Feldlager in Schlesien, 1849; Rubinstein: ov. to Demon, 1875

SONGS

for 1 voice, piano, unless otherwise stated

— Zuruf aus der Ferne (E. Weiden), 1841–2 (Cologne, 1843) [orig. op.2]
— Comment disait-il (V. Hugo), 1843–4 (Moscow, 1844) [orig. op.3]
— Molitva [Prayer] (M. Lermontov), 1843–4 (Moscow, 1844) [orig. op.4]
— Solovey [The Nightingale], 1843–4 (Moscow, 1844) [orig. op.5]
— Zhavoronok [The Lark], 1843–4 (Moscow, 1844) [orig. op.6]
— Chizhik [The Siskin] (Grot), 1843–4
— Swedish Song ('Hommage à Jenny Lind'), 1845–6 (Berlin, 1846) [orig. op.7; also arr. pf]
1 6 Little Songs in Low German, 1848 (Vienna, n.d.)
— Lastochtka [The Swallow] (M. Sukhanov), 1849 (St Petersburg, 1849)
— Romance (A. Polovtsev), 1849 (St Petersburg, 1849)
27 9 Songs (A. Koltsov), 1849 (Vienna, n.d.)
64 6 Fables (I. Krïlov), 1849–50 (Leipzig, 1864)
36 12 Songs (Russ.), 1849–51 (Vienna, n.d.)
8 6 Songs (Russ.), 1850 (Leipzig, by 1857)
— Vozvrashcheniye [The Return] (Meri), 1854 (1854)
34 [12] Persian Songs (F. Bodenstedt), 1854 (Leipzig, 1855)
32 6 Songs (H. Heine), 1856 (Leipzig, 1856)
33 6 Songs (Ger.), 1856 (Leipzig, 1856)
57 6 Songs (Ger.), 1864 (Leipzig, 1864)
72 6 Songs (Ger.), low v, 1864 (Leipzig, 1864)
76 6 Songs (Ger.), 1867 (Leipzig, 1867)
78 12 Songs (Russ.), 1868 (Leipzig, 1868)
83 10 Songs (Eng., Fr., It.), 1869 (Berlin, 1870)
— 6 Songs (Ger.), 1874–5 (Leipzig, 1875)
101 12 Songs (A.K. Tolstoy), 1877 (Leipzig, 1877)
105 10 Songs (based on Serb. melodies), 1877 (Berlin, 1877)
— Vznitza [The Prisoner] (Polonsky), c1878
— Chanson d'amour (Hugo), 1879 (Leipzig, 1879)
— Fatme (F. Dahn), 1881 (Leipzig, 1881)
— Four Songs (Ger.), 1881 (Berlin, 1881)
— Mädchens Abendgedanken (Fischer), 1882 (Berlin, 1882)
— Vesenniy vecher [Spring Evening] (I. Turgenev), 1885 (1885)
— Das begrabene Lied (F. Baumbach), ballad, 1890 (Leipzig, 1891)
— Glück (F. Pachler), S, T, pf, 1890 (Leipzig, 1890)
115 Ten Songs (Ger.), 1890 (Leipzig, 1890)
— Osen' [Autumn] (D. Eristovï), 1891 (Leipzig, 1891)
— Ballad (Turgenev), 1891 (Leipzig, 1891)
— O ditya, zhivoye serdtse [O child, dear heart] (D. Merezhkovsky), 1891 (Leipzig, 1891)
— Serenada (N. Minsky), 1891 (Leipzig, 1891)
— Six Songs (Russ.), 1891 (Leipzig, 1891)
— Zerkalo [The Looking-Glass] (Eristovï), 1891 (Leipzig, 1891)
— Wo wird einst des Wandermüden (Heine), 1893 (Leipzig, 1893)
— Ya na tebya glyazhu [I look at you], 1893 (Leipzig, 1893)

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L. Barenboym: 'Iz pisem A.G. Rubinshteyna k E.F. Raben' [From the letters of Rubinstein to Raben], *SovM* (1980), no.11, pp.101–13
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EDWARD GARDEN

Rubinstein, Artur [Arthur] (*b* Łódź, 28 Jan 1887; *d* Geneva, 20 Dec 1982). American pianist of Polish birth. At the age of three he was taken to Berlin to play for Joseph Joachim, who confirmed his immense promise. After lessons in Łódź and Warsaw and a first concert appearance at Łódź at the age of seven, he returned in 1897 to Berlin where his musical education was supervised by Joachim, Heinrich Barth taking charge of his piano studies and Max Bruch and Robert Kahn his theoretical instruction. In December 1900 he made his Berlin début under Joachim, playing Mozart's Concerto K488, solos by Schumann and Chopin, and Saint-Saëns's G minor Concerto, a vehicle for Rubinstein's virtuosity throughout his career. His success led to further appearances in Germany and Poland, and to his Paris début in 1904. He made his American début with the Philadelphia Orchestra at Carnegie Hall in 1906 but did not receive an enthusiastic reception, owing to his extreme youth.

By this time Rubinstein had dispensed with regular piano instruction, although he was to spend periods with Paderewski in Switzerland; natural facility aided him in greatly enlarging his repertory, and a gift for sight-reading, orchestral transcription and accompanying singers and chamber musicians, as well as his extrovert, witty personality, won him popularity in social as well as concert-hall music-making. In later years he was to recognize that his youthful exuberance, untempered by disciplined study or the prolonged influence of a mature piano master, had allowed him to give many under-prepared performances. Such immaturity was mentioned, among expressions of admiration for the evidence of natural flair and vivacity, by critics at the time of his first American tour in 1906. Appearances in Austria, Italy and Russia preceded his début in London in 1912; domiciled mainly in London during World War I, he served as a military interpreter (he spoke eight languages fluently) but was also active as accompanist to Eugene Ysaÿe. He visited Spain and South America in 1916–17, conceiving what was to be a lifelong enthusiasm for the music of Granados, Albéniz, Villa-Lobos and, especially, Falla.

Thereafter, Rubinstein pursued a similarly active career until his marriage to Aniela Mlynarski in 1932, after which he withdrew for a long period of contemplation, technical consolidation and restudy of his repertory. A new discipline balancing brilliant temperament was observed in his playing, especially during his American tour of 1937, when previously grudging critics recognized his place among the great players of the century. After spending World War II in the USA, he became an American citizen in 1946. Rubinstein continued his international concert tours with an energy that seemed increasingly phenomenal. It was not uncommon, in his 70s and 80s, for him to play in a single evening both Brahms concertos or three by Beethoven; in chamber music, he was partner to Heifetz and Feuermann (later Piatigorsky), Paul Kochanski, Henryk Szeryng and the Guarneri Quartet in the 1960s and 70s. He made more than 200 recordings, including the complete piano works of Chopin and three LP versions of the complete Beethoven concertos.

The Arthur Rubinstein International Piano Master Competition was founded in his honour in Israel in 1974 and during his elderly years he maintained an active interest in the encouragement of young pianists, including François-René Duchable and Krystian Zimerman; he also maintained support for the development of musical education in Israel. He retired from the concert stage in 1976 and the same year was awarded the United States Medal of Freedom. The first volume of his autobiography, *My Young Years*, was published in London in 1973 and the second volume, *My Many Years*, followed in 1980.



Artur Rubinstein with Daniel Barenboim

Bach, Mozart, Beethoven and principal 19th-century Romantics, played with a directness owing nothing to the Romantic rhythmic distortions still fashionable in Rubinstein's youth, all enjoyed a place in his huge repertory. As a young man, he was renowned for his ardent championship of such composers as Szymanowski, Stravinsky, Debussy, Ravel, Poulenc, Prokofiev and the Spanish and South American composers already mentioned. Chopin only gradually replaced Brahms as the composer arousing the pianist's strongest and deepest artistic instincts; yet it is above all as a Chopin interpreter that Rubinstein's place among the greatest players of the 20th century is assured. In all the piano works, from the concertos to the F♯ Nocturne op.15 no.2, which served as a favourite encore, the warmly outgoing and beneficent lyricism of his phrasing, expressed in tones of richest and most gorgeous hue, provided an ideal standard of Chopin interpretation – not necessarily flawless in virtuosity but imbued with an inimitable spirit of civilized yet passionate eloquence and aristocratic poetry.

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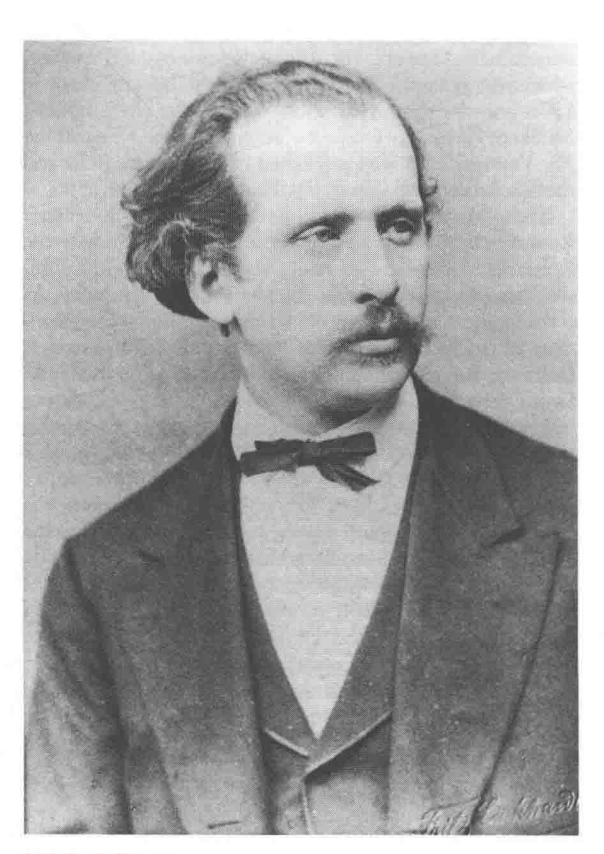
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MAX LOPPERT/R

Rubinstein [Rubinshteyn], **Nikolay (Grigor'yevich)** (*b* Moscow, 2/14 June 1835; *d* Paris, 11/23 March 1881). Russian pianist, conductor and teacher, brother of ANTON RUBINSTEIN. His talents as a pianist became apparent early on. While the family was in Berlin (1844–6) he studied the piano with Kullak and harmony and counterpoint with Dehn. When they returned to Moscow in 1846 he had piano lessons with Villoing, who toured Russia with the child virtuoso. To avoid army conscription he studied medicine at Moscow University, graduating in 1855.

In spite of his obscure social origins, this gregarious, extrovert, generous, charming *bon vivant* was welcome in all the fashionable aristocratic houses in Moscow, a city for which he had a special affection. He founded the Moscow branch of the Russian Musical Society in the 1859–60 season. In 1864 he moved to a larger house in which he and several colleagues taught various musical subjects. This establishment was granted an imperial charter as a conservatory, but initially it was humbler than that at St Petersburg. Rubinstein engaged the young Tchaikovsky as a teacher of harmony in 1866. It was he, not his brother Anton (who had been Tchaikovsky's teacher), who encouraged Tchaikovsky and performed his compositions, but in a notorious incident he attacked Tchaikovsky's First Piano Concerto at its first, private performance; later he recanted and became a celebrated interpreter of the work. In 1869 when Balakirev, who two years earlier had succeeded Anton Rubinstein as conductor of the St Petersburg branch of the Russian Musical Society, was forced to resign by the Grand Duchess Yelena Pavlovna, Nikolay generously gave Balakirev his support. It was indicative of this support and of Nikolay's extraordinary powers as a pianist that he should have given a brilliant first performance of Balakirev's enormously difficult piano piece *Islamey* only two months after its completion, despite a heavy programme of teaching, conducting and administration and his very full social life. He conducted and performed the music of the nationalist 'New Russian School' in the 1860s and 70s to a much greater extent than his brother was able to do.



Nikolay Rubinstein

Anton would not acknowledge that Nikolay was his inferior as a pianist, though the latter was not well known outside Russia. The technique of both was excellent, but whereas Anton rarely played the same piece twice in the same way (preferring to allow himself to be inspired and to carry away his enraptured audience on the spur of the moment), Nikolay's playing was much more detached and analytical. His performances emphasized salient features of the structure of a piece and revealed great clarity of detail. Nikolay, when asked why he did not compose more, replied that his brother Anton 'composed enough for three'; his own compositions are unimportant. Both brothers were vigorous, uninhibited teachers and frequently screamed at their pupils, who nevertheless adored them. Nikolay's best-known pupils were Taneyev, Ziloti and Emil Sauer. He died of consumption in a Paris hotel on his way to Nice for health reasons. It was typical of him that he ate a dozen oysters on his deathbed. A scholarship in his name was founded by his numerous friends and admirers, and Tchaikovsky composed the Piano Trio in A minor in his memory, basing the variations on (undisclosed) events in Rubinstein's life.

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EDWARD GARDEN

Rubinus (i). Composer, possibly French. He is named as the composer of the song *Entre Peronne et Saint Quentin* (*Der bauern Schwanz*) in the Glogauer Liederbuch. For context and possible identity *see* ROBINET.

Rubinus (ii) (*fl* 1447–8). ?Franco-Flemish singer. *See* LE ROUGE, G.

Rubio, David (Joseph) (*b* London, 17 Dec 1934). English maker of violins, viols, lutes, guitars and harpsichords. He began to learn the guitar while at school. After taking medical degrees at Trinity College, Dublin (1957), he spent four years in Spain perfecting his guitar playing and gathering information about guitar making. He went to the USA in 1961 as solo guitarist of a Spanish dance

company. After working as a performer and researching into instrument making, he opened his workshop in New York in 1964. In 1967 he returned to England, establishing a workshop in Duns Tew, near Oxford, in 1968; in 1979 he moved to Cambridge.

In 1969 Rubio began to construct harpsichords, mainly large two-manual instruments after 18th-century French, and occasionally Flemish, models. In 1972 he produced his first viols and violins of pre-19th-century design, later adding cellos of similar type to his output. Rubio's approach to his craft is essentially historical but he also builds instruments of the violin family with modern measurements and fittings. He has also developed a new guitar with eight strings tuned from *A* to *a''* and an asymmetrical fretboard, an instrument capable of greatly expanding the repertory. Rubio's instruments of all types are admired for the perfection of their finish as well as their exceptional tonal qualities. His writings include 'The Anatomy of the Violin', *The Book of the Violin*, ed. D. Gill (Oxford, 1984), 17–47.

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HOWARD SCHOTT

Rubio, Hilarion (Francisco) (*b* Bacoor, Cavite, 21 Oct 1902; *d* Bacoor, 28 Dec 1985). Filipino composer and writer on music. At an early age he learnt to play the violin, the piano and the clarinet under an Aglipayan priest. He took preparatory law courses at the Far Eastern Institute (Associate in Arts 1927) and then entered the University of the Philippines Conservatory, where he received a teacher's diploma in theory and composition in 1933. Later he taught at the university and was assistant secretary of its conservatory (1939–41). He also taught in other institutions, becoming director of the Conservatory of Centro Escolar University (1944–5). Founder-president of the Philippine Bandmasters' Association, he conducted concerts and stage performances in the Philippines and elsewhere in Asia. He also published articles on Philippine music, into which he has made dedicated research. He made four goodwill trips to Taiwan (1956–60), for which he received the Friend of China Award. Among his prizes and honours is a diploma of merit from the University of the Philippines on his retirement (1967).

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Other works: Concertino, C, mar, pf, 1957; Silahis '67 [Rays], ens, 1970; Pf Sonata, 1970; Kundiman [Love-song], 1v, pf

LUCRECIA R. KASILAG

Rubio (Calzón), Samuel (*b* Posada de Omaña, 20 Aug 1912; *d* Madrid, 15 March 1986). Spanish musicologist. In his early youth he joined the Augustinian order and studied philosophy and theology. He spent long periods in Benedictine monasteries, including Montserrat and Silos, studying Gregorian chant, and in Solesmes studying Gregorian palaeography. From 1952 to 1955 he studied sacred music and musicology at the Pontificio Istituto di Musica Sacra, Rome, where in 1967 he took the doctorate in musicology under Anglès with a dissertation on Morales. He was choirmaster and organist at the Escorial (1939–59, 1971–2) and in 1972 became professor of musicology at the Madrid Conservatory.

Rubio was the most important Spanish musicologist outside Anglès's group at the Instituto Español de Musicología, Barcelona. His work was more distinctive for its quality than its quantity; it dealt with central moments in the history of Spanish music, including a stylistic analysis of Morales, an account of essential facets of Victoria's work and a study and publication of Soler's sonatas and villancicos. All his work was characterized by thorough scholarship.

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JOSÉ LÓPEZ-CALO

Rübsam, Wolfgang (*b* Giessen, 16 Oct 1946). German organist. As a child he studied the piano with Elly Hertel, and from 1963 to 1967 studied the organ with Erich Ackermann, cathedral organist in Fulda. He subsequently studied church music at the Frankfurt Hochschule für Musik (until 1969), where Helmut Walcha was his organ teacher. From 1969 to 1970 he studied at the Southern Methodist University in Dallas, Texas, in the organ class of Robert T. Anderson. Rübsam then renewed his studies with Walcha in Frankfurt. After taking his recital diploma he was from 1971 to 1974 a pupil of Marie-Claire Alain in Paris. While still a student he achieved success in competitions: in 1970 he won first prize in the National Organ Playing Competition in Fort Wayne, Indiana, and in 1973 the Grand Prix at Chartres (for interpretation). From 1972 to 1974 he was organist at Marienstatt Abbey near Hachenburg, and from 1972 assistant professor, from 1978 to 1986 associate professor, and from 1986 full professor at the Northern University of Chicago. In 1980 he was appointed organist of the University of Chicago. Rübsam has given many concerts in the USA and Europe, and his recording career is extensive. In 1975 he recorded the complete works of J.S. Bach (for Philips), and in the late 1990s began a new recording of Bach's complete works for organ and keyboard (for Naxos).

GERHARD WIENKE

Rubsamen, Walter H(oward) (*b* New York, 21 July 1911; *d* Los Angeles, 19 June 1973). American musicologist. He studied the flute in New York with George Barrère and Meredith Willson. At Columbia University, where he took the BA in 1933, his professors included Lang, Moore and Mason. He did graduate work at the University of Munich under von Ficker and Ursprung and took the doctorate in 1937 with a dissertation on Pierre de La Rue. He taught at UCLA from 1938 until his death; from 1966 to 1973 he served as chairman of the department of music. He was also a visiting professor at the University of Chicago, Columbia University and the University of Berne. Rubsamen's interests included music of the Renaissance, ballad opera, music and politics and descriptive music. He studied the secular music of late 15th- and early 16th-century Italy, and his investigations of the verse forms used by the frottola composers resulted in an important monograph on the literary-musical relationships of the period. His research in European and American libraries also produced a number of manuscript studies and articles about his archival discoveries.

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PAULA MORGAN

Rubtsov, Feodosy Antonovich (*b* Ol'sha [now in Smolensk province], 17/30 Dec 1904; *d* Leningrad, 6 Nov 1986). Russian ethnomusicologist. He studied composition with Steinberg at the Leningrad Conservatory, graduating in 1931, and was accepted into the Composers' Union in 1932. From 1936 he undertook fieldwork on a number of ethnographic expeditions in Leningrad, the Vologda region, the Russian provinces of Pskov and Smolensk, and Belarus'. He was head librarian of the archive of folk music recordings at the Institute of Russian Literature (Pushkin House) in Leningrad (1945–8), a teacher at the Leningrad Conservatory (1948–85), an officer at the Leningrad Institute of Theatre, Music and Cinematography (1957–67) and chairman of the department of musical folklore at the Leningrad division of the Composers' Union (1966–84). He gained the *Kandidat* degree in 1963 with a dissertation on the similarities of intonation in the songs of the Slavs, and was appointed professor at the Leningrad Conservatory in 1978.

Rubtsov's main area of research was Slav music. Unlike other ethnomusicologists, who relied on comparative research into note sequences or rhythm in singing, he made the primary melodic turns ('popevki') with their fixed semantic characteristics his starting point. These characteristics can be highlighted by associating their contours with those found in primeval exclamations, narratives, laments and songs timed to coincide with ancient rituals. With the results of his investigations Rubtsov developed a semantic theory of cadence that was unprecedented in ethnomusicology. Resisting the customary method of dating folksongs according to their ranges, he advanced the unusual theory of there being an early stage in the development of modes when melodies consisted of sequences of three to four degrees of the scale. His work aroused a fierce controversy that did not abate until his concept was confirmed by Alekseyev's own theory of intonation in early folklore.

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M.A. LOBANOV

Ruby [Rubi], **Guillaume** (*fl* 1399–1450). Franco-Flemish singer and organist. *See* LE ROUGE, G.

Ruby, Harry [Harold] (*b* New York, 27 Jan 1895; *d* Los Angeles, 23 Feb 1974). American composer and lyricist. He began a career as a pianist in cafés, nickelodeons and vaudeville, and worked as a song-plugger for Gus Edwards and Harry von Tilzer. With the fellow vaudevillian Bert Kalmar (*b* New York, 16 Feb 1884; *d* Los Angeles, 18 Sept 1947) he formed a songwriting partnership, Kalmar contributing the lyrics and Ruby the melodies. Their first success was *When those sweet Hawaiian babies roll their eyes* (1917), which was followed by many other popular comic and novelty songs, including *Three Little Words* (1930), which supplied the title of their film biography in 1950. Kalmar and Ruby collaborated on stage scores for Broadway, such as *Helen of Troy, New York* (1923), *The 5 O'Clock Girl* (1927) and *Animal Crackers* (1928, starring the Marx Brothers and including what became Groucho Marx's theme song, *Hooray for Captain Spaulding*). They also wrote musical scores and screenplays for Hollywood, including *The Kid from Spain* (1932) and *Duck Soup* (1933).

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(*selective list*)

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all are musicals, first performed in New York; librettists are listed in parentheses; all lyrics are by B. Kalmar

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Top Speed (Bolton), 25 Dec 1929; film, 1930
High Kickers (G. Jessel), 31 Oct 1941

FILMS
lyrics by Kalmar

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SONGS
lyrics by Kalmar unless otherwise stated

When those sweet Hawaiian babies roll their eyes (1917); Who's sorry now? (1923); I wanna be loved by you (1928); Nevertheless (1931); A Kiss to Build a Dream On (Kalmar, Hammerstein) (1935); What a beautiful night (1935); When you Dream about Hawaii (1937); Ain'tcha comin' out? (1939); The Egg and I (1947)

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SAMUEL S. BRYLAWSKI

Ruch′yevskaya, Yekaterina Aleksandrovna (*b* Detskoye Selo [now Pushkin], 22 Aug 1922). Russian musicologist and music critic. She studied at the Leningrad Conservatory (1944–9), specializing in musicology with S.N. Bogoyavlensky and composition with M.O. Steinberg and Yu.V. Kochurov, and subsequently undertook postgraduate studies there with A.N. Dmitriyev (1950–53). In 1953 she was appointed to teach at the conservatory, becoming a reader in 1966 and professor in 1981. After gaining the *Kandidat* degree in 1963 for her dissertation *Vokal′noye tvorchestvo Yu.V. Kochura* ('The Vocal Art of Kochurov'), Ruch′yevskaya was awarded the doctorate in 1979 for the dissertation *Struktura i funktsii muzïkal′noy temï* ('The Structure and Functions of Themes in Music'). She is a member of the Russian Federation Union of Composers.

Ruch′yevskaya's area of research encompasses the fundamental problems of musical form, genre, style and the relationship between word and music, studied within a historical and cultural context over a broad range of musical material. Central to her work is her stance on the functional nature of the musical theme. She defines it as an element of the structure of the text and demonstrates that it is the interaction of the theme and its variants that causes the development of form. Her typology of structural and functional types of thematicism, which has become the academic standard with regard to the general forms of sound and zones of distinct and summary perception, also takes into consideration the rhythmic and timbral thematicism current in 20th-century music. She considers large-scale cyclic forms, for example, to be the result of the interaction of principles of structure and genre and their subsequent alteration in the process of stylistic evolution. She has also studied the theory of syntax and has devised a hierarchical system of syntactic levels. In vocal music she has demonstrated the principles of transformation of speech intonation into music, elaborated in detail the classification of melodic types and has also been the first in Russia to study opera as an integral form, as the manifestation of operatic drama within a thematic development.

As the originator of fundamental concepts and the teacher of a whole generation of musicians in Russia and other countries, Ruch′yevskaya is one of the most authoritative figures in contemporary Russian musicology. (*SKM*, ii).

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Ruckers [Ruckaert, Ruckaerts, Rucqueer, Rueckers, Ruekaerts, Ruijkers, Rukkers, Rycardt]. Flemish family of harpsichord and virginal makers. In the 16th, 17th and 18th centuries their instruments influenced the manufacture of string keyboard instruments throughout western Europe, and during the 20th-century revival of harpsichord making their sound has been highly regarded and emulated.

I. The family. II. The instruments.

I. The family

It seems likely that the family originated in Germany: a merchant named Hans Ruckers, whose name appears in documents in the Antwerp city archives dating from 1530, is described as from 'Weyssenburg', and a German organ builder named Arnold Rucker was depicted by Dürer when he visited Antwerp in 1520.

(1) **Hans Ruckers** (*b* Mechelen, between *c*1540 and *c*1550; *d* Antwerp, 1598). He married Adriana Cnaeps in 1575; they had 11 children. Two of his sons later followed him as harpsichord makers, and his daughter Catharina married into the COUCHET family of instrument makers; her son Joannes worked in the Ruckers workshop. In 1579 Hans Ruckers became a member of the Guild of St Luke, the Antwerp arts guild, although his name appears in the guild register in 1576 and 1578; Antwerp citizenship was usually a condition of membership of the guild and since Ruckers did not become a full citizen until 1594 he may previously have lived outside Antwerp as an 'outside citizen', possibly in Schoten, where his father-in-law was a landowner. In 1584 he rented a house in the Jodestraat of Antwerp, a few metres from where Rubens lived; in 1597 he bought the property. From the marriages that his children and grandchildren made into Catholic families it may be inferred that Ruckers himself was Catholic; one of his children was baptized secretly during the short period of Protestant rule in Antwerp, and his business continued during the religious persecution which affected other builders, some of whom had to leave the city.

The work of Hans Ruckers resembles that of older builders such as Hans Bos and Marten van der Biest, and even in some respects that of Hans Grauwels, but it is not known whether he learnt his craft with any of these makers. Links between Ruckers and Van der Biest are known: Van der Biest (although he seems to have been a Protestant) was a witness at Ruckers's wedding, and a man from the Ruckers workshop joined Van der Biest in Amsterdam (where he began building after losing his property in Antwerp) after 1585. Another Antwerp harpsichord maker and member of the Guild of St Luke, Willem Gompaerts (*b* *c*1534; *d* after 1600), stood godfather to Catharina Ruckers.

Hans Ruckers built the various parts of his instruments separately and numbered them for later identification and assembly (where an instrument has parts with discrepant numbering it is likely that it was made after his time from parts of different instruments). After assembly he would finish the instrument (according to the report of a lawsuit in 1594 relating to events in 1585) by means of 'the "secret" and his craft' and by stringing, voicing and 'signing it with the usual mark' (his initials worked into the rose of the instrument). The few surviving instruments by Hans Ruckers are mostly virginals from the 1580s and 1590s (*see* VIRGINAL, figs.5 and 6), now in Berlin, Bruges, New York, Paris and New Haven (Yale University). Although he is known to have been an organ builder (he was paid for work on the organ of the St Jacobskerk and

of Antwerp Cathedral from 1591 onwards), no example built by him is known.

(2) **Joannes** [Hans, Jan] **Ruckers** (*b* Antwerp, bap. 15 Jan 1578; *d* Antwerp, 29 Sept 1642). The eldest son of (1) Hans Ruckers, he married a granddaughter of the composer Hubert Waelrant. On his father's death he became a partner in the business with his brother, (3) Andreas Ruckers (i), but in 1608 Joannes bought out his brother to become sole owner. In view of Joannes's young age, and the fact that he was not yet registered as a master in the Guild of St Luke, it is possible that Gompaerts, the family friend, was connected with the Ruckers workshop at that time. The ledgers of the guild record the entry in 1611 of 'Hans Rukers, sone, claversigmaker', evidently Joannes Ruckers; from 1616 he served the archdukes of the Netherlands in Brussels as a builder of organs and harpsichords (in 1623 he shared with Jan Breughel, Rubens and two others the privilege of being excused service in the civic guard). About 1627 his nephew Joannes Couchet joined the Ruckers workshop. In 1656 the house was owned by Joannes Ruckers's grandson, a cloth merchant, although Couchet continued the workshop after his uncle's death. His more than 35 extant instruments are now in Berlin, Brussels, Edinburgh, London, Paris and elsewhere.

(3) **Andreas** [Andries] **Ruckers (i)** (*b* Antwerp, bap. 30 Aug 1579; *d* Antwerp, after 1645). Second son of (1) Hans Ruckers. He and his brother learnt their craft from their father. In 1605 he married; he had seven children, although four died very young. His daughter Anna married the painter Jan Davidsz. de Heem in 1644. It is not known where he moved after he sold his share in the workshop to his brother in 1608, but in 1616 he seems to have lived 'bij Kerckhof, bij den scoenkramen' (now the Groenplaats en Schoenmarkt; the house has not been identified). He lived in Lombardenvest in 1619 and in 1640 he was in Huidevettersstrate, probably as a tenant. He was still alive in September 1645, and references to an Andreas Ruckers as godfather to his daughter Anna's children in 1651 and 1654 may be to him. He does not appear in the records of the Guild of St Luke, but Jan Moretus, dean of the guild, mentioned him as a member in 1616–17, and in 1619 the guild ordered a harpsichord from him. Instruments made or signed by him, dated between 1607 and 1644, are now in Antwerp, Berlin, Boston, Bruges, Brussels, Cincinnati, Edinburgh, The Hague, Leipzig, London, Munich, Nuremberg, Paris, Vermillion (South Dakota), Washington, DC, New Haven (Yale University; *see* HARPSICHORD, fig.5) and elsewhere.

(4) **Andreas** [Andries] **Ruckers (ii)** (*b* Antwerp, bap. 31 March 1607; *d* Antwerp, before 1667). The only son of (3) Andreas Ruckers (i) to become a harpsichord maker. He married Joanna Hechts in 1638, and the mention in the same year (in the records of the Guild of St Luke) of 'Rickart, claversingelmaker, wijnmeester' may refer to him. In 1639 he rented a house in Everdijstraat. His wife died of the plague in 1653, leaving him with six young children. He probably learnt his craft in his father's workshop: an inscription dated 1644 refers to his father as 'Andreas, den Ouden', an indication that they were both active in that year. At least seven instruments by Andreas Ruckers (ii) survive from the 1640s and early 1650s. They are in Boston, Copenhagen, Leipzig, London, Nuremberg, Paris and Peeblesshire, and are the last instruments made by this branch of the family.

Several other Antwerp harpsichord makers were close to the Ruckers, and were probably subcontractors to the family workshops. The Gompaert, Britsen and Hagaerts also helped the family in difficult times, such as after the deaths of Hans, Andreas (ii), and Joannes Couchet (1655).

Two virginals (in Namur and New York) have roses, with the initials 'CR', that are somewhat like other Ruckers roses. They are built in the Ruckers tradition, are decorated with 17th-century features, and incorporate subsequent alterations. They are no longer thought to have been the work of Christoffel Ruckers, an organ player living around the middle of the 16th century in Dendermonde, who, however, has not been identified as a member of the main Ruckers family.

II. The instruments

The extant Ruckers virginals are, with the exception of one six-sided virginal made by (1) Hans Ruckers in 1591, all rectangular in shape with the keyboard on one of the long sides and the strings running almost parallel to the long direction of the instrument. These virginals were made in six different sizes depending on their pitch, the larger instruments being six Flemish feet (170 cm) long and the smallest two and a half Flemish feet (71 cm). The larger of these different sizes of virginal were made in two distinct types called spinetten and muselars. The spinetten had their keyboard placed towards the left-hand side of the instrument and were rather bright in sound since the strings were plucked near their ends. But the muselars, with their keyboard placed to the right (fig.1), had a round, 'plummy' sound since the strings were plucked nearer to their middle. The most elaborate virginals combined two instruments, one at octave and one at unison pitch; when the octave instrument was positioned on top of the larger, the actions would couple and play together from the keyboard of the large virginal. The octave instrument was, however, normally stored in an empty space beside the keyboard of the unison virginal from which it was slid for playing; for this reason it was called 'the mother with the child'.

Unlike the virginals, which had only one set of strings each, Ruckers harpsichords had two sets, one an octave above the other. The single-manual harpsichord had a register of jacks for each set of strings. The double-manual harpsichords were unlike such instruments found today in that the two keyboards were not aligned but were positioned to sound a 4th apart. The manuals were completely uncoupled and each activated its own two rows of jacks, thus giving four rows of jacks altogether. When one manual was being used the jacks of the other manual were disengaged. Thus a Ruckers double-manual harpsichord served as two instruments in one, playable at either of two pitches a 4th apart. The Ruckers family also built compound instruments, combining a single- or double-manual harpsichord with a small virginal filling the space normally left outside the bentside of the harpsichord (for illustration *see* HARPSICHORD, §3(i) and VIRGINAL).

The largest, 6′ virginals, most of the single-manual harpsichords, and the upper manual of the normal double-manual harpsichords must all have sounded within about a semitone flat of modern pitch. This pitch will subsequently be referred to as 'reference pitch'. The smaller sizes of virginal were made at pitches which sounded a

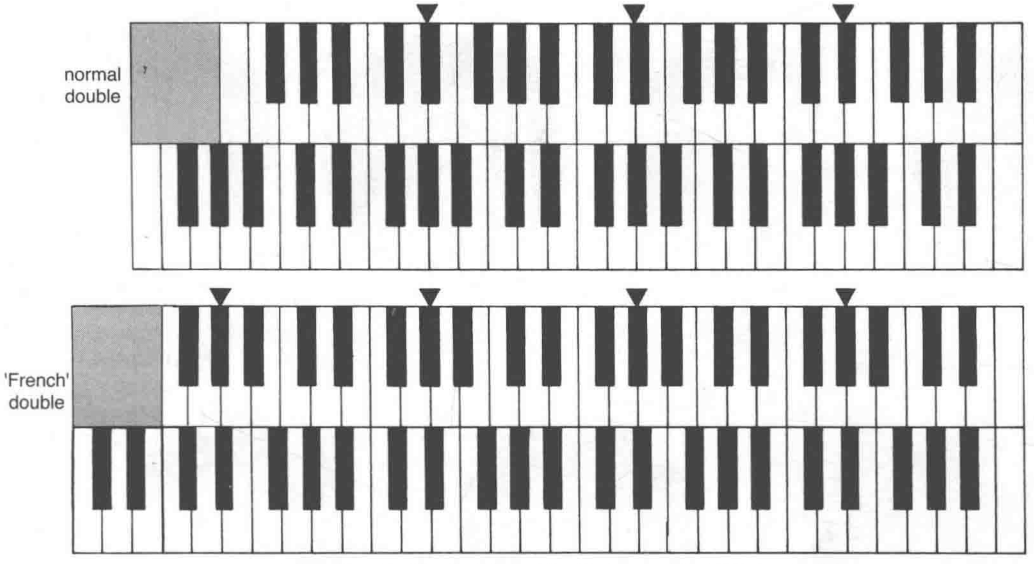


1. Muselar virginal, probably by Andreas Ruckers (i): 'The Music Lesson' by Johannes Vermeer, c1665–6 (Royal Collection, Buckingham Palace, London)

tone, a 4th, a 5th, an octave and a 9th above reference. The lower manual of a normal double-manual harpsichord sounded at a pitch a 4th below reference, and at least one surviving double-manual harpsichord by (1) Hans Ruckers (1612; now at Fenton House, London) was made with one manual sounding a 5th below reference pitch. The normal compass of the Ruckers keyboard is from *C/E* (short octave) to *c‴*, except that the quart virginal and the special double-manual harpsichord sounding a quint below reference both had *C/E* to *d‴* compasses. In addition, special extended-compass instruments were sometimes made, apparently for export outside Flanders. Single-manual instruments including those by (2) Joannes Ruckers (1637; now the Russell Collection, University of Edinburgh, and 1639; now in the Victoria and Albert Museum, London) and one by (3) Andreas Ruckers (i) (1636; collection of M. Thomas, London) with chromatic basses to C were probably made for export to England. Extended-compass double harpsichords with a chromatic lower-manual keyboard *G′* to *c‴* and an *F* to *f‴* chromatic upper manual were also made, and the pitch relation between the keyboards of these instruments is the reverse of that of the normal Ruckers double (i.e. with the lower manual at reference pitch and the upper manual pitched a 4th below). This type of instrument seems to have been made specially for customers in France (examples include an instrument of 1616 by (1) Hans; now in the collection of M. Nirouet, Paris; 1627 by (2) Joannes; private ownership, Switzerland; 1628 by (2) Joannes; now at Versailles Palace; and 1646 by (4) Andreas (ii); now in the Musée de la Musique, Paris). The lower-manual compass of these instruments fits the music of Chambonnières and Louis Couperin, and the upper manual duplicates early French organ pitch and compass (fig.2).

Ruckers' practice was to write a number on many of the action parts and on the case of each instrument as it was being made. The single virginals were marked with the length of the instrument in Flemish feet (6, 5, 4½, 4), the 'mother' and 'child' virginals were marked 'M' and 'k' ('Moeder' and 'kind'), and single-and double-manual harpsichords were marked 'St' ('Staartstuk'; 'tailpiece'). Underneath these marks the serial number was written, a separate serial being used for each type of instrument. The existence of these numbers has made it possible for some undated instruments to be assigned an approximate date and for the rate of production to be estimated. (3) Andreas Ruckers (i), for example, made about 35 to 40 instruments a year.

The importance of Ruckers instruments lies in their remarkable sound, which is the result of their extremely sophisticated design. The lengths, gauges and materials of the strings were chosen with great care. Both soundboard and bridges were made of good materials and were



2. Comparison of the keyboards of the normal and the extended 'French' double-manual harpsichords by Ruckers

carefully and accurately tapered to give the right thickness and stiffness in each part of the range. Also, the area of radiating soundboard was contrived to give an even balance between the bass, tenor and treble parts of the compass. The resulting sound is rich and resonant without any part of the register dominating another.

The original decoration of Ruckers instruments was rather elaborate. Block-printed paper patterns (with motifs taken from Renaissance pattern books) were placed inside the key-well (above the keys) and above the soundboard around the inside of the case. These patterned papers were also sometimes used inside the lid in conjunction with a repeating wood-grained paper on which Latin mottoes were printed (see fig.1); or sometimes the insides of the lids were beautifully painted by contemporary artists such as Rubens, Jan Breughel and Van Balen. The outsides of the instruments were painted with an imitation of marble or sometimes of huge jewels held in place by an iron strapwork. The soundboards were embellished with tempera paintings of flowers, birds, scampi, insects, snails, fruit and the like. The date was also painted somewhere on the soundboard or wrest plank.

Decorative gilded roses placed in the soundboards incorporate the initials and trade mark of the builder, and are surrounded by a wreath or spray of flowers painted on the soundboard. All the roses of the Ruckers family represent an angel playing a harp, with the initials of the builder on either side of the angel. The exact posture of the angel and the layout and modelling of the rose varies from one member of the family to the other (fig.3) and serves as one of the methods of determining the authorship of the instrument. The roses of (1) Hans Ruckers and the early type of rose used by (2) Joannes Ruckers are virtually identical, both having the initials HR; but the right wing of the angel of the former's rose is clearly visible, whereas it is missed in the rose of the latter. After joining the Guild of St Luke (1611) (2) Joannes Ruckers gradually stopped using the HR rose and began to use an array of IR roses, different designs and sizes being used for virginals, single-manual and double-manual harpsichords. The roses of (3) Andreas Ruckers (i) and (4) Andreas Ruckers (ii) are very similar to each other, but differ in numerous subtle details. A number of instruments, signed simply ANDREAS RVCKERS ME FECIT and made after the year 1636, bear the Andreas (ii) type of rose and may therefore have been made by the younger Andreas.

Ruckers instruments were justly famous in their own day, and their sound became an ideal during the 17th and 18th centuries in almost all of northern Europe. They were often altered and extended to suit later keyboard literature, sometimes by simple, even makeshift alterations and sometimes by an elaborate rebuilding process involving the replacement of all the action parts and the extension and redecoration of the case. This process was commonly applied to double-manual harpsichords, the new keyboards being aligned to allow simultaneous use of contrasting registers. In France the process was known as *ravalement*. By leaving the original soundboard almost unaltered, the beauty of the sound could be preserved. In late 17th- and in 18th-century Europe, Ruckers instruments were more highly valued than those of any other makers. Counterfeits were made with the decoration and appearance of genuine rebuilt instruments, and existing instruments of suitable kinds were modified, given a fake label and rose, and sold at an inflated price. Examples survive in the Musée de la Musique, Paris (inscribed Hans Ruckers and dated 1590; in fact by Goujon, 18th century), and at Ham House, Surrey (part of the Victoria and Albert Museum collection, London; this instrument is inscribed Joannes Ruckers and dated 1634; in fact it is of English origin, *c*1725).

Ruckers instruments are important not only for their own beauty but also because of their historical position as models for the later schools of harpsichord building. By the middle of the 18th century the constructional methods of the indigenous schools of England, France, Germany, Flanders and the Scandinavian countries were



3. Soundboard roses used by members of the Ruckers family: (a) Hans Ruckers: angel's wing present, initials have rather flattened surface, diameter 65 mm; (b)–(e) Joannes Ruckers: (b) angel's right wing missing, initials have rounded upper surface, used in all types of instruments, c1596–1616; (c) virginal, (d) single-manual harpsichord and (e) double-manual harpsichord roses used by Joannes Ruckers after c1611: (f), (g) Andreas Ruckers (i): used in all types of instruments

securely based on the principles perfected by the Ruckers family. Soundboard design, action and stringing all reflect Ruckers practice, and the timbre is clearly reminiscent of Ruckers, even though characteristic also of the musical taste of the period and region.

There are now a number of well-restored Ruckers instruments, some in almost original condition, which can be heard in public concerts and on recordings. These instruments are extremely valuable as examples showing how they may once have sounded. However, restoration is not synonymous with preservation, as it nearly always involves loss as well as gain. The realization is thus growing that certain instruments should be left unrestored, in order that their extant original features may remain intact.

For further illustration *see* TRANSPOSING KEYBOARD.

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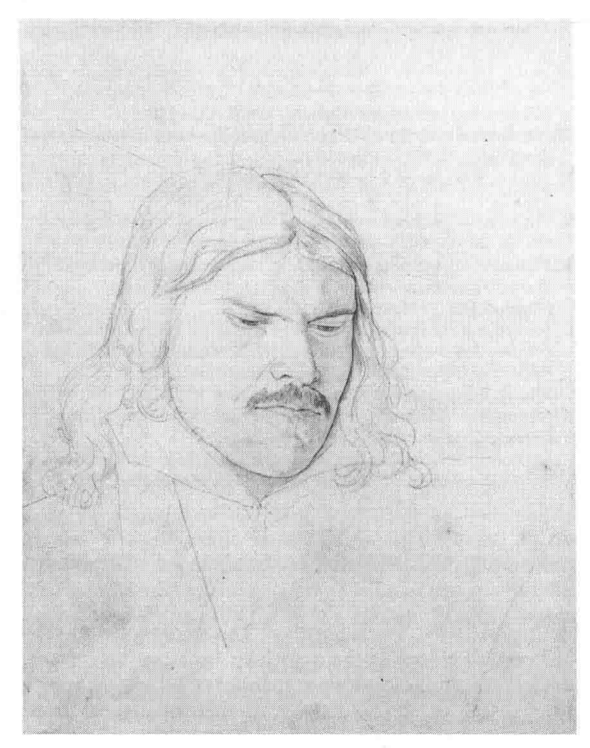
JEANNINE LAMBRECHTS-DOUILLEZ (I), G. GRANT O'BRIEN (II)

Rückert, (Johann Michael) Friedrich (*b* Schweinfurt, 16 May 1788; *d* Neuses, nr Coburg, 31 Jan 1866). German poet, philologist and translator. He studied law, philology and philosophy at WürzBurg, Heidelberg and Jena (1805–11) and taught for a time before following his literary inclinations. During the years 1812–15 he travelled widely and published four ambitious sonnet cycles. His growing reputation led to his appointment in 1815 as the co-editor, with Ludwig Uhland, of a Stuttgart literary journal. On his return trip form a year in Rome (1817) Rückert sojourned in Vienna and studied Arabic, Persian and Turkish with the celebrated orientalist Joseph Hammer-Purgstall. The experience led the 30-year-old poet to focus his scholarly and creative energies on oriental subjects. He composed a collection of poems in the oriental form of the *ghasel* and planned a counterpart to Goethe's *West-östlicher Divan*, the *Östliche Rosen* (1821), modelled on the verse of the 14th-century Persian poet Hafiz. In a review Goethe recommended the collection to musicians, and Schubert, among others, set several of its poems (including *Du bist die Ruh* and *Lachen und Weinen*).

In 1820 Rückert moved to Coburg, where he fell in love with Luise Wiethaus Fischer, who became the inspiration for the poet's greatest lyric outpouring, the several hundred poems of *Liebesfrühling* (mostly dating from 1820–21), which were published as part of his *Gedichte* in 1836. The collection quickly became a much-favoured source of lieder texts. The couple married in 1821; six children were born to them in the next nine years. Rückert turned more to the study of oriental languages and finally secured a university position at Erlangen in 1826. His main project had been the translation of the *Makamen of Hariri*, a masterful rendering of the medieval Arabic tales into idiomatic German.

In the winter of 1833–4 their three-year-old daughter Luise and their five-year-old son Ernst died. Rückert poured his grief into about 400 *Kindertotenlieder*, the bulk of which were published only posthumously (1872); five of the poems were set by Mahler. In 1835 Rückert began to render Islamic anecdotes, proverbs and poems in German verse. These were published in his next major work, *Die Weisheit der Brahmanen* (1836–8). He also continued to write his own poetry (*Haus- und Jahreslieder*) and to make translations of Middle Eastern literary works. In 1841 Rückert took up a teaching appointment in Berlin, retiring in 1848 due to a combination of failing health, an increasingly misanthropic temperament and the worsening political situation. Although his health steadily declined, he continued his lyrical and scholarly writing and translations in retirement.

In addition to his vast output of poetry, plays and numerous translations, Rückert also wrote a grammar of the Persian language and a study of Persian poetry. The revival of interest in Rückert today centres more on his



Friedrich Rückert, drawing Friedrich Overbeck, 1818

accomplishments as a linguist and translator than on his original literary creations. Although his verse enjoyed an immense popularity in the 19th century, critics then and now find much of it superficial and facile. Yet with nearly 2000 musical settings by over 800 composers, Rückert stands with Goethe, Heine and Eichendorff as one of the most frequently set poets of the century. Clara and Robert Schumann set the greatest number of his poems (over 50 works by Robert, arrayed in 20 opus numbers, including solo songs, part songs, choral works and a set of piano pieces; 5 lieder by Clara). In addition to Schubert and Mahler, other composers attracted by the directness and sincerity of his verses included Loewe, Marschner, Franz, Brahms, Strauss, Pfitzner, Reger and Berg.

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RUFUS HALLMARK

Rückleitung (Ger.). *See* RETRANSITION. *See also* SONATA FORM.

Rückpositiv (Ger. 'back positive'; Dutch *rugpositief*). The little organ placed at the organist's back, in the front of the gallery; the second main manual of all major organs from 1400 to 1700. In the smaller organs of most countries it was replaced by the BRUSTWERK, the Choir organ or the Swell, while in Italy there was only ever a handful of examples. The name has varied widely; for a discussion of terminology, *see* CHAIR ORGAN.

Tonally, the Chair organ was always a contrast to the Great, firstly by being the first department to have its Mixture separated off from its BLOCKWERK into individual stops (Oude Kerk, Delft, 1548), later by having more single ranks on a slider chest, later still by having more delicate voicing and scaling (Werckmeister, *Erweiterte und verbesserte Orgel-Probe*, 2/1698); but the last characteristic had long been known, judging by Arnaut's reference to its 'sweetness' (*dulcedo*). In some areas of the Netherlands and Denmark it continued to be built into the 1870s, but early in the 18th century central German builders dispensed with the *Rückpositiv*, giving its solo, accompanimental, colouristic and contrasting functions to the OBERWERK. Despite the dangers of heavy mechanism, the Chair organ is still the most important secondary manual for all classical organ repertories.

PETER WILLIAMS

Rucqueer. *See* RUCKERS family.

Ructis, Ar. de. *See* RUTTIS, AR. DE.

Rudall, Carte and Company. English firm of musical instrument makers and publishers based in London, best known for their flutes. The firm was founded about 1821 as Rudall and Rose by George Rudall, a London flute player and teacher, and John Mitchell Rose, an Edinburgh-born flute maker. Richard Carte, a former student of Rudall, joined the firm in 1850, after which it became known as Rudall, Rose and Carte. In 1854 the firm absorbed the military musical instrument makers Key & Co., and became known for a time as Key, Rudall, Carte and Co. or Key, Rudall and Co. In 1871 it became Rudall, Carte and Company. It was absorbed by Boosey & Hawkes in the 1940s.

The firm made innovatory instruments of the highest quality. Rudall and Rose's early flutes were principally of the standard eight-key design, but they gained from Theobald Boehm the British rights to build flutes to his 1832 conical and his final 1847 cylindrical designs. Richard Carte recognized the superiority of Boehm's acoustical design but felt the fingering system could be improved. His 1851 Patent flute, described as having 'Boehm's Parabola and Carte's Mechanism', was an improvement on Boehm's fingering system but retained Boehm's acoustical design. This was followed by his 1867 Patent, a brilliant piece of design that combined features of the 1851 Patent flute with those of Boehm's. Rudall, Carte also produced flutes to John Radcliff's design, a modification of the 1851 Patent that was effectively a Boehm flute with fingerings little changed from the old eight-keyed simple system.

In addition to these 'crossover' models, Rudall, Carte continued to make simple system flutes in many sizes and pitches for band use, as well as standard Boehm flutes and flutes to 'Rockstro's Pattern', a modification of the Boehm system often employing very large holes and perforated key cups. The majority of the firm's flutes were made of wood, although they also used ebonite as well as silver, gold and other metals. They produced oboes, clarinets and bassoons as well as a full range of brass instruments and were for a time agents for the instruments of Adolphe Sax. Such was Rudall, Carte's success that for nearly a century virtually every orchestral flute player in Britain used one of their instruments.

The firm published a substantial library of flute music, flute methods and books on the flute. From 1853 to 1930 it published an annual *Musical Directory, Register and Almanack*, containing lists of professional musicians, descriptions of the activities of the various musical societies, lists of music published and the calendar of the Royal Academy of Music.

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ROBERT BIGIO

Rudbeck [Rudbeckius], **Olof** [Olaus] [the elder] (*b* Västerås, bap. 12 Dec 1630; *d* Uppsala, 17 Sept 1702). Swedish polymath, musician and composer. He became a medical student at Uppsala University in 1648, defending his thesis there in 1652. With royal support he continued his studies at Leiden, and was appointed professor at Uppsala as early as 1658 and subsequently rector of the university in 1661. His wide-ranging talents, both practical and artistic, allowed him to excel in many pursuits: he worked as an architect, engineer, builder, land surveyor, botanist, antiquary, inventor and manufacturer. He was also skilled in sketching and painting, had a fine bass voice and performed on several musical instruments.

Music played an important part in Rudbeck's life. He was an active musician both as a schoolboy in Västerås and at Uppsala. During his career as professor he taught music and adopted the then new principles of the collegium musicum, becoming a semi-official supervisor of musical life at the university. Under his direction, the

university bought instruments and up-to-date printed music by, for example, Ahle, Briegel, Capricornus, Werner Fabricius, Hammerschmidt, Pfleger, Rosenmüller, Schmeltzer and Scheidt (the collection is mostly in *S-Uu*). He had eight public scholarships reserved for student musicians, thus constituting and ensuring a permanent ensemble. In 1682 he and Petrus Lagerlöf formed a theatrical society that performed in Stockholm in 1686, inaugurating Swedish dramaturgy. He also became involved in building a monumental organ in Uppsala Cathedral, acting as general manager and master builder of the organ casework. The first organ builder engaged was incapable of putting into practice some notable inventions by Rudbeck connected with the layout of the organ, and it was not until 1698 that he saw the magnificent instrument completed by Hans Heinrich Cahman. Contemporary accounts of performances conducted or inspired by him show that he favoured a simplified version of the rather old-fashioned polychoral style, often with the alternating vocal and instrumental groups deployed spatially. Only one composition by him has been preserved, a lament for two voices and continuo in the style of Hammerschmidt, written for the funeral of Chancellor Axel Oxenstierna in 1654 (ed. in MMS, v, 1968). Rudbeck and his principal pupil, Vallerius, were commissioned to collect and edit the tunes of the new official Swedish hymnbook, published in 1697.

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BENGT KYHLBERG/BERTIL H. VAN BOER

Rude [Rudenius, Rudenus], **Johann** (*b* after 1555; *d* ?after 1615). German lutenist and composer. He compiled an extensive collection in two books of music for eight-course solo lute, *Flores musicae* (Heidelberg, 1600). Son of a Leipzig *Stadtpfeifer*, he described himself as a student of law in his lutebook, although there is at present little else known of his activities other than that he deputized for an organist at the Thomaskirche, Leipzig, in 1595. The lengthy dedication of the *Flores musicae* refers, among others, to the Elector Friedrich Wilhelm, and to Johann Ernst and August, dukes of Brunswick-Lüneburg, who may have been his patrons.

Flores musicae, which is in simple French tablature, was intended as a companion publication to Matthias Reymann's *Noctes musicae* (Heidelberg, 1598), and the majority of works are therefore intabulations of vocal compositions (a total of 171 secular works, mostly canzonettas and madrigals). Some 40 composers are represented, including Ferretti (13 pieces), Hassler and Vecchi (ten each), Marenzio (nine) and Gabrieli (six). 12 pieces are English. Although some of the intabulations are florid, Rude for the most part made exact transcriptions, introducing here and there interesting melodic and harmonic modifications. *Flores musicae* includes seven intradas, one fantasia, 30 pavan-type pieces, 21 galliards and one *chorea*. Concordances exist with the lutebook of Adrian Denss (*Florilegium*, 1594), the Pickering manuscript (*GB-Lbl* Eg.2046) and the Königsberg manuscript (now in *LT-Va* 285-MF-LXXIX, facs., Columbus, OH, 1989).

If Rude composed the 29 unidentified pieces in this collection, he cannot be regarded as of great significance, though the suite-like structure of some of the pavan types is of interest.

A *praeludium Johan Rude Franckf*, dated 1615, appears in the Schele manuscript (*D-Ha* MB/2768).

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H.B. LOBAUGH

Rudel [Rudelh, Rudel de Blaja], **Jaufre** [Jofre, Jaufrê] (*fl* 1120–47). Troubadour. His reputation as the poet of 'distant love' ('l'amor de loing') is largely based on his most famous poem, *Lanquan li jorn* (PC 262.2). Attempts to uncover who Jaufre was addressing in this poem have been unsuccessful, and the *vida*'s account of his falling in love with the Countess of Tripoli is probably fictitious (for illustration *see* TROUBADOURS, TROUVÈRES, fig.1). Jaufre is called the 'prince de Blaia' and was probably one of the lords of Blaye. The earliest reference to him is found in a charter from Tenaille Abbey dated 1120 (see Rosenstein). His presence in the Second Crusade (1147) is suggested by a reference in a poem by Marcabru. From his own poems we learn that Jaufre had contact with other lords: the 'Count of Toulouse' and 'Bertrans' (PC 262.3; probably Alphonse Jourdain and his bastard son), and 'Lord Hugh the Swarthy' (PC 262.5; Hugh VII, Count of Lusigan), all of whom participated in the crusade.

The *vida* claims that Jaufre 'made many poems ... with good melodies and poor words'. Of the six poems ascribed to him, four have survived with music. His clear and simple poetic style is reflected in the melodic form. All four melodies are in *chanson* form (*ABABX*), matching the rhyme scheme (*ababx*), an exception in the troubadour repertory. The painful aspect of distant love is expressed in the unstable cadences on the repeated phrase 'de loing' in *Lanquan li jorn* (see Treitler, pp.7–9). The popularity of this melody is demonstrated by several later works which bear a strong resemblance to it, including Walther von der Vogelweide's *Allerêrst lebe ich mir werde*.

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK/JOHN D. HAINES

Rudel, Julius (*b* Vienna, 6 March 1921). American conductor of Austrian birth. He began his studies at the Vienna Music Academy, but emigrated to the USA at the age of 17 and became a student at the Mannes School of Music, New York. His long association with the New York City Opera began when he joined the company as a rehearsal pianist in 1943. He made his conducting début with *Der Zigeunerbaron* in 1944, and was the company's director from 1957 to 1979. Meanwhile, in 1944, he had become an American citizen. Rudel developed the City Opera into one of the best and most enterprising companies in the USA. Working with a strong commitment to the principle of true ensemble opera, he placed an emphasis unfamiliar in New York on production values, occasionally drawing criticism for extravagance of ideas but never for dullness. The company's repertory benefited from Rudel's ability to conduct the work of composers as diverse as Mozart, Monteverdi, Janáček and Ginastera with equal skill and sensitivity. He was a guest conductor at many opera houses, including Buenos Aires, Chicago, the Metropolitan Opera, Toronto and Nice. Outside the opera house, where his gifts as an administrator have been of special value, results have been more uneven. But Rudel has enjoyed great success as musical director of the Caramoor Festival in New York state, as music adviser of Wolf Trap Farm Park for the Performing Arts near Washington, DC, and as musical director for the first four seasons of the Kennedy Center in Washington from 1971. He has conducted most of the leading American symphony orchestras (including the Buffalo PO, 1981–3) and has made guest appearances in many European musical centres and in Israel. His recordings include Handel's *Giulio Cesare* with the New York City Opera, and much-praised versions of Boito's *Mefistofele* and Massenet's *Thaïs* and *Cendrillon*. An award for young conductors was established in his honour in 1969.

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BERNARD JACOBSON

Rudén, Jan Olof (*b* Helsinki, 28 Aug 1937). Swedish musicologist. He studied at Uppsala University under Ingmar Bengtsson from 1957 (fil kand 1961, fil lic 1969) and held posts at the Uppsala University library (assistant librarian 1970–72, librarian 1972–4). In 1974 he became librarian and bibliographer of the Swedish Music Information Centre, Stockholm. His work has been chiefly concerned with music bibliography, music for plucked instruments and 17th-century Swedish musical life; and he has worked on watermarks as an aid to dating. He has also prepared editions of 18th-century and earlier Swedish music for Monumenta Musicae Svecicae. Rudén became secretary of the Hugo Alfvén Society in 1990.

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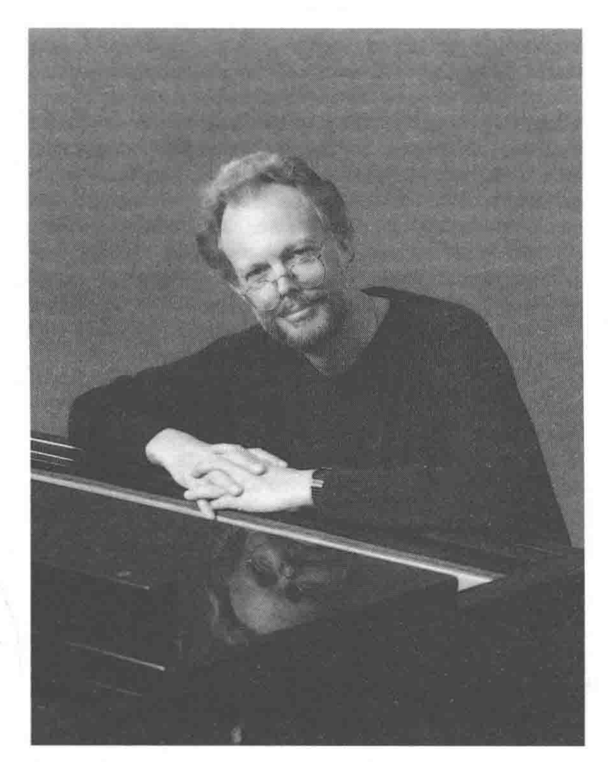
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VESLEMÖY HEINTZ

Rudenus, Johann. *See* RUDE, JOHANN.

Ruders, Poul (*b* Ringsted, Zealand, 27 March 1949). Danish composer. As a child he was a member of the Copenhagen Boys' Choir; he studied the piano and the organ at the conservatory in Odense. He graduated from the Royal Danish Conservatory in organ playing in 1975, and initially worked as a church organist and freelance keyboard player. Although he had some lessons from Nørholm and in orchestration from Kar Rasmussen, he describes himself as essentially self-taught as a composer. Apart from a guest professorship at Yale University in 1991, and occasional lecturing, he has supported himself for most of his career chiefly through composing. After receiving the 1990 Royal Philharmonic Society award for large-scale composition for his Symphony no.1, he lived in London from 1991 to 1994; he then returned to live in Copenhagen. His music has been commissioned, performed and recorded not only in Denmark but also in London, New York, Paris and other major centres.

Ruders dates his ambition to be a composer from the age of 16, when he heard Penderecki's *Threnody for the Victims of Hiroshima* at the age of 16. His immediate response was his first published work, *Three Letters from the Unknown Soldier*, written at the age of 18. Subsequently, the influence of Penderecki has been evident, not in details of technique, but in a fondness for large-scale



Poul Ruders

orchestral gestures and effects: for example in *Thus Saw Saint John* (1984), a depiction of the Apocalypse described in Revelations, and in the component parts of the hour-long *Solar Trilogy* (1992–5). In common with other Danish composers of his generation, Ruders showed some interest in minimalism; he devised his own system of pitch organization based on English change-ringing. This is used in several of his works after 1974, including the first movement of the Piano Sonata no.2 (1982), and *Manhattan Abstraction* (1982) – the form of which is derived from the shape of the New York skyline.

Another area of interest, again shared with Danish contemporaries, was stylistic pluralism, including direct quotation and parody. *Medieval Variations* (1974) was suggested by fragments of medieval music, *Capriccio pian'e forte* (1978) by the instrumental music of Giovanni Gabrieli, the String Quartet no.3 by 14th-century motets, *glOrIA* (1981) by Monteverdi's Vespers of 1610, and the Violin Concerto no.1 (1981) by Vivaldi concertos, though the echoes of Vivaldi are juxtaposed with a Schubert quotation. Like Stravinsky, Ruders has also treated contemporary popular idioms as stylistic sources: Latin-American dance music in *Wind-Drumming* (1979), *Carnival* (1980) and *Cha Cha Cha* (1981), and rock music in *Break-Dance* (1984).

During the 1980s Ruders increasingly brought disparate stylistic elements together in single works, often intercutting and superimposing them in the manner of film and video editing; he characterized himself at this time as 'a film composer with no film'. These techniques are apparent in a series of works for large chamber ensemble, including *Four Dances in One Movement* (1983) and the dark-coloured *Corpus cum figuris* (1985). Stylistic contrasts are used to characterize the conflict between conservative and progressive ideas in Ruders's chamber opera *Tycho* (1986), based on the life of the astronomer Tycho Brache. The idea of dramatic conflict, expressed through the Nielsen-like characterization of a solo instrument set against the orchestral mass, is also significant in a series of concertos from the late 1980s: one for clarinet and twin orchestra; three more, for piano, percussion and cello, conceived as a 'Drama Trilogy'.

A landmark in Ruders's career, not least because of the success of its first performance at the 1990 BBC Proms, was his Symphony no.1 (1989). This unites – in a four-movement work with a purposefully dramatic outline – many of his earlier concerns: quotation, of Bach and an old German Christmas carol; minimalism, in the way the slow movement is based on two alternating chords and the finale on one; strong contrasts of tempo, dynamics, register and density of activity. In the years following the Symphony, Ruders largely abandoned extreme stylistic discontinuity in favour of much greater homogeneity of texture, not only in the *Solar Trilogy* but also in a further series of concertos. Works such as the Viola Concerto and the cello concerto *Anima* explore a new vein of restrained lyricism, often in textures of heterophony in which sections of the orchestra 'shadow' the soloist. But Ruders has also developed his earlier compositional system into a method (which he has dubbed 'minimorphosis') of expanding a single line beyond heterophony into increasingly complex polyphonic textures. This process is the generating force of the single-movement Symphony no.2.

During the 1990s, without returning to stylistic pluralism, Ruders expanded his compositional range in response to specific commissions. The Piano Concerto has a conventional three-movement plan, and includes some solo figuration in traditional patterns and some triadic harmonies, though not used tonally. The *Concerto in Pieces*, commissioned for a children's guide to music and a BBC festival in Birmingham, and performed with great success at the Last Night of the 1995 Proms, is a set of variations on a theme from Purcell's *Dido and Aeneas* – marking both the tercentenary of Purcell's death and the fiftieth anniversary of Britten's *Young Person's Guide to the Orchestra* (also on a Purcell theme). Also during the 1990s Ruders wrote for solo voice for the first time for several years, in a series of settings of Edgar Allan Poe – with whose darkly Romantic outlook he feels a particular affinity. These works may be seen in retrospect as studies for his first large-scale opera, *The Handmaid's Tale*, based on Margaret Atwood's novel set in a future society of misogynistic fundamentalism. With its ambitious scale and its wide range of orchestral textures and means, the opera represents – like the Symphony no.1 of a decade earlier – a summing-up of the composer's concerns to date.

Ruders is widely recognized as the leading Danish composer of his generation. An unusually high proportion of his output is for orchestra or large chamber ensemble; but he has also contributed to the repertories of the piano, the guitar (solo and with ensemble), solo percussion and several small chamber combinations. Although he has not worked in electronic studios, he has used electronic keyboards and samplers in several of his scores. Ruders has developed a flexible musical language, organized only by his own systems (which he describes as 'homespun'), freely atonal but capable of incorporating tonal references. Within this musical language, his command of idiomatic

instrumental and vocal writing, his strong sense of drama, and his readiness to explore extremes of experience, enable him to communicate with audiences directly and powerfully.

WORKS

excluding those withdrawn by the composer

Ops: Tycho (3, H. Bjelke), 1986; The Handmaid's Tale [Tjenerindens Fortaelling] (prol, prelude, 2, epilogue, P. Bentley, after M. Atwood), 1997–8

Orch: Pavane, 1971; Capriccio pian'e forte, 1978; Manhattan Abstraction, 1982; Thus Saw Saint John [Saaledes saae Johannes], 1984; Jubileephony, 1986; Sym. no.1 (Himmelhoch jauchzend – zum Tode betrübt), 1989; Tundra, 1990; The Second Nightshade, 1991; Trapeze, 1992; Solar Trilogy: Gong, 1992, Zenith, 1992–3, Corona, 1995; The Return of the Light, 1994; The Christmas Gospel [for TV cartoon film], 1994; Concerto in Pieces (Purcell Variations), 1994–5; Sym. no.2 (Symphony and Transformation), 1995–6

Solo inst(s) with orch/large chbr ens: Vn Conc. no.1, 1981; Conc., cl, twin orch, 1985; Drama Trilogy: Dramaphonia, pf, ens, 1987, Monodrama, perc, orch, 1988, Polydrama, vc, orch, 1988; Psalmodies, gui, ens, 1989; Vn Conc. no.2, 1990–91; Anima (Vc Conc. no.2), 1993; Va Conc., 1994; Pf Conc., 1994; Credo, cl, vn, str, 1996; Conc., ob, ens, 1998

Large chbr ens: Medieval Variations, 7 insts, 1974; Rondeau, 7 insts, 1976; Wind-Drumming, wind qnt, 4 perc, 1979; 4 Compositions, 9 insts, 1980; Diferencias, 7 insts, 1980; Greeting Concertino, 8 insts, 1982; Four Dances in One Movement, 17 insts, 1983; Corpus cum figuris, 20 insts, 1985; Break-Dance, pf, 2 tpt, 3 trbn, 1984; Nightshade, 10 insts, 1987; Sophisticated – Caravan – Solitude, jazz orch, 1999

Small chbr ens: Str Qt no.2, 1979; Str Qt no.3 (Motet), 1979; Vox in Rama, cl, elec vn, pf, 1983; Regime, 3 perc, 1984; Tattoo for Three, cl, vc, pf, 1984; Cembal d'amore, hpd, pf, 1986; Throne, cl, pf, 1988; De Profundis, 2 pf, perc, 1990; Second Set of Changes, 4 viols, 1994; Trio, hn, vn, pf, 1998; 3 Tiny Pieces for Great Friends, vn, pf, 1998

Solo inst: 3 Letters from the Unknown Soldier, pf, 1967; Requiem, org, 1968; Pf Sonata no.1 (Dante Sonata), 1970; Jargon, gui, 1973; Bravour-Studien, vc, 1976; 7 Recitatives, pf, 1977; Carnival, elec a fl (doubling foot bongos), 1980; Cha Cha Cha, perc, 1981; Pf Sonata no.2, 1982; Alarm, perc, 1983; Tattoo for One, cl, 1984; 13 Postludes, pf, 1988; Variations, vn, 1989; Star-Prelude and Love-Fugue, pf, 1990; Towards the Precipice, perc, 1990; Psalmodies Suite, gui, 1990; Air with Changes, hp, 1993; Etude and Ricercar, gui, 1994; Chaconne, gui, 1996

Vocal: Stabat mater, T, SATB, perc, pf, org, 1974; Pestilence Songs (T. Nash), S, gui, saloon pf, 1975; glOrIA, SSAATTBBBB, 4 hn, 3 tpt, b tpt, 4 trbn, 1981; 3 Motets, SATB: Preghiera Semplice, 1981, Charitas Nunquam Excidit, 1988, Ps lxxxvi (Herr, Neyge deine Ohren), 1985; Queen Dagmar's Death, SATB, 1990; The City in the Sea (E.A. Poe), C, orch, 1990; Alone (Poe), S, cl, 1992; The Bells (Poe), S, 8 insts, 1993

Principal publisher: Hansen

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O. Norlyng: 'Opera mellem himmel og jord', *DMt*, lxii (1987–8), 60–67 [on *Tycho*]

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P.E. Rasmussen: *Poul Ruders: et midtvejsportrët* (Odense, 1990)

A. Ford: *Composer to Composer* (London, 1993), 223–9

ANTHONY BURTON

Rudge, Olga (*b* Youngstown, OH, 13 April 1895; *d* Merano, 15 March 1996). American violinist and musicologist. After studying violin in the USA, London and Paris, she settled in Europe, giving numerous recitals in the major cities from about 1916. In 1920 the poet and composer Ezra Pound attended a recital in London; he became her lifelong friend. She gave premières of Pound's pieces for solo violin in Paris and Rome, and she also championed the music of George Antheil, who was Pound's protégé in the mid-1920s. Antheil composed three violin and piano sonatas for Rudge which she played from 1923 to 1926 throughout Europe, with him as her accompanist. In Italy she was a leading performer in the concerts which Pound organized in Rapallo between 1933 and 1939. In the same period, she began research into Vivaldi, resulting in a pioneering all-Vivaldi concert in Venice (29 October 1937). Together with the Italian musicologist Sebastiano Arturo Luciani, in 1938 she founded a centre for Vivaldi studies in Siena (Centro di Studi Vivaldiani) and published facsimile editions of several Vivaldi scores (1947–9). From 1932 to 1961 she was secretary of the Accademia Musicale Chigiana, Siena (founded 1932), and edited its bulletin. She was the author of numerous articles (in English and Italian) on Vivaldi, and was also an authority on Pound.

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M. de Rachewiltz: *Discretions* (New York, 1971)

R.M. Schafer, ed.: *Ezra Pound and Music* (New York, 1977)

CHARLES AMIRKHANIAN, ARCHIE HENDERSON III

Rudhyar, Dane [Chennevière, Daniel] (*b* Paris, 23 March 1895; *d* San Francisco, 13 Sept 1985). American composer and writer of French birth. While still living in France, he published a book on Debussy (Paris, 1913). He emigrated to the USA in 1916, arriving not long after Edgard Varèse and Marcel Duchamp. His exploration of Rosicrucianism, Buddhism, alchemy and the Baha'i movement, and his involvement in theosophy, led him to adopt the name Rudhyar from the Sanskrit *rudra*, meaning dynamic action. In early 1920 he moved to California. Throughout the decade that followed, he remained active in modern-music circles on both coasts; he was a member of the International Composers' Guild in New York and the New Music Society in California. His *Three Paens* (1927) was one of the earliest scores published by Cowell's New Music Edition. After 1930 Rudhyar turned away from composition and musical aesthetics to astrology, a field in which he became highly regarded. After being rediscovered by Peter Garland, James Tenney and others during the 1970s, his early works enjoyed a considerable revival and he returned to composing. His musical honours included grants from the NEA (1976, 1977) and the Marjorie Peabody Waite Award from the American Academy and Institute of Arts and Letters (1978).

During the 1920s Rudhyar produced an influential series of writings exploring a spiritual approach to dissonance. His ideas were based on a trans-Asian mix of religious philosophies and his study of theosophy. He believed dissonance to be an ideal expression of American cultural diversity and posited a theory of 'tone', an elusive concept celebrating the dissonance found in pulsating sound and its intensification into surrounding space; 'tone' thus embodied sound's living, resounding spirit. His ideas were disseminated through a series of articles and summarized in two principal treatises, *Dissonant Harmony* (Carmel, CA, 1928) and *The New Sense of Sound* (Carmel, CA, 1930), which influenced composers such as Ruth Crawford, Henry Cowell and Carl Ruggles, who were concurrently implementing the 'dissonant counterpoint' of Charles Seeger. Unlike Seeger, Rudhyar

provided no specific method for composing. Instead, he articulated the impact of dissonance on the soul.

Rudhyar's music soars towards grand statement; he often gave his works titles of a spiritual or metaphysical nature. Vertically conceived, his scores feature thickly textured chords; 4ths, 5ths and 2nds were his favoured building blocks. His music, which often exhibits massive ebbing and flowing, builds the 'cumulative resonance' described in his theoretical writings. He prefaced the publication of *Paens* with the explanation that the work was 'not based ... on melodic themes and the like ... [but] founded on the building of resonances or complex harmonies ... It deals with Energies, not with so-called Form'.

WORKS
(*selective list*)

Orch: Poèmes ironiques, 1914; Vision végétale, 1914; Dithyramb, 1919; From the Unreal Lead Us to the Real, sym. trilogy, 1919–21; Soul Fire, 1920; Syntony no.1, 1920–22; The Surge of Fire, 1921; Syntony no.2, 1921; The Warrior, sym. poem, pf, orch, 1921; The Human Way, 1927; Ouranos, chbr orch, 1927; Sinfonietta, 1927; 5 Stanzas, str, before 1928; Threnody, 1929; Hero Chants, 1930; Desert chants, 1932; Eclogue, 1934; Epithalamium, 1934; Threshold of Light, 1934; Emergence, str, 1948; Tripthong, 1948, rev. 1977; Syntony no.5, 1954; Thresholds, 1954–75; Cosmic Cycle, 1977; Dialogues, 1977; Encounter, pf, orch, 1977

Chbr and solo inst: 3 Melodies, fl, vc, pf, 1918; Pf Qnt, 1919; 3 Poems, vn, pf, 1919–20; 3 Songs Without Words, fl, vn, pf/hp, 1919; Sonata, vn, pf, 1920; Dark Passage, str qt, 1941; Solitude, str qt, perf. 1951; Barcarolle, vn, pf, 1955; Nostalgia, a fl, 3 str, pf, 1977; Advent (Str Qt no.1), 1978; Crisis and Overcoming (Str Qt no.2), 1979

Pf: 3 poèmes, 1913; Cortège funèbre, 1914; Syntony, 1919–34, rev. 1967: Dithyramb, Eclogue, Oracle, Apotheosis; 9 Tetragrams, 1920–67: The Quest, Crucifixion, Rebirth, Adolescence, Solitude, Emergence, Tendrils, Primavera, Summer Nights; Moments, 15 tone poems, 1924–6; 4 Pentagrams, 1924–6: The Summons, The Enfoldment, Release, The Human Way; 3 Paeans, 1927; Granites, 1929; Theurgy: Tone Ritual no.2, 1976; Transmutation, 1976; Autumn, 1977; 3 Cantos, 1977; Epic Poem, 1978; Rite of Transcendence, 1981

Songs: 3 chansons de Bilitis (P. Louÿs), Mez, hp, 1918, orchd 1981; 3 poèmes tragiques (Rudhyar), 1918; Poem (S. Yarrow), 1918; Commune (Abdul Baba), 1920; 2 Affirmations (W. de Voe), 1931; 3 Invocations (A. Bailey), 1939–40

Incid music: The Pilgrimage Play (C. Wetherill Stevenson), 1920

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Principal publishers: Birchard, Columbia U. Music, Joshua, New Music, Presser

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'The Relativity of our Musical Conceptions', *MQ*, viii (1922), 108–18; repr. in *Soundings*, no.2 (1972), 14–24

'A New Conception of Music', *Forum* (1926), Dec, 829–901

Dissonant Harmony: a New Perspective of Musical and Social Organization (Carmel, CA, 1928)

Essays on the Philosophy of Art (Carmel, CA, 1930)

The New Sense of Sound (Carmel, CA, 1930)

'Concerning my Music', *Rudhyar: a Renaissance Man: Literature, Music, Painting, Philosophy* (Long Beach, CA, 1976) [programme book for symposium]

Culture, Crisis and Creativity (Wheaton, IL, 1977)

The Magic of Tone and the Art of Music (Boulder, CO, 1982)

The Rhythm of Wholeness (Wheaton, IL, 1983)

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J. Shere: *Dane Rudhyar, 1895–: a Brief Biography with a Listing of Works* (San Jacinto, CA, 1972) [pubd privately]

J. Tick: 'Ruth Crawford's "Spiritual Concept": the Sound-Ideals of an Early American Modernist', *JAMS*, xliv (1991), 221–61

C.J. Oja: 'Dane Rudhyar's Vision of Dissonance', *Making Music Modern: New York in the 1920s* (New York, forthcoming)

CAROL J. OJA

Rüdinger, Gottfried (*b* Lindau, Bavaria, 23 Aug 1886; *d* Gauting, nr Munich, 17 Jan 1946). German composer and teacher. After attending the Gymnasium in Neuberg he began to study theology but from 1907 turned his interest entirely to music. He studied composition with Max Reger in Leipzig and church music under Wilhelm Widmann at Eichstätt Cathedral. From 1910 Rüdinger taught in Munich, first privately and then from 1920 as a member of the theory staff at the Academy of Music, where he became professor in 1938 and continued to teach until his death. From 1916 he was also a conductor of church choirs in Berg am Laim. Much of Rüdinger's music, such as the *Romantische Serenade* op.9, shows the influence of Brahms and Reger; his vocal works make use of folksongs. Of his approximately 150 compositions, the last third (from the war years) remain unpublished.

WORKS
(*selective list*)

VOCAL

Stage: Ein Hirtenspiel in Liedern, op.61; Die Tegernseer im Himmel (peasant play-op), op.100, 1933; Berchtesgadener Sagenspiel (children's op), op.102; König Folkwart (fairy-tale op); Musikantenkomödie (Singspiel)

Masses: G, op.23, chorus, org; Kleine Vokalmesse, op.26, S, A, Bar; D, op.32, S, A, Bar, org; c, op.76, chorus; C, op.115, chorus, org; F, op. 143, chorus, org

Sacred cantatas: Mit Ernst, O Menschenkinder, op.43; Dich grüss ich, Fürstinnin, op.44; Maria, du betrübtes Herz, op.70

Other works: Ps xcii, op.82, chorus, brass, perc/org; Waldkantate, op.84, solo vv, fl/vn, str trio; Sancta Maria, op.93, 1v, chbr orch; Tannenburg (orat), 1939; over 20 motets; over 60 lieder, some with orch, and folksong arrs.; choruses and choral folksong arrs., music for the theatre and cinema

INSTRUMENTAL

Orch: Romantische Serenade, op.9, chbr orch; Sym., op.11, vc, orch; Vn Conc. no.1, op.33, a; Truderinger Kirchweih, op.39, pf/chbr orch; Schwäbische Musik, op.73, orch; Elegie, op.77, vn, org/orch; Sinfonietta bajuvarica, op.83; Suite, op.117, str; Gautinger Tänze, op.128; Sym., C, op.136; Vn Conc. no.2, op.138

Chbr: Aus der Dachstude, op.3, 2 vn; 6 Skizzen, op.8, vc, pf; Str Qt no.1, D, op.41; Divertimento, op.45, wind qnt; Pf Trio no.1, C, op.50; Pf Trio no.2 (Ein Gruss an Papa Haydn), G, op.51; Sonata, A, op.71, vn, pf; Partita, op.74, 3 vn; Divertimento, g, op.75, va/cl, t sax/b cl/vc, pf; Str Qt no.2, G, op.126

Solo inst: Sonata no.1, g, op.4; Sonata no.1, e, op.12, pf; Sonata no.2, G, op.28, pf; Sonata, no.2, F, op.54, org; Sonatina no.1, a, op.57, zither/pf; Sonatina no.2, G, op.65, zither/pf; Sonata no.3, b, op.68, org; Sonata no.4, op.136bis; other works for org, pf, zither

Principal publishers: Volksverein, Wunderhorn

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A. Berrsche: *Trösterin Musika* (Munich, 1949), 434ff

WILLIAM D. GUDGER

Rudneva, Anna Vasil′yevna (*b* 3 Feb 1903; *d* 19 Oct 1983). Russian musicologist. She studied conducting, theory and composition at the Moscow Conservatory, graduating in 1930. After gaining the doctorate, she became professor at the conservatory, where she was also director of the folk choir. While a student she was a pupil of Kliment Kvitka, who was the founder of the Moscow school of folklore that later became known as the 'Kvitka-Rudneva School'. A collector of Russian folklore, Rudneva popularized traditional Russian music through her scholarly work. Her writings are devoted to the analysis of the

musical and poetical style of the Russian folksong. She examined in particular its versification, rhythm, stanza structure and modal characteristics and was responsible for identifying the *obikhod* modal sequence as a single, composite major-minor system with its own specific features and rules. Other areas of study included the problem of bar division in songs, and folk instruments. She also had a fine knowledge of old Russian *znamenniy* singing, and songs she wrote down during ethnographic expeditions were used in the compositions of Prokofiev, Shebalin and Sviridov.

WRITINGS

'Russkoye nardonoye khorovoye ispolnitel'stvo' [Russian folk choir singing], *O muzïykal'nom ispolnitel'stve*, ed. L.S. Ginzburg (Moscow, 1954), 186–225

'Pyotr Glebovich Yarkov: pevets i rukovoditel' narodnogo khora' [Yarkov: singer and director of the folk choir], *Voprosï muzïkal'no-ispolnitel'skogo iskusstva*, ed. L.S. Ginzburg and A.A. Solovots, ii, (Moscow, 1958), 307–15

'Analiz muzïkal'no-poèticheskoy strofï pesni "Vïsoko sokol letayet"' [An analysis of the musical and poetical stanza of the song *High up flies the falcon*], *Muzïkal'naya fol'kloristika*, i, ed. A.A. Banin (Moscow, 1973), 6–34

Kurskiye tanki i karagodï [The 'tanki' and 'Karagodï' of Kursk] (Moscow, 1975)

'O stilevïkh osobennostyakh i zhanrovïkh priznakakh pesni "Èko serdtse"' [On the stylistic characteristics and the generic features of the song *O my heart*], *Muzïkal'naya fol'kloristika*, ii, ed. A.A. Banin (Moscow, 1978), 6–29

'O dvukh variantakh placha "Pora vstat' oto sna bespechal'nogo"' [Two variants of the lament *It is time to rise from carefree sleep*], *Pamyati K. Kvitki, 1880–1953*, ed. A.A. Banin (Moscow, 1983), 138–48

Russkoye narodnoye muzïkal'noye tvorchestvo: ocherki po teorii fol'klora [Russian folk music: essays on the theory of folklore], ed. N. Milyarova and L.F. Kostukovets (Moscow, 1994)

FOLKSONG COLLECTIONS

Narodnïye pesni kurskoy oblasti [Folksongs of the Kursk province] (Moscow, 1957)

with V.I. Kharkov: *Russkiye narodnïye pesni krasnoyarskogo kraya* [Russian folksongs of the Krasnoyarsk district] (Moscow, 1959–62)

Narodnïye pesni moskovskoy oblasti [Folksongs of the Moscow province] (Moscow, 1964)

Pesni smolenskoy oblasti, zapisannïye ot Ye.K. Shchetkinoy; pesni kirovskoy oblasti, napetïye A.A. Keninoy [Songs of the Smolensk province taken down by Shchetkina; Songs of the Kirov province as sung by Kenina] (Moscow, 1977)

with B. Shchurov and S. Pushkina: *Russkiye narodnïye pesni v mnogomikrofonnoy zapisi* [Russian folksongs in recordings using several microphones] (Moscow, 1979)

NATAL'YA NIKOLAYEVNA GILYAROVA

Rudolf, Max (*b* Frankfurt, 15 June 1902; *d* Philadelphia, 28 Feb 1995). American conductor of German birth. He began his musical studies at the age of seven, and in addition to learning the organ, cello and trumpet, went on between 1914 and 1922 to study the piano with Eduard Jung and composition with Bernhard Sekles. In 1921 and 1922 he was a student at Frankfurt University and the conservatory. He had several of his chamber works performed, and he made his conducting début in March 1923 in Freiburg. Posts at the Städtisches Theater there and at Darmstadt were followed by a six-year spell as principal conductor of the German Theatre in Prague. In 1929 and 1930 Rudolf appeared as guest conductor with the Berlin PO. In 1940, after a five-year residence in Göteborg, Sweden (where he was a regular guest conductor with the Göteborg SO and Swedish RO), he left Europe for the USA, first teaching in Chicago, then moving to New York, where he conducted the New Opera Company. In 1945 he joined the Metropolitan Opera as conductor, making his début there in 1946 – the year he took American citizenship – with *Der Rosenkavalier*; he remained for 14 seasons, distinguishing himself in the Mozart repertory, and also served as its assistant manager (1950–58). From 1958 to 1970 he was musical director of the Cincinnati SO, leavening his sensitive advocacy of the standard repertory with a number of important premières. He resigned this post to head the opera and conducting departments of the Curtis Institute in Philadelphia (1970–73 and from 1981), after which he conducted the Dallas SO (1973–4) and resumed appearances at the Metropolitan Opera. During his career he was also a guest conductor with orchestras throughout the USA and Italy. His widely used textbook *The Grammar of Conducting* (New York, 1950, 3/1993) testifies to a rare grasp of the mechanics of the art.

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BERNARD JACOBSON/R

Rudolf [Ruodolf] **von Fenis-Neuenburg** [von Fenis, von Neuenburg, de Neuchâtel] (*b c*1150; *d* before 30 Aug 1196). Swiss Minnesinger. He was of the aristocratic family of the Counts of Neuenburg, which had ancestors in the royal house of Burgundy. He lived at Burg Fenis, between the lakes of Biel and Neuchâtel (Neuenburg) in western Switzerland, and is mentioned several times in documents as 'Rudolf II von Fenis-Neuenburg'. Together with FRIEDRICH VON HÛSEN and HENDRIK VAN VELDEKE he belonged to an important group of Minnesinger who provided a link with trouvère song, absorbing and adopting elements of form and subject matter from Romance verse. This group laid the foundation for the period of high MINNESANG in Germany, a period that reached its zenith with Walther von der Vogelweide. The derivativeness of his technique shows most in the style of certain images and metaphors and in his adoption of certain verse forms. Rudolf's kinship with French culture comes through in the strongly intellectual tone of his songs, and particularly in his way of thinking in antitheses. Significantly, his mother and probably also his wife were of French origin, and his lands lay across border territory embracing both German and Romance languages. 25 song strophes are considered to be authentic, and are thought by scholars to belong to eight or nine lieder. No melodies survive for these songs; but three, possibly five, of the Old French and Provençal models on which he based songs provide melodies for his verse.

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Music edition: *Singweisen zur Liebeslyrik der deutschen Frühe*, ed. U. Aarburg (Düsseldorf, 1956) [A]

CERTAIN CONTRAFACTA

Gewan ich ze minnen ie guoten wân, MF 80.1: from Folquet de Marseille 'Sitot me sui a tart aperceubutz', PC 155.21; A

Minne gebiutet mir daz ich singe, MF 80.25: from Gace Brule 'De bone amour et de loial amie', R.1102; A, also ed. E. Jammers, *Ausgewählte Melodien des Minnesangs* (Tübingen, 1963)

Nun ist niht mêre mîn gedinge, MF 84.10: from Peire Vidal 'Pos tornatz sui en Proensa', PC 364.37; A, also ed. R. Taylor, *The Art of the Minnesinger*, i (Cardiff, 1968)

POSSIBLE CONTRAFACTA

Ich hân mir selben gemachet die swaere, MF 83.11: ?from Gace Brule 'Tant m'a mené force de seignorage', R.42; A

Mit sange wânde ich mîne sorge krenken, MF 81.30: ?also from Gace Brule 'Tant m'a mené force de seignorage', R.42; A

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H. Heinen: 'Walther's Adaptation of a Song by Rudolf von Fenis', *Von Otfried von Weissenburg bis zum 15. Jahrhundert: Kalamazoo 1989*, ed. A. Classen (Göppingen, 1991), 39–51

BURKHARD KIPPENBERG/LORENZ WELKER

Rudolph (Johann Joseph Rainer), Archduke of Austria (*b* Florence, 8 Jan 1788; *d* Baden, nr Vienna, 24 July 1831). Austrian patron of music and composer. The youngest of the 16 children born to Leopold, Grand Duke of Tuscany (later Emperor Leopold II), and Princess Maria Ludovica of Spain, he was brought to Vienna in 1792 when his eldest brother, Archduke Franz, became Emperor. His thorough education included instruction in music from the Court Composer, Anton Teyber (1756–1822). Because of his delicate health, Rudolph entered the Church and in 1819 was made Cardinal and Archbishop of Olmütz (Olomouc). It was for Rudolph's installation ceremonies in 1820 that Beethoven planned his *Missa solemnis*. As a child, Rudolph showed an exceptional talent for music, and at 15 was performing as a pianist. According to Thayer, he met Beethoven in the winter of 1803–4 and began piano and theory lessons with him, followed shortly by lessons in composition; their relationship was one marked by mutual affection and esteem. Beethoven dedicated 11 of his greatest compositions to Rudolph, among them the fourth and fifth piano concertos, the piano sonata 'Les Adieux', the 'Archduke' trio, the 'Hammerklavier' sonata and the *Missa solemnis*. In 1809 the Archduke, with Prince Kinsky and Prince Lobkowitz, established a lifelong annuity for Beethoven with the sole stipulation that the composer remain in Vienna. Rudolph used his influence on Beethoven's behalf on later occasions, including interceding in the litigation involving his nephew Karl.

Beethoven taught composition to Rudolph for more than two decades, and the Archduke composed steadily under Beethoven's tutelage, leaving a small but well-crafted body of works, three of which were published during his lifetime: the variations *Aufgabe von Ludwig van Beethoven gedichtet, Vierzig Mahl verändert und ihrem Verfasser gewidmet von seinem Schüler R.E.H.* op.1 (1819), the Sonata in A for clarinet and piano op.2 (1822) and a fugue variation in Diabelli's collection of 50 variations on his own waltz theme (1823). He composed mainly either for piano or for small ensembles including piano, and variations occupy a prominent place in his output; his sole orchestral work is an arrangement of 12 Allemandes originally composed for piano duet.

Rudolph did not venture beyond the traditional forms, genres and harmonic language of the period; a notable feature is his strong lyrical bent that prefigures the Romantic style of the following generation. Most of the autographs and manuscript copies of his works are preserved in the archives of the archbishop's palace in Kroměříž and the Gesellschaft der Musikfreunde in Vienna. Several of Rudolph's autographs show emendations and suggestions in Beethoven's hand. His other interests included engraving and collecting music and art: his collection of music and books was bequeathed to the Gesellschaft der Musikfreunde in Vienna, the institution of which he became the first *Protektor* in 1814.

WORKS

(*selective list*)

unpublished unless otherwise stated; thematic catalogue of complete works in Kagan (1988)

Pf solo: 20 Ländler, before 1809; Variations, G, *c*1809; 3 Polonaises, *c*1812; 3 Ländler, *c*1812; 7 Variations, G, 1814; 9 Variations, on Rossini's 'Di tanti palpiti', G, *c*1817; 40 Variations on a Theme by Beethoven, op.1, 1818–19 (Vienna, 1819), ed. S. Kagan (Madison, WI, 1992); Fuga, on a theme by Diabelli, *c*1818-19 (Vienna, 1823)

Pf 4 hands: 12 Allemandes, *c*1809–10 [also arr. for orch]; 8 Variations on a Theme by Spontini, A, *c*1816

Inst: 12 Allemandes, orch, *c*1809–10 [arr. from pf 4 hands]; Variations, on a Theme by Prince Louis Ferdinand of Prussia, F, vn, pf, *c*1809–10, ed. S. Kagan (Vienna, 1996); Variations, A♭, csákány, pf, 1810; Divertissement, A♭, csákány, pf, 1810; Variations, B♭, cl, va, bn, gui, *c*1811–12; Sonata, f, vn, pf, *c*1812, ed. S. Kagan (Madison, WI, 1992); Sonata, A, cl, pf, op.2, *c*1812 (Vienna, 1822), ed. H. Voxman (London, 1973); Serenade, B♭, cl, va, bn, gui, *c*1812; Variations, on Rossini's 'Sorte! secondami', E♭, cl, pf, *c*1822–3, ed. O. Biba (Vienna, 1981)

Vocal: Wenn in des Abends letzten Scheine (F. von Matthisson), *c*1812–13; Je vous salue (J.C.P. de Florian), *c*1816–17; La partenza (P. Metastasio), 1818; Lieber Beethoven, ich danke, 1820

Numerous unfinished works and sketches

MSS in *A-Wgm* and *CZ-KRa*

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A. Novotny: 'Kardinal Erzherzog Rudolph (1788–1831) und seiner Bedeutung für Wien', *Wiener Geschichtsblätter*, iv (1961), 341–7

E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/1967)

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SUSAN KAGAN

Rudolph, Johann Joseph. *See* RODOLPHE, JEAN JOSEPH.

Rudorff, Ernst (Friedrich Karl) (*b* Berlin, 18 Jan 1840; *d* Berlin, 31 Dec 1916). German conductor, composer, pianist and teacher. He grew up in an intellectual and artistic environment: his mother, Betty Pistor, had been a friend of Mendelssohn and a pupil of Zelter, while his father was a professor of law in Berlin and a pupil of Friedrich Carl von Savigny. His parents' house was frequented by representatives of the Romantic school, and Johann Friedrich Reichardt and Ludwig Tieck were among his ancestors. He studied piano and composition with Woldemar Bargiel (1850–57), violin with Louis Ries (1852–4) and piano for a short time with Clara Schumann in 1858, with whom from then on he shared a life-long friendship. He studied theology and history at the universities of Berlin and Leipzig (1859–60) and music at the conservatory in Leipzig (1859–61), mainly with

Moscheles (piano) and Julius Rietz (composition) and then in private lessons with Reinecke and Hauptmann (1861–2).

He worked as conductor and assistant of Julius Stockhausen in Hamburg, then taught and conducted at the conservatory in Cologne (1865–9), where he founded a Bach society in 1867. On the invitation of Joachim he was made professor at the Berlin Hochschule für Musik (1869–1910), where, from 1882, he headed the piano and organ class. He succeeded Bruch as conductor of the Stern Choral Society (1880–90). He conducted many concerts with the Berlin PO and also in Lisbon in 1887, and was a member of the senate of the Royal Academy of the Arts. He was also a founder of the environmental protection movement.

Rudorff's style as a composer was based on that of Schumann, Mendelssohn, Chopin, and above all Weber. The influence of Schumann is particularly clear in his early piano works and songs, although he soon developed a personal style. In his orchestral works, early piano compositions and songs he uses traditional forms but incorporates moments of Romantic unpredictability. His late piano pieces, such as op.52, display more continuous thematic development. He rigorously rejected hollow virtuosity and superficial smoothness. His fondness for detail resulted sometimes in a very convoluted melodic line, harmonic obscuration, abrupt transitions and chains of sound, and complicated rhythms. Many pieces, such as the orchestral Variations on an Original Theme op.24, met with wide appreciation during his lifetime.

A distinguished editor, Rudorff was a member of the editorial committee of Denkmäler Deutscher Tonkunst. Among other works he edited the score of Weber's *Euryanthe* (1866), parts of the Breitkopf & Härtel collected editions of Mozart and Chopin, and the letters of Weber to Hinrich Lichtenstein (Berlin, 1900).

WORKS

Orch and chbr: 3 syms., opp.31, 40, 50; 3 ovs., Der blonde Ekbert, op.8, Otto der Schütz, op.12, Romantische Ouvertüre, op.45; 2 serenades, opp.20, 21; Variations on an Original Theme, op.24; Ballade, Introduction, Scherzo and Finale, op. 15; Romance, vn, orch, op.41; Romance, vc, orch, op.7; Sextet, 3 vn, va, 2 vc, op.5; Intermezzo, orch, unpubd

Pf 4 hands: Variations, 2 pf, op.1; Klavierstücke op.4; Kinderwalzer op.38; Klavierstücke op.54

Pf solo: Fantasiestücke, op.10, Fantasie, op.14; 2 Konzertetüden, op.29, 3 Romanzen, op.48, Capriccio appassionato, op.49; Impromptu, op.51; Klavierstücke, op.52; Variazioni capricciose, op. 55; 2 Balladen, unpubd

Vocal: songs, duets and choral works, incl. Aufzug der Romanze (Tieck), solo vv, chorus, orch, op.18; 2 Gesänge, S, female vv, orch, op.19; Gesang an die Sterne (Rückert), 6vv, orch, op.26; Herbstlied, 6vv, orch, op.43; Ave Maria am Rhein, S, female vv, orch unpubd; 10 songs, female vv, pf, unpubd; 4 songs, v, pf, unpubd

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S. Twiehaus: 'Ernst Rudorff und die Familie Schumann', *Schumann-Studien* 6, ed. G. Nauhaus (Sinzig, 1997), 165–78

STEPHANIE TWIEHAUS

Rudy, Mikhail (*b* Tashkent, 3 April 1953). French pianist of Russian birth. He studied at the Music High School in Stalino (now Donets'k), Ukraine, and at the Moscow Conservatory with Yakov Fliyer. Rudy was a prizewinner at the 1971 Bach Competition in Leipzig and won first prize at the Marguerite Long-Jacques Thibaud Competition in Paris in 1975. He was subsequently invited to take part in a 90th birthday concert for the artist Marc Chagall, and performed Beethoven's Triple Concerto with Rostropovich and Stern in Paris. In a dramatic defection in 1977, he decided not to return to Russia and has resided in Paris ever since. He made his US début in 1981 with the Cleveland Orchestra conducted by Lorin Maazel and his London début in 1988 with the LSO conducted by Michael Tilson Thomas, and a year later he was the subject of a French TV documentary. In 1990 he returned to Russia for the first time since his defection. Rudy is director of the Saint Riquier Festival in France. He is particularly acclaimed for his interpretations of late Romantic and early 20th-century music, to which his combination of poetic expressiveness and virtuosity is especially well suited. His recordings include the late works of Skryabin, the complete piano works of Janáček, all the Rachmaninoff concertos with the St Petersburg PO conducted by Mariss Jansons, the Shostakovich concertos with the LSO under Jansons and solo recitals of Liszt and Ravel. In 1999 EMI released Rudy's recording of his own piano transcription of the whole of Stravinsky's *Petrushka*.

JESSICA DUCHEN

Rudziński, Witold (*b* Siebiez, nr Vitebsk, 14 March 1913). Polish composer, musicologist and teacher. From 1931 to 1936 he studied at the Vilnius Conservatory, where his teachers included Szeligowski (composition) and Szpinalski (piano). In 1938–9 he was a pupil of Boulanger and Koechlin at the Institut Grégorien, Paris. He taught at the conservatories of Vilnius (1939–42) and Łódź (1945–7), headed the music department of the Polish Ministry of Culture (1947–8) and directed the Warsaw Opera and PO (1948–9). From 1950 to 1956 he was editor of the journal *Muzyka*, and in 1957 he was appointed professor at the Warsaw Conservatory. Among his prizes were awards for *Odprawa posłów greckich* [The Dismissal of the Greek Envoys] in the Prince Rainier competition, Monaco (1963) and *Obrazy Świętokrzyskie* [Pictures from Holy Cross Mountain] in the Grieg competition, Bergen (1965).

During the postwar decade he was one of the main Polish advocates of socialist realism in music. His socio-political views are particularly evident in his operas and cantatas, where both texts and music emphasize the values of communal effort, freedom, or the struggle for life on the land. He has a strong dramatic sense, even in his non-stage works, with vibrant contrasts of texture and pace. In the earlier works he drew on folk traditions, 19th-century idioms and Stravinsky, but by the 1960s had appropriated many avant-garde ideas. Although his lasting significance may lie in his musicological and polemical writings, his music deserves greater attention than it has generally received, especially the operas.

WORKS
(*selective list*)

STAGE

Janko muzykant [Janko the Musician] (op, 3, T. Borowski, S. Wygodzki, after H. Sienkiewicz), 1948–51; Komendant Paryża [The Commandant of Paris] (op, 3, T. Marek), 1955–7; Odprawa posłów greckich [The Dismissal of the Greek Envoys] (1, B. Ostromęcki, after J. Kochanowski), 1962; Sulamita [The Shulamite] (op, 1, Ostromęcki), 1964; Żółta szlafmyca [The Yellow Nightcap] (comic op, 3, E. Bonacka, after F. Zabłocki), 1969; Chłopi [The Peasants] (op, 4 pts, K. Berwińska and W. Wróblewska, after W.S. Reymont), 1972; Pierścień i róża [The Ring and the Rose] (children's op, 2, S. Karaszewski, after W.M. Thackeray), 1982; Jakub i Rachel (ballet, 1, Karaszewski), 1991

VOCAL

Choral: Ballada o Janosiku [Ballad about Janosik] (A. Rymkiewicz), chorus, small orch, 1941; Pięc lat [5 Years] (L.M. Bartelski), chorus, 1945; Na serdeczną nutę [Tunes from the Heart] (folk), chorus, orch, 1946; Pieśni kurpiowskie [Kurpian Songs] (folk), chorus, insts, 1947; Chłopska droga [The Peasant's Road] (cant., I. Krasicki, M. Konopnicka, T. Lenartowicz, W. Wolski), S, T, Bar, chorus, orch, 1952; Dach świata [The Roof of the World] (B. Ostromęcki), musical poem, spkr, orch, 1960; Gaude Mater Polonia (orat, trad., Ostromęcki), spkr, S, A, T, chorus, orch, 1966; W kręgu psalmów [Circle of Psalms] (orat) S, A, T, Bar, children's chorus, 2 choruses, 6 perc groups, 1987; Słowa Panny Marii [Words of the Virgin Mary] (A. Mickiewicz), chorus, small orch, 1992; Litania Ostrobramska [Litany to the Holy Mother of Ostra Brama], S, chorus, 2 tpt, 4 timp, org, 1994; folksong arrs., motets

Solo: Przewodnik liryczny po Warszawy [Lyrical Guide to Warsaw] (T. Marek), S, pf, 1953, rev. 1981; 2 portraits des femmes (P. de Ronsard, A. Rimbaud), S, str qt, 1960; Do obywatela Johna Browna [To the Citizen John Brown] (C.K. Norwid), S, fl, hn, vc, pf, perc, 1972 mass songs inc. Po zielonym moście [Over the Green Bridge] (T. Kubiak), 1949, Maryś, Marysiu (R. Sadowski), 1952, Do Partii [To the Party] (L. Lewin), 1954, Piosenka sportowa [Sport Song] (M. Łebkowski), 1954

Soldiers' songs, popular songs, vaudeville

INSTRUMENTAL

Orch: Pf Conc., 1936, rev. 1947; Sym no.1, 1938; Divertimento, str, 1940; Muzyka koncertująca [Concertante Music], pf, chbr orch, 1958; Suita 'Parady' [Parades], after J. Potocki, orch, 1958, arr. 6 pf, perc, 1991; Moniuszkiana, 1965; Obrazy Świętokrzyskie [Pictures from Holy Cross Mountain], after S. Żeromski, 1965; Conc. grosso, perc solo, 2 str orch, 1970; Uwertura góralska [Highlander Ov.], 1970; Capriccio-Impromptu 'Hommage à Bizet', vn, small orch, 1986 [arr. of chbr work]

Chbr: Sonatina, fl, pf, 1934; Sonata, va, pf, 1946; Nonet, wind qnt, str trio, db, 1947; Qnt, fl, str qt, 1954; Preludes, cl, va, hp, perc, 1967; Burleska, cl, pf, 1969; Polonaise-rapsodie, vc, pf, 1969; Duo concertante, perc, 1976; Sonata pastorale, vn, pf, 1978; Capriccio-Impromptu 'Hommage a Bizet', vn, pf, 1980; Dialog, alto sax, pf, 1987; Kasjopea [Cassiopea], vn, pf, 1987; Plejady [Pleiades], cl, pf, 1987

Solo: Suita polska, pf, 1950; Variations and Fugue, perc, 1966; Largo, aria e toccata, hp, 1968; Proverbia latina, hpd, 1974; Quasi una sonata, pf, 1975; Hpd Sonata, 1978; Ricercar sopra 'Roman Lasocki', vn, 1981

Incid music, music for radio and TV, dance music, arrs., music for children

Principal publishers: Agencja Autorska, Czytelnik, PWM

WRITINGS

'Kompozytor polski pod okupacją' [The Polish composer during the occupation], *Odrodzenie*, no.22 (1945)

'Nowe czasy - nowe zadanie' [New times - new tasks], *RM*, i/1 (1945), 7–9

Muzyka dla wszystkich [Music for all] (Kraków, 1948, 2/1967)

Stanisław Moniuszko (Kraków, 1948, 5/1978)

with S. Łobaczewska: 'Muzykologia a krytyka muzyczna' [Musicology and music criticism], *KM*, no.25 (1949), 221–31

'Pieśń masowa na punkcie zwrotnym' [The mass song at a turning-point], *Muzyka*, v 7–8 (1954), 35–8

'Pieśń masowa' [The mass song], *Kultura Muzyczna Polski Ludowej 1944–1955*, ed. J.M. Chomiński and Z. Lissa (Kraków, 1957), 225–32

Warsztat kompozytorski Béli Bartóka [Bartók's compositional technique] (Kraków, 1964)

ed.: *Stanisław Moniuszko: listy zebrane* [Collected letters] (Kraków, 1969)

Dźwięki i rozdźwięki [Consonances and dissonances] (Warsaw, 1986)

Nauka o rytmie muzycznym [The theory of musical rhythm] (Kraków, 1987)

Muzyka naszego stulecia [Music of our century] (Warsaw, 1995)

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Z. Mycielski: 'Nad "Odprawą" Witolda Rudzińskiego', *RM*, xi/2 (1967), 3–4

T. Marek: '*The Peasants*: a New Polish Opera by Witold Rudziński', *Polish Music* (1974), no.3, pp.27–31

L. Biewlawski and H. Kowalczyk, eds.: *Witoldowi Rudzińskiemu w 80-lecie urodzin* [For Rudziński on his 80th birthday] (Warsaw, 1993)

ADRIAN THOMAS

Rudziński, Zbigniew (*b* Czechowice, 23 Oct 1935). Polish composer. He studied English philology at the university in Warsaw (1952–3) and composition with Perkowski at the conservatory (1956–62); thereafter he was a pupil of Boulanger in Paris. In the 1960s he formed the contemporary music ensemble Ad Novum with fellow-composer and pianist Tomasz Sikorski. He was appointed to the staff of the Warsaw Conservatory in 1973.

Of Rudziński's modest output, most distinctive are those works composed between 1960 and 1970. During these years he wrote a series of bravura orchestral scherzos, beginning with his first popular success, *Contra fidem*, which was performed at the 1967 ISCM Festival. Here and in the chamber music, he uses ostinatos and heterophony to create harmony and timbral effects that recall both the gamelan tradition and the music of Bartók; also noticeable is his frequent use of pianos and percussion. His best-known piece is the chamber opera *Manekiny* ('The Mannequins'), which received nine productions and over 400 performances following its first performance in 1981. It shows Rudziński at his most reticent, notwithstanding Bruno Schulz's colourful but vicious tale of tailors' dummies brought to life.

WORKS
(*selective list*)

Stage: Antygona (op, 1, Rudziński, after Sophocles), 1979–82; Manekiny [The Mannequins] (chbr op, 1, Rudziński, after B. Schulz), 1981, Wrocław, 29 Oct 1981

Orch: Contra fidem, 1964; Moments musicaux I–III, 1965, 1966, 1968; Muzyka nocą [Night Music], 1970

Vocal: 4 Pieśni [4 Songs] (J. Tuwim), Bar, ens, 1961; Epigramy (textless), chorus, fl, perc, 1962; 3 Pieśni [3 Songs] (E. Pound, J. Joyce, W.R. Benét), T, 2 pf, 1968; Sym. (textless), male chorus, orch, 1969; Requiem ofiarom wojen [Requiem for the Victims of War], spkr, chorus, orch, 1971; Tutti e solo (textless), S, fl, hn, pf, 1973; Księga godzin [The Book of Hours] (R.M. Rilke), S, vn, vc, pf, 1983; Struny w ziemi [Strings in the Earth] (J. Iwaszkiewicz), S, str, 1983; Es sind keine Träume (H. Barth), S, pf, 1987; Polish Suite (folk texts) 6 S, pf, 1990

Chbr: Trio, 2 cl, bn, 1958; Sonata, cl, pf, 1959; Sonata, 2 str qt, timp, pf, 1960; Str Trio, 1964; Studium na C, variable ens, 1964; Impromptu, 3 vc, 3 perc, 2 pf, 1966; Qt, 2 perc, 2 pf, 1969; Pf Sonata, 1975; Campanella, perc, 1977; Trytony [Tritons], perc, 1980; 3 Portrety romantyczne [3 Romantic Portraits], 12 sax, 1990; 3 Pictures at an Exhibition, fl, vib, pf, 1996

Film scores

Principal publishers: PWM, Agencja Autorska, Modern, Moeck, Schott

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T. Kaczyński: 'Moments musicaux Zbigniewa Rudzińskiego', *RM*, x/12 (1966), 4

Z. Rudziński: 'Piano Sonata', *Polish Music* (1976), no.3, pp.19–23
B. Maciejewski: 'Zbigniew Rudziński', *12 Polish Composers* (London, 1976), 195–201
I. Grzenkowicz: 'Mannequins', *Polish Music* (1983), nos.1–2, pp.3–11

ADRIAN THOMAS

Rue, Pierre de la. *See* LA RUE, PIERRE DE.

Rueckers. *See* RUCKERS family.

Rüegg, Mathias (*b* Zürich, 8 Dec 1952). Swiss composer and jazz musician, resident in Vienna. He studied at the Graz Hochschule für Musik (1973–5) and from 1983 to 1990 worked closely with Ernst Jandl. Co-founder of the Vienna Art Orchestra, he has directed the Vienna Art Choir (1983–7) and given workshops in Vienna, Cologne, Hanover and Berlin. He has also initiated and directed festivals in Vienna (Das U&E dritte Traumfestival, jandl total, the Europäische Jazzfestival) and multimedia projects at the Donauseschinger Musiktage (1981) and the Wiener Festwochen (1980, 1987, 1989, 1992). In 1993 he was appointed artistic director of the Viennese jazz club Porgy and Bess, a position he shares with Renald Deppe and Christoph Huber.

Rüegg's output includes numerous jazz compositions and arrangements, theatre and film music and an increasing number of works for chamber ensemble and soloist. Well known for writing quickly, he has been influenced by a wide variety of composers, from Satie, Wagner and Verdi to Duke Ellington and Charles Mingus. Bernhard Kraller (1995) has characterized his style: 'The lively wit, unconcealed, considerable, but not loaded with meaning, light, but not lightweight, the indiscreet charm of eclecticism – Rüegg knows all about it like no other, with cunning and pleasure and whim. The sarcastic levity of the Viennese against the gravity of the West'.

WORKS
(*selective list*)

Inst: 5 Bilder ohne Rahmen, sax, orch, 1987; Innocence of Clichés, a sax, orch, 1989; Song 1–5 'Schwarz', a sax, db, pf, 1989; 6 halbe Märsche and 5 ganze Nichtmärsche, brass qnt, 1993; Danke, eilt, db qt, 1994; Espace, cl, orch, 1994; 5 lyrische Kurzgeschichten, a sax, orch, 1994; Mozart's Balls (Str Qt II), 1994; Verkehrte Welt, 2 sax, hn, tpt, trbn, tuba, str trio, accdn, 1994; Die Ballade der verlorenen Tochter, s sax, vib, str qt, db,1995; Farmers and Wives 'A Little Trilogy in Monomany', bn, pf, 1995; Quelques petits moments pour M, tpt, orch, 1995; Untitled, but Lovely, ob, pf, 1995; Short Developments, wind qnt, 1996; Sunaris, triangle, chbr orch, 1996; Unidentified Melodies, brass qnt, 1996

Vocal: The Minimalism of Eric Satie, 1v, wind, perc; Lieder (M. Rüegg, R. Rüegg, trad.), mixed chorus, 1983–6; M (J. Cage, K. Kaminker), 1v, ob, cl, sax, hn, 2 pf, vib, str qt, db, 1994

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SIGRID WIESMANN

Ruekaerts. *See* RUCKERS family.

Ruera (i Pinart), Josep María (*b* Barcelona, 1900; *d* Granollers, 1988). Spanish composer and conductor. He attended the Municipal School of Music and the Barcelona Conservatory, where he studied violin with Josep Munner, organ with J. Colomer and composition with Enrique Morera, Juan Lamote de Grignon and Joan Baptista Lambert. He was a member of the Pablo Casals Orchestra and conducted many instrumental and choral groups. He was director of the Municipal Music School and organist of the parish church in Granollers, where he lived from the age of 9 to his death. As a composer he received numerous prizes, including the International Exhibition Prize in Barcelona (1930), the ISCM festival prize (1936), the Casals Prize at the Floral Games in Paris (1959) and the City of Barcelona Prize on two occasions: once in 1970 for *cobla* music and once in 1971 for orchestral compositions. The city of Granollers awarded him a medal (1971) and he was elected Granollers Citizen of the Year (1972). He was an honorary member of the Union of Musicians of the province of Barcelona. His music is based on the Catalan folk style, which oscillates between harmonic concepts of popular character and neo-romantic tonal traditions.

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Orch: 3 moviments simfònics, wind band, 1936; Ambientes exóticos, jazz orch, 1949; Empúries, sym. poem, cobla band, orch, 1932–71; Concertant, pf, str

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1v, pf: Col.leccio d'amoroses (H. Carrera i Miro), 1921; Cançons per a infants, 1922; Sabel, la de la alegría (A. García Vicente), 1928; Ruiseñor (García Vicente), 1930; Infantina de Castilla (Garcia Vicente), 1930–32; La filadora, 1933; Brotada de la primavera (C. Floristan), 1970

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F. TAVERNA-BECH

Ruettino, Giovanni Battista. *See* VOLPE, GIOVANNI BATTISTA.

Ruetz, Caspar (*b* Wismar, 21 March 1708; *d* Lübeck, 21 Dec 1755). German composer and writer on church music. He was a son of Joachim Ruetz, a native of Lübeck, a pupil of Buxtehude and tutor in an orphanage at

Wismar. Caspar Ruetz received his early education from his father; he also studied the organ with the Wismar organist Hoelken and the flute, oboe and violin with a city musician, Wilken. He attended the University of Jena in 1728, studying law and theology; before completing his education at the University of Rostock in 1732, he went to Hamburg in 1730 as a private tutor. He was also a tutor, in eastern Holstein and in Azbüll near Flensburg, from 1733 to 1736. On 25 April 1737 he became the ninth Kantor and music director of the Katherineum Lateinschule in Lübeck, succeeding Hinrich Sivers, whose daughter he married the same year.

Almost all the sacred music composed by Ruetz in Lübeck is lost (one exception is a cantata, *Fürchte dich nicht*, in *B-Bc*). However, his three-part work defending and examining church music is an important document in the history of German Protestant church music at the end of the Baroque period. Each of the *Widerlegte Vorurtheile* argues persuasively for retaining music in the Protestant service and denies the validity of charges by conservative purists and especially Pietists that contrapuntal music was inappropriate for the church. The first part (1750) attempts to prove, using evidence from the Bible and writings of the Church Fathers, that church music is to be justified not only on a historical basis but because it must have been contrapuntal from biblical times. In part ii (1752) Ruetz challenged the Pietists' specific criticisms of church music. Here and in the final part (1753) he expanded on the doctrines of Baroque musical aesthetics, the concept of the Affections as they apply to good church music, which he believed differs from secular music only in its ultimate purpose but not in the means by which it obtains its musical goals. Among the many contemporary German writers influencing Ruetz were Georg Motz, whose *Die vertheidigte Kirchen-Music* (1703) took an early stand against the Pietists in favour of music, and especially Johann Mattheson. Ruetz's final volume gives considerable information about the declining state of musical life in Lübeck churches. Ruetz also wrote a valuable criticism of French aesthetic doctrines of nature imitation as proposed by Charles Batteux: this long essay, a *Sendschreiben* in Marpurg's *Historisch-kritische Beyträge*, refutes the idea that music is merely a copy of nature, insisting instead that music is the original condition.

On Ruetz's death the *Lübeckischer Anzeiger* (27 December 1755) commented that he was Lübeck's most learned Kantor. Mattheson (*Plus ultra, dritter Vorrath*, Hamburg, 1755) lamented Ruetz's untimely death and published an elaborate poem of praise in which he pictured him in heaven surrounded by the sounds of sacred music that he had so ably defended while he lived.

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Widerlegte Vorurtheile von der Beschaffenheit der heutigen Kirchenmusic und von der Lebens-Art einiger Musicorum (Lübeck, 1752)

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GEORGE J. BUELOW

Ruf (Ger.: 'cry', 'shout'). A medieval sacred acclamation in a Germanic language. Friedrich showed that it was often of one or two lines and could have been used for congregational singing at the end of the sermon, at the end of Mass or on some secular occasion. The LEISE is normally considered a more developed sub-category of the *Ruf* and comprises four lines. *Rufe* are found in German, Dutch and Czech; some can be traced to the 9th century, and many served as bases for German Reformation hymns which have been used ever since.

During the second half of the 17th century the term *Ruf* was also applied in the German-speaking lands to the single-section military trumpet signal more generally known as the CHIAMATA. By the late 18th century the term had come to indicate a simple rising arpeggio figure.

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DAVID FALLOWS

Ruf, Wolfgang (*b* Radolfzell am Bodensee, nr Konstanz, 29 Aug 1941). German musicologist. He studied with Dammann and Eggebrecht from 1967 at Freiburg University, where he took the doctorate in 1974 with a dissertation on the reception history of Mozart's *Le nozze di Figaro*. After working at Freiburg as assistant lecturer, he completed the *Habilitation* with a work on 20th-century music theatre (1983) and was appointed professor at the University of Mainz in 1985; he was also an editor of the *Handwörterbuch der musikalischen Terminologie* (1984–5). In 1995 he was made department chair at the University of Halle-Wittenberg and chairman of the Georg-Friedrich-Händel Gesellschaft. His main areas of interest are 18th-century music, particularly Mozart, 20th-century music theatre and the terminology of musical genres; he is also editor of the series Schriftenreihe zur Mitteldeutschen Musikgeschichte.

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CHRISTIAN BERGER

Rufer, Josef (Leopold) (*b* Vienna, 18 Dec 1893; *d* Berlin, 7 Nov 1985). Austrian musicologist. He studied theory with Wilhelm Zemanek and composition with Zemlinsky, the teacher of Schoenberg, while taking an engineering degree in Prague. After war service in the Austrian army, he studied with Schoenberg in Vienna (1919–22) and was later his assistant at the Berlin Academy (1925–33) until Schoenberg was forced to leave Germany. Rufer was also music critic for the Berlin *Morgenpost* (1928–40) and *Die Welt*. He directed the Neue Musik concert series in Hamburg with Stuckenschmidt (1923–4), and after service in the German Air Force during World War II, published the monthly journal *Stimmen* with him (1947–50); with Paul Höffer he founded and directed the International Music Institute in Berlin (1946–9). He taught theory at the Free University in Berlin (from 1950), the Berlin Hochschule für Musik (1956–69), the Darmstadt summer course (1956), and in Vienna (from 1959). He was also editor and consultant for the publishers Bote & Bock (1957–9).

Rufer was a leading Schoenberg scholar; his bibliographies, critical editions and analyses are of lasting importance and usefulness. His treatise on the 12-note system (1952), the first major work to appear on the subject, is a precise exposition of Schoenberg's own concept of his system. Rufer drew on written and oral communication with Schoenberg, who apparently helped him with the book from 1949 until his death in 1951. In the appendix to the German edition, 13 composers discuss their own use of the 12-note system; the most illuminating part of the book is Rufer's explanation of Schoenberg's concept of *Grundgestalt* ('basic shape'), which had not previously been clearly defined. In 1957 Rufer undertook the cataloguing of Schoenberg's huge musical, literary and artistic legacy in Los Angeles, which resulted in his invaluable book *Das Werk Arnold Schönbergs* (1959). In 1961 the composer's widow invited Rufer to become editor-in-chief of the complete edition of Schoenberg's works.

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BRUCE SAYLOR/MICHAEL VON DER LINN

Ruff. An embellishment used in side-drumming. *See* DRUM, §II, 2.

Ruffa, Girolamo (*b* Tropea, Calabria, *fl c*1700). Italian composer. From the titles and dedications of his published works we know that he was born in Tropea, belonged to the order of the Minor Conventuals and, in about 1700, was *maestro di cappella* of Mileto Cathedral. Gaspari, referring to a passage in the introduction to Domenico Scorpione's *Istituzioni corali*, in which the author said that in 1702 he had delivered to the press an *Introduttorio musicale* 'under a different name', suggested that this was the work of the same title published as by Ruffa. Whoever its author, the *Introduttorio* is a work of considerable interest for its information on mensural and proportional notation.

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RENATO BOSSA

Ruffatti. Italian family of organ builders. The firm was founded, as 'Fratelli Ruffatti', in Padua in 1940 by the three brothers Alessio Ruffatti (*b* 14 Jan 1909), Antonio (*b* 24 Jan 1912) and Giuseppe (*b* 28 Nov 1907; *d* 27 Nov 1994); they had been apprentices to Antonio Malvestio in Padua, and in 1936 started an independent workshop. During the 1950s and 60s they built important instruments in Europe, e.g. at the Basílica at Fátima, Portugal (five manuals, 1952) and at Monreale Cathedral, Italy

(six manuals, 1967), and from the late 1960s in the USA and Canada also. As well as making large electro-pneumatic instruments, they also began to build organs with mechanical action. On the retirement of Antonio at the age of 80, the business was taken over by his sons, Piero (*b* 10 Sept 1943) and Francesco (*b* 30 Sept 1945). Over 500 organs have been manufactured for Italy, Portugal, Lebanon, Serbia, Nigeria, USA and Canada. Important instruments have been built at the Crystal Cathedral, Garden Grove, California (1982); St Mary's Cathedral, San Francisco, California (1971); Coral Ridge Presbyterian Church, Fort Lauderdale, Florida (1973); Davies Symphony Hall, San Francisco (1984); and Castel Gandolfo, near Rome (1965).

UMBERTO PINESCHI

Ruffino d'Assisi [Bartolucci, Ruffino] (*b* Assisi, ?*c*1490; *d* in or after 1532). Italian composer. A Franciscan friar, he was probably attached to the convent of the Frari, Venice. From 2 May 1510 to 2 May 1520 he was *maestro di cappella* at Padua Cathedral. He then moved to the basilica of Il Santo and remained there until 1525, when he left Padua for a post at Vicenza Cathedral. He returned to the Santo in 1531 for at least a year.

One mass, two motets, nine psalms (seven incomplete) and three secular pieces by Ruffino survive. His sacred works reveal an adventurous, forward-looking, if sometimes clumsy composer. The motets both have solemn texts and are scored for low voices: *O inexstimabile sacramentum* uses flexible homophony of the kind found increasingly in the more expressive motets of the period; *Miserere mei Domine* is more contrapuntal, with a cantus firmus in long notes in the bass part. The eight-voice psalms are all for two choirs, and predate the publication (and probably the composition) of Willaert's psalms printed in 1550. Ruffino's have tuttis and animated dialogue throughout, unlike most of the early north Italian double-choir psalm repertory, in which such devices are usually reserved for the doxology; he also treated the verse divisions with considerable freedom. The mass, based on a sequence melody, proceeds mainly by antiphonal repetition which is sometimes so overlapping as to produce a quasi-canonic texture. As in the *Miserere*, the contrapuntal sections are the weakest. Particularly in the mass, an audacious (or perhaps incompetent) harmonic style is apparent in simultaneous false relations, sounding of suspensions against their notes of resolution, and, on occasions, an extraordinary suspension and resolution of a whole chord in one choir against a different chord in the other.

Two of Ruffino's secular works are in the same volume as the two motets. *Haymè amor, haymè fortuna* is a mascherata in frottola form, with text in all voices and a dialogue opening. Jeppesen suggested that *Venite donne belle*, with its clearcut imitative style, may represent the type of Italian piece that influenced such Netherlanders as Josquin. The other piece, *Non finsi mai d'amarte*, is a canzone.

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O inexstimabile sacramentum, 4vv, 1521⁶
2 psalms, 8vv, *TVca(d)*; 7 psalms, *BGc* 1209D (inc., second choir only)
La mi fa solfare, 4vv, *VEnm* 1795
Haymè amor, haymè fortuna, 4vv, 1521⁶
Non finsi mai d'amarte, 4vv, 1526⁶
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ANTHONY F. CARVER

Ruffo, Titta [Titta, Ruffo Cafiero] (*b* Pisa, 9 June 1877; *d* Florence, 6 July 1953). Italian baritone. He studied briefly with Persichini, Sparapani and Casini. In 1898 he made his début at the Teatro Costanzi, Rome, as the Herald in *Lohengrin*, and then sang at Santiago, Chile (1900), and Buenos Aires (1902). He appeared at Covent Garden in



Titta Ruffo in the title role of Thomas' 'Hamlet'

1903 (Enrico Ashton and Rossini's Figaro), but did not return, reputedly because of a disagreement with Melba. He made his La Scala début during the 1903–4 season as Rigoletto, and was then in demand at all the major European houses. In 1908 he sang at the Colón, where he remained a great favourite until he retired (1931). He was also very popular in the USA, where he first sang in 1912 at Philadelphia (Rigoletto); he then appeared frequently with the Chicago-Philadelphia Grand Opera Company in both cities (until 1926). His Metropolitan début (1922) was as Rossini's Figaro, and he remained with the company for eight seasons, singing Don Carlo (*Ernani*), Amonasro, Gérard (*Andrea Chénier*) and Tonio.

Ruffo's voice was notable for its resonance, power, range and the almost tenor-like ring of its top register, for purity and warmth, and for breath control. It also had a characteristically dark, sometimes sombre colour, particularly noticeable in Thomas' *Hamlet* and in Verdi. He was a vigorous and exuberant actor, and his singing was correspondingly dramatic and forceful, if occasionally coarse and loud. His enormous success, in operas such as *L'Africaine*, *La Gioconda*, *Pagliacci* and *Il barbiere di Siviglia*, finally brought about a complete change in Italian vocal taste for baritone singing, towards an unpolished, aggressive style, and away from the refined, classical 19th-century tradition. His numerous recordings, all refurbished on CD, give a very fair idea of the range and power of his singing and of his strengths as an interpreter, most notably as Rigoletto (in which some claim he is unsurpassed) and Hamlet.

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RODOLFO CELLETTI/ALAN BLYTH

Ruffo, Vincenzo (*b* Verona, *c*1508; *d* Sacile, nr Pordenone, 9 Feb 1587). Italian composer and *maestro di cappella*. Between 1520 and 1534 he was trained in the Scuola degli Accoliti of Verona Cathedral, where from 1531 he was one of 12 *cappellani accoliti*. He was presumably taught there by Biagio Rossetti, organist at the cathedral and master of the school. After 1531 his name was accompanied by the honorific 'Don', showing that he had received presbyteral orders. He was not resident in Savona in 1528 as has been suggested. Documents record departures from Verona in 1534 and again in 1541, although his whereabouts, and the date of his return, between these two years are unknown. Ruffo was hired as *maestro di cappella* at Savona Cathedral on 27 October 1542, but he was forced to leave the post when the cathedral was destroyed by the Genoese a year later. Soon thereafter (in 1543 or 1544) he became musico to Alfonso d'Avalos, Marquis of Vasto and governor-general of Milan, in whose service he probably remained until the Marquis's death in 1546. Documents of 1555 reveal that in that year Ruffo was married and the father of two sons aged 16 and 19.

Between 1547 and 1563 Ruffo was again in Verona, where in 1547 he was an unsuccessful candidate for the post of *maestro di musica* at the Accademia Filarmonica. In 1551–2 he took over this post from Jan Nasco, and by 1554 he had also assumed the position of *maestro di cappella* at Verona Cathedral. Among his students there were Giammateo Asola, probably Marc'Antonio Ingegneri, who later taught Monteverdi, and perhaps Andrea Gabrieli. The numerous secular compositions that Ruffo wrote during this period arose from the patronage of the Accademia Filarmonica, then one of the most ambitious amateur musical organizations in Italy, and also demonstrate his connections with patrons in Mantua, Genoa and Brescia.

Between 1563 and 1572 Ruffo was again in Milan, as *maestro di cappella* at the cathedral. During this period he was directly influenced by Cardinal CARLO BORROMEO, Archbishop of Milan, whose active efforts on behalf of the Counter-Reformation are directly reflected in Ruffo's sacred compositions written after this time. In 1565 Cardinals Borromeo and Vitellozzo Vitelli held in Rome a famous trial of sacred compositions by several composers, to see if texts could be set to music in a way that would render the words intelligible, a trial for which Palestrina's later biographer, Baini, supposed that the *Missa Papae Marcelli* had been written. Although there is no documentary proof regarding the performance of Palestrina's work on this occasion, letters during the weeks preceding the trial from Borromeo to Nicolo Ormaneto, his vicar in Milan, show that Borromeo had commissioned Ruffo to write a mass 'which should be as clear as possible'. His response is evident in the published masses of 1570 and many subsequent masses which were written expressly to render the texts as intelligible as possible, and, as he explicitly stated, in accordance with the wishes of Cardinal Borromeo, who was permanently resident in Milan after 1565.

After 1572 Ruffo held less important posts. Between 1573 and 1577 he was in charge of music at Pistoia Cathedral. He was again in Verona between 1578 and 1580, although his post there is not known, and his last appointment was in the small Friulian town of Sacile, where he died, according to his memorial stone, 'in extremum usque senium'.

In both sacred and secular music Ruffo can be considered one of the most prolific and adaptable composers of the period 1540–80. Before 1563, the turning-point of his career, he wrote more madrigals than sacred works, and in 1564 published his only collection of instrumental compositions. After 1563 he abandoned secular music entirely in favour of religious compositions on Latin texts, a sign of his explicit conversion to Counter-Reformation ideals. Ruffo wrote at least 260 madrigals, many of them in the new *note nere* notation of the 1540s, giving them considerable rhythmic flexibility and liveliness. They remain harmonically conservative, however, showing little use of chromatic degree-inflection. Wtorczyk considered Ruffo's work to be an important link in the development of the madrigal between the generation of Festa and Willaert and that of Andrea Gabrieli. His *Capricci in musica a tre voci* (1564), textless compositions apparently intended for instrumental performance, are studded with technical and notational difficulties, and are the earliest known instrumental pieces to be described as 'capricci'.

Ruffo's sacred music shows a long and complex development from the early to the later works. His motets of 1542 and a single mass of that year show him to have mastered the complexities of imitative polyphony as practised by the generation of Gombert and Clemens, and the 1555 motet collection continues this traditional approach, with the six-part pieces in the collection making extensive use of cantus firmus techniques. The masses of 1557 include three imitation-masses based on well-known motets by Jacquet of Mantua and Richafort. After 1563 Ruffo's style changed drastically under the influence of Cardinal Borromeo and the post-Tridentine ideals that he pursued, and the masses of 1570, experimental works for four voices, are almost entirely written in a homophonic style to make the text as clear as possible. In his later masses and psalms he attempted to leaven this strict style with touches of contrapuntal writing, to achieve musical interest while maintaining a high degree of clarity. In his motets, however, he remained relatively unconcerned with intelligibility of text, though these pieces are less intensely contrapuntal in style than the earlier motets had been; the same is true of his later works in lesser liturgical forms such as the responsories and *falsobordoni*.

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Il primo libro de motetti, 5vv (Milan, 1542); ed. in SCMot, xix (1987)
Motetti, 6vv (Venice, 1555); ed. in SCMot, xx (1987)
Messe, 5vv (Venice, 1557); 2 ed. in RRMR, xxxii (1979)
Magnificat, 5vv (Venice, 1559) (the Magnificat mentioned in *EitnerQ* is dated 1539, probably wrongly)
I sacri et santi salmi che si cantano a compieta, 4vv (Venice, 1568)
Missae quatuor concinate ad ritum concilii mediolani, 4vv (Milan, 1570); 2 ed. in RRMR, xxxiii (1979)
Messe … nuovamente composte, secondo la forma del concilio tridentino (?1572, lost; Brescia, 1580); 2 extracts ed. in AMI, i (1897); 1 mass ed. in Musica liturgica, i/1 (Cincinnati, 1958); 1 ed. in RRMR, xxxiii (1979)
Il quarto libro di messe, conforme al decreto del Sacrosancto Concilio di Trento, 6vv (Venice, 1574)
Salmi suavissimi et devotissimi conformi al decreto del Sacro Concilio di Trento, 5vv (Venice, 1574); 1 ed. in AMI, i (1897)
Li Magnificat brevi et aierosi … con tutti li falsi bordoni, 5vv (Venice, 1578)
Sacrae modulationes vulgo motecta liber primus, 6vv (Brescia, 1583)
Sacrae modulationes vulgo motecta, liber secundus, 6vv (Brescia, 1583)
Li soavissimi responsorii della Settimana Santa, 5vv (Milan, 1586[5])
Missae Boromeae, 5vv (Venice, 1592)
Missa 'Alma Redemptoris mater', 1542[3]; ed. in RRMR, xxxii (1979)
Works in 1544[3]; 1547[25]; 1553[16]; 1559[1]; 1564[4]; G. Asola: Secondo libro delle messe (Venice, 1586), ed. in Antologia polifonica, i (Rome, 1924); 1588[2]; 1591[1]

For full list of motets and other sacred works see Lockwood (1970)

SECULAR

Li madrigali a notte negre … libro primo, 4vv (Venice, 1545)
Il primo libro de madrigali cromatici con la gionta di alquanti madrigali del medesimo autore, 4vv (Venice, 1552)
Il primo libro de madrigali, 5vv (Venice, 1553); ed. in SCMad, xxv (1988)
Il secondo libro de madrigali, 5vv (Venice, 1553[28])
Madrigali scielta seconda, 5vv (Venice, 1554[29])
Madrigali, 6–8vv, con la gionta de 5 canzone a diverse voci (Venice, 1554); ed. in SCMad, xxvi (1987)
Il terzo libro de madrigali, 5vv (Pesaro, 1555[31])
Il secondo libro de madrigali, 4vv (Venice, 1555)
Opera nova … intitolata Armonia celeste, nella quale si contengono 25 madrigali … composti con dotta arte et reservato ordine … libro quarto, 5vv (Venice, 1556)
Capricci in musica, a 3, a commodo de virtuosi (Milan, 1564/R)
Works in 1544[22], 1549[30], 1549[31], 1551[10], 1555[25], 1555[27], 1557[17], 1559[16], 1560[10], 1562[6], 1562[7], 1562[22], 1563[7], 1584[15], 1588[20], 1589[12]

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LEWIS LOCKWOOD/ALEXANDRA AMATI-CAMPERI

Ruffolo [Ruffulo], **Lucretio** (*b* Guastalla, probably after 1550; *d* after 1612). Italian composer. His *Primo libro de madrigali* (Venice, 1598) for five voices is dedicated to Ferrante II (called 'Ferando' in the dedication), Duke of Guastalla from 1579 to 1630 and Seigneur (later Duke) of Molfetta; Eitner deduced erroneously that this referred to Prince Fernando Gonzaga (see *EitnerQ*). Ruffolo's *Terzo libro de madrigali … con un dialogo* (Venice, 1612) for five and seven voices is dedicated to Cesare Gonzaga. His other known surviving works are two motets (in RISM 1606[6] and 1609[15]) and two manuscript works (in *D-Mbs*).

PIER PAOLO SCATTOLIN

Rufilo [Rufolo], **Matteo** (*fl* 1561–3). Italian composer. His first extant work, *Il primo libro de madrigali a cinque voci* (Venice, 1561), is dated from Naples, and dedicated to Cesare Gonzaga, founder of the Mantuan Accademia degli Invaghiti and Prince of Molfetta from 1557 until 1575. Rufilo's *Primo libro de madrigali a quattro voci* (Venice, 1563) is dated from Ariano, near Salerno. This latter volume demonstrates his ability to handle current musical styles. Some pieces, such as *Perche Philli*, are written in a simple chordal style with lively rhythms; others show a proficiency in counterpoint. A small group of compositions from this book reveals that Rufilo was sympathetic to the progressive tendencies in contemporary madrigal writing. The setting of Petrarch's *Solo e pensoso*, with its strikingly angular opening motif, is advanced for its date, particularly in the use of unusual melodic intervals and unfamiliar changes of harmony. It is tempting to speculate that Rufilo may have known and admired the later work of Rore.

IAIN FENLON

Ruge [Rugge, Rugi, Ruggi, Rouge, Romano], **Filippo** (*b* Rome, *c*1725; *d* ?Paris, after 1767). Italian composer and flautist. He may possibly have sojourned in London when Walsh began publishing five sets of his chamber pieces for flute (1751–4). By 1753 he and his wife, a singer, had settled in Paris. His name appears in the Paris press for the first time in March of that year when he performed

one of his own flute concertos as a soloist in the Concert Spirituel. The programme included a symphony by 'Romano', undoubtedly of Ruge's composition as well. At this time he and his wife performed in the famous musical salon of La Pouplinière. After 1755 Ruge organized a series of concerts at his home in the rue Plâtrière, where he also taught music. In July 1755 he published *Au dessert*, a set of six vocal duos, and in August of the same year he took out a *privilege général* of ten years for instrumental compositions. The following year saw the publication of *Sei sinfonie* op.1, the fourth of which contained a programmatic movement called 'La tempesta'. This symphony and a later one entitled 'La nova tempesta', or 'La tempête suivie du calme', published separately by Venier in 1761, were performed with considerable success at the Concert Spirituel. It is possible that between 1757 and 1761 Ruge entered the service of the Marquis of Seignelay; a manuscript collection discovered near the ruins of the Seignelay château contains some 40 flute compositions by Ruge, as well as a thematic catalogue in his hand giving the incipits of 111 symphonies and overtures, including five of his own and one by his son. Evidently Ruge brought a considerable repertory of Italian music with him from Rome; this music was the repertory of most of his concert appearances, and was further disseminated with the publication, in collaboration with Venier in 1757, of *Sei sinfonie nuove de vari autori italiani* (by Conforti, Crespi, Galuppi, Jommelli, Latilla and Mazzoni). After his last known composition, *Duetti a due flauti traversi o due mandolini o due violini*, published by Grangé in 1767, historical notices of him cease.

Ruge was an important agent in the diffusion and popularization of Italian music and musical style in 18th-century France. His symphonies are typical of the Italian pre-Classical tradition evident in the works of G.B. Sammartini; the Mannheim school mannerisms then coming into vogue are largely absent. The usual fast–slow–fast order of movements is maintained, with slow movements often attractively lyrical. In the flute works, lyricism again prevails over technical display. Although there are few contemporary references to Ruge as a flautist, his appearance as soloist at the Concert Spirituel implies technical prowess of a high order.

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printed works published in Paris unless otherwise stated

Orch: 6 Concs. in 6 Parts, fl, str, bc, op.3 (London, 1753); 6 sinfonie a 4, hn ad lib, op.1 (1756), nos.4 and 6 ed. in The Symphony 1720–1840, ser. D, ii (New York, 1984); Sinfonia 'La nova tempesta', D, no.2 in 6 sinfonie de vari autori, op.12 (1761); Sinfonia, D; Minuetto amoroso, G, op.5, *F-Pc*; incipits to 4 other sinfonie, *c*1757, see LaRue, *BrookSF*

Chbr: 6 Solos, fl/vn, bc (hpd/vc) (London, 1751); 6 Sonatas in 3 Parts, 4 for 2 fl/vn, b, 2 for 3 fl, op.2 (London, 1752); [12] Sonatas or Duets, 2 fl/vn, op.4, 2 sets (London, 1753–4); 2 sonate, 2 fl, b, cited in Breitkopf catalogue, 1763; Duetti, 2 fl/mand/vn (1767); Sonata, fl, b, *B-Bc*; Sonata da camera, vn, b, *A-Wgm*; 2 suonate, fl, b, *D-KA*; Trio, 2 fl, b, *KA*; *c*30 sonatas, fl, b, several trios, 2 fl, b, several fl duets, many minuets etc., fl, b, *c*1750–67, all in *US-SFsc*

Vocal: Au dessert, duetti, 2 S, 2 fl/vn ad lib (1755); L'après souper, duetti, 2 S, 2 fl/vn ad lib (*c*1762), incl. 6 canzonette, 1v, b/gui; Questa è la prima volta, arietta *US-SFsc*; Canzona, 2vv, *F-Pn*; It. airs, 1753, *Pc*

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BARRY S. BROOK, SUSAN KAGAN

Rugeles, Alfredo (*b* Washington DC, 1949). Venezuelan music administrator, composer and conductor. He graduated from the Escuela Juan Manuel Olivares in Caracas (1976), where he studied with Fedora Alemán (singing), Alberto Grau (choral conducting) and Yannis Ioannidis (composition). He furthered his studies at the Robert-Schumann-Hochschule, Düsseldorf, receiving diplomas in composition and orchestral conducting (1979); while in Europe he participated in numerous international composition and conducting workshops. During the 1970s he was heavily involved in instrumental and choral ensembles as a composer, performer and conductor. He sang with and conducted the Schola Cantorum in Caracas and founded and directed the ensembles Grupo Instrumental Universitario Simón Bolívar and Kai-yumei, both of which performed a mainly Latin American traditional folk repertory. In 1976 he wrote *Canto a la paz* for *a cappella* chorus, one of his best known works. Rugeles was appointed professor of orchestral conducting and composition at the Instituto Universitario de Estudios Musicales (IUDEM) in Caracas in 1983. He has continued to be one of the most active conductors in his country, giving the premières of many works by contemporary Venezuelan composers, especially as director of the ensemble Nova Musica and as music director of the orchestra of the Teatro Teresa Carreño. He has also occupied a series of music administrative posts, including that of representative of the Venezuelan branch of the ISCM, through which he has had great impact on the country's musical life. In 1991 he became director of the Circuito Sinfónico Simón Bolívar, an institution dedicated to the development and diffusion of music in Venezuela, in particular organizing the major Festival Latinoamericano de Música in Caracas. Awards for Rugeles's music have included the National Composition Prize (1979) for *Somosnueve* for chamber ensemble and the Premio Muncipal de Música (1985) for *Tanguitis* for piano.

Rugeles's acoustic language draws on common 20th-century idioms. The use of accumulating layers, stark sectionalism, and alternation between functional harmony and pandiatonicism are shown in *El ocaso del héroe* (1982) and *Oración para clamar por los oprimidos* (1989). Pointillism and aleatory techniques are clearly developed in *Puntos y líneas* (1977) and the incorporation and modification of various popular styles are demonstrated well in *Tanguitis* (1984). Of his electronic pieces, *Hace veinte años (Homenaje a Los Beatles)* (1988) in particular shows his use of collage technique.

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Orch: Mutaciones, str orch, 1974; Camino entre lo sutil e inerrante, 1979; Jugulares del video, 1991

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Chbr and solo inst: Pequeña suite, 1972–3; Polucióon, vn, va, vc, pf, 1975; Inventio, cl, 1976, arr. vc, 1983; Puntos y líneas, 15 insts,

1977; Somosnueve, chbr ens, 1978–9; Tanguitis, pf, 1984; Sinfonola, chbr orch, 1988
El-ac: Thingsphonia, tape, 1978; Hace veinte años (Homenaje a Los Beatles), tape, synth, 1988
Incid music: Lady Aoi (Y. Mishima), 1990

ERICK CARBALLO

Rugeri [Ruggeri, Ruggieri, Rugieri]. Italian family of violin makers. Francesco (*b* *c*1630; *d* Cremona, 28 Oct 1698). He was thought to have been the earliest pupil of Nicolò Amati, but there is no historical evidence to support this theory. His labels do not mention his teacher nor is his name recorded on the census returns of the Amati household. Francesco and his sons all referred to themselves as 'il Per' or 'detto il Per' on their labels; this nickname is found in virtually every legal and religious document regarding the family from 1669 onwards, and was probably used to distinguish their family from the numerous other Rugeri families living around Cremona.

While Francesco's status relative to Nicolò Amati was inferior during his lifetime, his best instruments are highly respected today and are almost equal in value to those of Amati. He copied the Amati style with care and elegance, using several patterns, but his models show less curvature to the upper and lower bouts and have a slightly squarer C-bout more reminiscent of Stradivari's approach. The edges tend to be less rounded and the soundholes usually have a greater slant to them. The heads are bold, with a deeper throat and a much shallower cut in the volutes. His instruments date mostly from the 1670s and 80s. He is known to have inserted copies of Nicolò Amati's label into his instruments, so he may at times have exported his own work as that of the master. As early as 1685 a well-known player from Modena laid complaint that the violin he had purchased for 12 pistoles as an Amati was in fact a Rugeri, worth three pistoles at the most: on the removal of the Amati label, another of Rugeri had been found underneath.

After 1670 Francesco was assisted by his sons Giovanni Battista (*b* Cremona, 2 July 1653; *d* Cremona, 14 Dec 1711), Giacinto (*b* Cremona, 15 May 1661; *d* Cremona, 2 June 1697) and Vincenzo (*b* Cremona, 30 Sept 1663; *d* Cremona, 4 May 1719). In addition to their violins, the patterns of which varied as much as those of the Amati family, the Rugeris made a relatively small number of violas, but a large number of cellos. At first, the cellos were of the large dimensions that were standard in the 17th century; their effectiveness depends largely on how well their size has been reduced. Beginning in the early 1670s, Francesco experimented with the form of his cellos and seems to have been the first Cremonese maker to produce the smaller, more manageable size of instrument still in use today, shortly before Andrea Guarneri and about 20 years before Stradivari. This was the family's most important contribution to the craft of violin making.

Vincenzo Rugeri was the most prolific maker of the family after his father. He established his own business by 1690, but after his father's death Vincenzo appears to have become less active, and, suffering from the decreasing demand for new violins from the Cremonese market and from the competition of the Stradivari workshop, the volume of work tapered off after about 1710. Vincenzo was an excellent craftsman, whose work bears much the same relationship to Francesco's as the elder Giuseppe Guarneri's does to his father Andrea's. Whereas Francesco Rugeri and Andrea Guarneri worked in quite a robust manner, at least to the same extent as Nicolò Amati, the sons of each showed more delicacy, particularly with deeper fluting near the edges, and narrower purfling set closer to the border of their instruments. However, the delicacy of Vincenzo Rugeri's instruments turned to weakness, and the splendid golden and orange-red varnishes were sometimes replaced by a dull brown. According to a contemporary source, Vincenzo's son Francesco (*b* Cremona, 15 July 1704) was also an instrument maker.

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CHARLES BEARE/CARLO CHIESA and DUANE ROSENGARD

Rugge [Ruggi], **Filippo.** *See* RUGE, FILIPPO.

Ruggeri [Ruggieri]. *See* RUGERI.

Rugghio di leone (It.). *See* STRING DRUM.

Ruggi, Francesco (*b* Naples, 21 Oct 1767; *d* Naples, 23 Jan 1845). Italian composer and teacher. He was a pupil of Fenaroli at the Conservatorio di S Maria di Loreto, Naples. In 1795 he was appointed honorary *maestro di cappella straordinario* of the city of Naples. He composed three operas for Naples: *La felicità compita* (1794), *L'ombra del Nino* (1794) and *La guerra aperta* (1796); and another for Milan: *Il Sofì Trippone* (1804). This last work (autograph score in the Ricordi archives, Milan) was successful, but the libretto is said to have contained political allusions of which Ruggi had been unaware, a deception that caused him to give up the stage. He thereafter devoted himself exclusively to teaching and to the composition of sacred music, including oratorios and cantatas (many of his works are in the Naples Conservatory library). In 1805 he became *maestro di cappella* in the Regina Coeli convent, Naples; he taught singing to the daughters of Joachim Murat, King of Naples from 1808 to 1815.

Ruggi became one of the best-known contrapuntists of his time, and in 1825 he and Pietro Raimondi succeeded Tritto as counterpoint teachers at the Conservatorio di Musica. The same year he was appointed to the Reale Società Borbonica. On the retirement of Furno in 1835, Ruggi became teacher of *partimento*, continuing to teach counterpoint during the absences of Donizetti and Raimondi. On Donizetti's resignation in 1838, Ruggi was left as sole master of counterpoint and *partimento*. Among his pupils were Carafa and Petrella (but not Bellini, as is sometimes asserted).

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GIOVANNI CARLI BALLOLA/ROBERTA MONTEMORRA MARVIN

Ruggieri [Ruggeri], **Giovanni Maria** (*fl* *c*1690–1720). Italian composer. His activity as a composer was apparently centred in Venice. In the preface to his op.1 he called himself a 'dilettante', and the librettist of his first opera, *La Clotilde*, complimented him in the preface as being 'distinguished among dilettantes, the equal of the most celebrated professors of the art'. Virtually nothing is known about him personally. Documents in the Museo Civico Correr, Venice (Fondo Zangirolami, busta III, 'Ca

seggiato Dorsoduro', pp.144–6), indicate that he owned several dwellings, and he may have been in the service of the patrician Domenico Contarini, to whom he (or a namesake) addressed a business letter in 1695 (also *I-Vmc* Cod.Cic. 2519/42). The early phase of his musical career is represented by four collections of trio sonatas, both *da camera* and *da chiesa*, published between 1689 and 1697 as opp.1–4. Op 2 is lost. The surviving sonatas display considerable inventiveness and contrapuntal skill. In 1696 Ruggieri embarked on a career as an opera composer with some success, judging from the number of his operas and their revivals: *Armida abbandonata* was produced at least five times between 1707 and 1715. Some attention was devoted by later writers to his *Elisa* (1711), regarded by them as the earliest comic opera produced in the Venetian territory (see Allacci and Scherillo). As a church composer he exerted an influence on Vivaldi, who went so far as to borrow extensively from Ruggieri's Gloria in D for his own two Glorias (Talbot). The Vivaldi literature further mentions Ruggieri as the reviser of a libretto for that composer (*L'inganno trionfante in amore*), which is not impossible but appears to be undocumented.

WORKS

OPERAS

drammi per musica in three acts, first performed in Venice, unless otherwise stated

La Clotilde (G. Neri), S Cassiano, carn. 1696; as Amar per vendetta, S Moisè, 28 Nov 1702

La Mariamme (L. Burlini), SS Giovanni e Paolo, aut. 1696, arias *B-Bc*

La saggia pazzia di Giunio Bruto (L. Lotti), SS Giovanni e Paolo, 26 Nov 1698

Milziade (Lotti), SS Giovanni e Paolo, carn. 1699, arias *I-CCc*

Armida abbandonata (F. Silvani, after T. Tasso: *Gerusalemme liberata*), S Angelo, 10 Nov 1707, arias *D-MÜs* and *GB-Lbl*

Arrenione (Silvani), S Angelo, week before 10 Nov 1708, arias *Ob*, collab. others

Arato in Sparta (N. Minato), S Angelo, week before 11 Jan 1710

L'ingannator ingannato (A. Marchi), S Samuele, aut. 1710

Non son quella è la difesa (G.A. Falier), S Angelo, 1 Dec 1710

Le gare di politica e d'amore (A. Salvi), S Samuele, week before 31 Jan 1711

Elisa (commedia, D. Lalli), S Angelo, aut. 1711

Arsinoe vendicata (G. Braccioli), S Angelo, carn. 1712

SACRED VOCAL

XII cantate, some with insts, op.5 (1706)

Gl, G, Aug [year illegible], *I-Tn*; Gl, D, 2 choirs, Venice, 9 Sept 1708, *Tn*; Laudate Dominum, motet, 8vv, *D-Z*; Jesu dulcis memoria, Rome, 1689, *A-Wn*

Doubtful attributions: Laetatus, 1v, insts, 10 Sept 1691; Laudate, 1v, 5 insts; Nisi Dominus, 1v, 5 insts: all *I-Tn*

INSTRUMENTAL

all published in Venice

Bizzarie armoniche esposte in dieci suonate da camera a due, vn, lute/theorbo, vle/hpd, op.1 (1689)

Scherzi geniali ridotti a regola armonica in dieci suonate da camera a 3, op.2 (1690), lost

Suonate da chiesa, 2 vn, vle/theorbo, org, op.3 (1693), ed. in Diletto Musicale, cdxxi–cdxxx (1955–)

Suonate da chiesa, 2 vn, vc, org, op.4 (1697)

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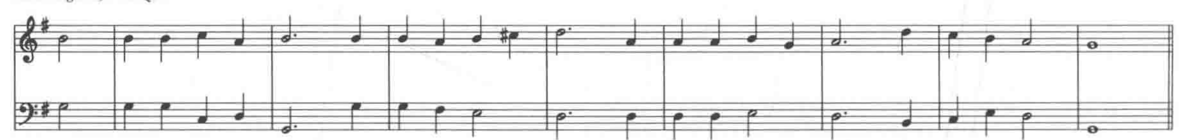
PIERO WEISS

Ruggiero (It.). A melodic-harmonic scheme used in the 16th and 17th centuries for singing poetry and for dances and instrumental variations. It belonged to the repertory of musical formulae, suitable for any text with a certain metrical form, on which Renaissance poet-singers improvised melodic embellishments to the accompaniment of an instrument (usually the lute or the *viola da braccio*). In Italy, where it achieved great popularity, the Ruggiero scheme was used to sing stanzas primarily in *ottava rima*, the metre of epic poetry. As Einstein suggested, the name itself probably derives from the first line of a famous stanza from Ariosto's *Orlando furioso* ('Ruggier, qual sempre fui, tal esser voglio', xliv.61). In spite of the wide diffusion of this melodic formula, our knowledge of its musical content appears irremediably fragmentary. Like many other arias for singing poetry, the Ruggiero was transmitted orally and therefore its history in the 16th century was essentially an unwritten one. The sources that do record pieces labelled 'Ruggiero' also record the variations inherent in any oral tradition. It is difficult to isolate a 'Ruggiero melody' because of the numerous variants; only the bass line has survived in a relatively stable form. The *Aria di ruggiero* most probably circulated as a discant tune (associated with a standard bass) whose 'original' can be postulated, embedded in the different versions of this aria that co-existed in the oral musical culture of the Renaissance.
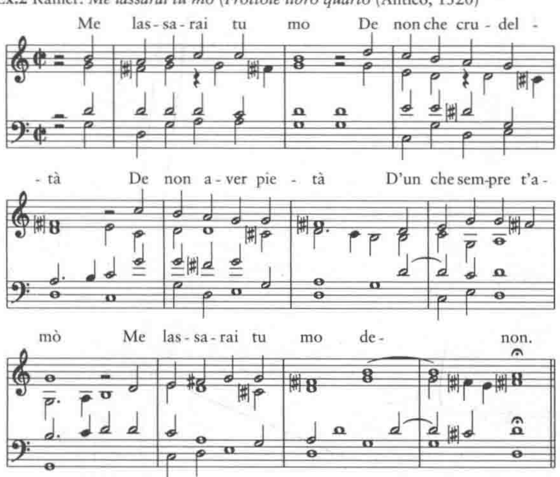
Ex.1 shows a simple keyboard setting of the Ruggiero formula from an Italian manuscript of the early 17th century. The bass progression appears here in the form that became standard in the 17th century. Throughout its history, the Ruggiero melody, with or without its characteristic bass, retains some fundamental features: it is in the major mode (mostly G), in duple meter, and develops in four short-breathed phrases, the cadential articulation of which defines the progression I–V–V–I. It appears, with no title, as early as 1553 in Diego Ortiz's *Trattado de glosas*, together with other 'Italian tenors' that serve as a basis for viol variations. The formula is probably older than this, however, and may have originated in the vocal repertory of the early 16th century. Many of its distinctive features are discernible in a frottola published by Antico in 1520 (ex.2; a transcription in keyboard tablature had already appeared in 1517 in



Ex.1 *Rugiero, I-Bc* Q34



Ex.2 Ranier: *Me lassarai tu mo* (*Frottole libro quarto* (Antico, 1520)



Antico's *Frottole intabulate da sonare organi*). In the extant sources the title 'Ruggiero' appears late in the century; it accompanies a number of instrumental settings transmitted in manuscripts from the end of the 16th century to the first decades of the 17th century, including *GB-Cu* Dd.4.23, Dd.5.20, Dd.14.24; *GB-Lbl* R.M.24.d.3; *I-Bc* Q34; and the Thysius Lutebook. Notwithstanding a few variants, each of these settings is clearly based on the bass progression used by Ortiz, and the discant parts also show unmistakable analogies with the *Trattado de glossas*. The same melodic profile is still recognizable in later collections that, significantly, report the Ruggiero tune without accompaniment: examples are the 'rugier di Gio. Battista Francese' in *HR-Zaa* I.a.44 (violin tablature) and two texted settings published in the *laude* books of Ignazio De Lazzeri (*Laudi e canzoni*, 1654) and Matteo Coferati (*Corona de sacre canzoni*, 1675, under the title *Aria dell'Ortolano, o Ruggieri, o Donne me chiamano il maturo*).

The identity of several pieces labelled 'Ruggiero' may at times be dramatically obscured by a number of details diverging from the version shown in ex.1. It seems, however, that local variants, especially in the context of an oral tradition, were less important than the overall structure, the harmonic goals and the rhythmic profile of the composition. Vincenzo Galilei's 1584 set of six lute variations (in *I-Fn*) illustrates well the extent to which the Ruggiero formula could undergo extensive transformations without loosing its identity (another set, attributed to the lutenist Santino Garsi and closely related to Galilei's appears in the Cavalcanti Lutebook, *B-Br* II 275). The melodic contour, but not the overall harmonic design, of the bass noticeably diverges from its 16th-century counterparts, and only in the fifth variation does it take on the form that was to become standard in the 17th century. Similarly, we have to wait until the fourth variation to detect a version of the Ruggiero tune similar to that of Ortiz or Coferati.

The 'Rugier glosado de Antonio' in Venegas de Henestrosa's *Libro de cifra nueva* (1557) and the 'Ruger' in *GB-Lbl* Roy.App.74 are unrelated to the formula given by Ortiz. The music of both recalls an arrangement for voice and vihuela by Valderrábano of Ariosto's famous text (*Silva de sirenas*, 1547). The same melody surfaces in several madrigals on Ariosto's stanzas. It was surely a favourite aria for singing *ottave rime* (Haar, 1981); but whether it ever circulated with the title 'Ruggiero' remains uncertain.

In the 17th century, with the development of the monodic style, the *aria di ruggiero* found its way into printed collections of vocal music, where it continued to serve as formula for strophically set texts. Solo songs and duets composed on the Ruggiero music may be found among the works of D'India (1609), Antonio Brunelli (1613), Dognazzi (1614), Cifra (1615, 1617, 1619), Puliti (1621), Rontani (1622), Ghizzolo (1623), G.B. Fossato (1628), Massenzio (1629), Annibale Gregori (1635) and Caspar Kittel (1638). The popularity of the Ruggiero is confirmed by its presence in many Italian guitar books as well as in an increasing number of instrumental variations written in this period: by Kapsberger (1604) for chitarrone; by Bargnani (1611), Brunelli (1614), Salamone Rossi (1623), Buonamente (1626), Frescobaldi (1634), Tarquinio Merula (1637), Kindermann (1653), Agostino Guerrieri (1673) and G.B. Vitali (*c*1680) for ensemble; by Macque (*GB-Lbl* Add.30491), Ercole Pasquini (*I-TRc*), Mayone (1603), Trabaci (1603), Frescobaldi (1615–16, 1624, 1634, 1637) and Bernardo Storace (1664) for keyboard. Anonymous sets also survive in several manuscripts from the first half of the 17th century (see Apfel, 1977, and Silbiger, 1980). Some settings for lute and for five-course guitar would seem to indicate that the Ruggiero was also used as a scheme for dance; it usually appears in pairs alternating duple and triple metre, such as *ruggiero* and *ruggiero in tripla* (Benedetto Sanseverino, 1622) or *ruggieri* and *corrente di ruggieri* (Giuseppe Rasponi, 1635 and *I-Fn* Magl.XIX.105).

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GIUSEPPE GERBINO and ALEXANDER SILBIGER

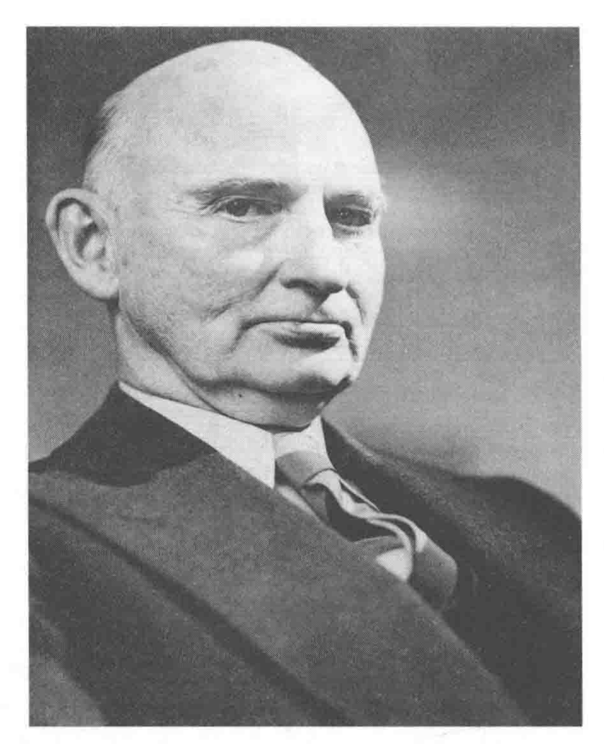
Ruggles, Carl [Charles] **(Sprague)** (*b* East Marion, MA, 11 March 1876; *d* Bennington, VT, 24 Oct 1971). American composer. He was an associate in the 1920s and 30s of Ives, Varèse and Cowell, and with them he strove for a new, radical spirit in music. His nontonal, polyphonic works have, however, little in common with anything composed by his colleagues.

1. LIFE. Ruggles was a descendant of one of Massachusetts's oldest and most remarkable families, consisting of

notable settlers and revolutionary patriots as well as the respected loyalist Timothy Ruggles (1711–95), the dissenting president of the 'Stamp-act Congress' of 1765. Also prominent in England, the family can be traced back to 15th-century Staffordshire and the noted 17th-century playwright George Ruggle. A later American matrilineal line stems from Charlemagne.

His childhood, spent on a peninsular farm near a small Buzzards' Bay fishing village, Marion, Massachusetts, was largely shaped by a tyrannical grandfather, a sensible and stabilizing grandmother, a weak-willed father, who eventually squandered his portion of the family inheritance, and a musical but short-lived mother, who affectionately sang Ruggles many tunes which he learned to play by ear, first on a home-made cigar box violin, and then a real one given to him by Charles Cook, the lighthouse keeper on nearby Bird Island. He soon progressed to violin lessons with a German-born bandmaster and itinerate music teacher, George Hill, who lived in the neighbouring town of New Bedford. Soon after the death of his grandfather and mother (by 1890), he and the rest of his family (including a younger brother and an older sister) moved to the Belmont area near Boston. In his late teens, while working in theatre orchestras, he began to attend Boston SO concerts and to play in chamber groups with members of the orchestra. He continued violin lessons with Felix Winternitz, and claimed that he had him play once for Kreisler. The supposed outcome was a plan that he should study in Prague, taking composition with Dvořák, but the project fell through on the death of the financial sponsor. Ruggles then had private lessons in theory with Josef Claus and in composition with John Knowles Paine. He struck up a friendship with Alfred de Voto, pianist of the Boston SO, who accompanied him in performances of some early songs (these were destroyed by Ruggles not long afterwards, but two survive and were published by C.W. Thompson and Arthur P. Schmidt). His first name appears on both scores as Carl, instead of his legal name Charles, because, he later explained, of his great admiration for German music and many of his professional musician acquaintances of that ancestry; it became his permanent appellation. About the turn of the century Ruggles was working as an engraver for the Boston music publisher F.H. Gilson, where he met Henry Gilbert. From November 1902 for a year he wrote music criticism for the *Belmont Tribune* and the *Watertown Tribune*, and near the end of this phase he enrolled in Barrett Wendell's English literature course at Harvard University. In 1906 he gave some music club lectures on modern music, praising Wagner, Franck, d'Indy and, above all, Debussy. One such organization was the Chadwick Club in Lawrence, where he briefly resided. It was through the club that he met a local 26-year-old singer, Charlotte Snell, whom he married in 1908, a year after they had both relocated in Winona, Minnesota.

In Winona both Carl and Charlotte taught at the soon defunct Mar d'Mar School of Music. Shortly thereafter, Carl founded the Winona SO, conducting, among other things, light classics and several operas in concert form. Before long he was working on an opera of his own, *The Sunken Bell*. Hoping to interest the Metropolitan Opera in the work, he settled in New York in 1917, and there he received support from private patronage, gave composition lessons, and started an orchestra at the Rand School



Carl Ruggles

of Social Science, becoming also director of its chorus in 1920 but leaving his position there in 1921. The song *Toys* was written in 1919 for the fourth birthday of his son Micah; printed in 1920, it was his first mature work to be published. Also in New York, Ruggles met Varèse, whose International Composers' Guild provided a platform for the works that he now produced more rapidly than at any other period: *Angels* for muted brass was presented by the guild in 1922, *Toys* in 1923, *Vox clamans in deserto* for soprano and small orchestra in 1924, the orchestral suite *Men and Mountains* also in 1924, and *Portals* for string orchestra in 1926. The last two were published in Cowell's New Music Edition (NME), *Men and Mountains* as the first issue (1927). Ives, a subscriber to the NME, was impressed by the strength of Ruggles's piece, and after their meeting (probably in 1929) the two composers developed a deep mutual friendship and respect. When Ives's *Lincoln, the Great Commoner* was published in the NME in 1932, Ruggles designed the cover (he had begun to paint some years earlier). In 1932 Ruggles's biggest composition, *Sun-Treader* for orchestra, was given its first performances under Slonimsky in Paris and Berlin. It was published in the NME (1934) and played again at the 1936 ISCM Festival (*Angels* had been given at the festival of 1925). Ruggles first heard the piece only in 1965, and then from a recording; the American première did not take place until 1966.

From the 1920s onwards Ruggles spent most summers in Vermont, where he settled in 1924, moving into an old schoolhouse in Arlington. His last teaching post was as director of a composition class at the University of Miami (1938–43). (Armed with a glowing recommendation from his Arlington neighbour and friend, the writer Dorothy Canfield Fisher, he had also, in 1932, attempted, unsuccessfully, to join the faculty of the newly formed music
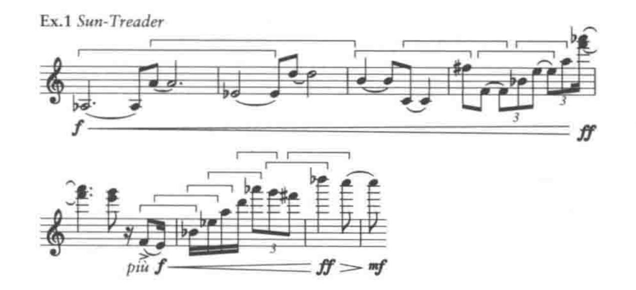
department of Bennington College, near Arlington.) These were the years of his last important compositions, *Evocations* for piano and *Organum* for orchestra. Thereafter he continued, as always, to revise his scores and he embarked on some new compositions – during the 1950s he mentioned a work for piano and large orchestra as well as several piano pieces with flower titles – but he completed only a textless hymn tune, *Exaltation* (1958), composed as a memorial to his wife. Most of his creative energy was now going into painting. Yet these late years saw his work as a composer officially honoured: he was elected to the National Institute of Arts and Letters through Ives's insistence (1954), made an honorary DMus of the University of Vermont (1960) and given a Brandeis University Creative Arts Award (1964); his 85th birthday was declared 'Carl Ruggles Day' in Vermont; and in 1966 there was a Ruggles festival at Bowdoin College, Maine.

2. WORKS. As it appears in his eight published compositions, the Ruggles style is both well defined and highly distinctive. Though *Angels* has many chords that can feasibly be related to diatonic triads (in the final version it begins and ends 'in' A♭ major), Ruggles's structures are not tonal; indeed, his harmonies and melodies are usually intensely chromatic. He was aware of the work of the Second Viennese School and had a particular regard for Berg, but his handling of atonality owes little to any example and had been developed before he could have known any serial music. Similarly, his hardy independence made him resistant to influences from his friends Varèse and Ives.

Writers close to Ruggles (Seeger and Cowell) stressed his way of writing melodies so that no note was repeated until a large number (seven to ten) of others had been sounded, for which purpose he regarded octave transpositions as equivalent. Occasionally this results in a full 12-pitch-class succession (at the opening of *Evocation no.2*, for example), but Ruggles's method is not serial. Gilbert has drawn attention to the importance of three-note sets in generating both melody and harmony in *Evocations*, *Sun-Treader* and *Organum*. As an instance of this, ex.1 shows the predominance of the set of a tritone plus a semitone (octave displacements treated as equivalent) in the top part of the two opening phrases of *Sun-Treader*; note that only the last two set forms are disposed so that the melodic expression of a tritone is avoided. The same set occurs prominently in *Evocation no.2*, *Organum* and other pieces.

The first phrase of *Sun-Treader*, heard over a regular pounding in the timpani (somewhat reminiscent of Brahms's First Symphony), is typical of the mounting declamations of heroic striving that are common in Ruggles's music. Here it recurs, sometimes in altered form, as an initiator of fresh departure throughout the

Ex.1 *Sun-Treader*



single-movement work, which bounds to its conclusion through several such reopenings. The other principal material of *Sun-Treader* is, again, characteristically, more involuted, narrower in melodic interval, quieter and more richly polyphonic. These two types of music are developed, generally in alternation, as the work presses forward. Of its two main sections, the second may be viewed as a shortened and varied recapitulation.

Other works of Ruggles have forms similar to that of *Sun-Treader*; both *Lilacs* and *Organum* come to a definite halt before starting on a recapitulatory section, and *Portals* is comparable in its separate development of powerful rising phrases and spiral descents. All of these are much shorter than *Sun-Treader*, which, at about 17 minutes, is by far the longest of Ruggles's compositions. *Lilacs*, the middle movement of *Men and Mountains*, provides a moment of relative stillness between *Men*, a declamatory invocation with horns forward, and *Marching Mountains*, which is as rugged as its title. When Ruggles revised *Men and Mountains* in 1941 he added a new ending to *Marching Mountains*, scaling it down by retrograde from the peak at which it had originally finished (there is a retrogradation on a larger scale in *Sun-Treader*).

Despite his admiration for Debussy, Ruggles did not use the orchestra primarily as a resource for colour; rather his aim was the clearest and boldest presentation of the features that were most important to him: line and polyphony. Of his two major non-orchestral works, the *Evocations* are texturally simpler than, for example, *Sun-Treader*, but their style is not specifically 'pianistic' (despite improvements resulting from editorial collaboration with his friend, the pianist John Kirkpatrick); indeed, they were all orchestrated by Ruggles. The slow harmonies of *Angels* have an apt distant glow when heard on muted brass, yet the piece was originally made available for any other group of like instruments – strings and clarinets were alternatives suggested (the third published version (1960), however, withdraws those options). Instrumentation was thus a secondary matter: in Ivesian terms, Ruggles was less concerned with 'manner' than with 'substance', and it was to strengthen and intensify that substance that he laboured so hard and long in composition and revision.

Ruggles also shared Ives's reverence for the great English and American poets of the Romantic period. His beautiful settings of Browning and Whitman in *Vox clamans in deserto* show this, as do his titles and epigraphs. 'Sun-treader' was Browning's epithet for Shelley, and *Men and Mountains* carries an inscription from Blake: 'Great things are done when men and mountains meet', while the words of Whitman written above *Portals* have a wider reference in the work of one who persistently strove for the sublime and the ecstatic: 'What are those of the known but to ascend and enter the Unknown?'

WORKS

† – *unfinished works edited in unpublished form by John Kirkpatrick*

OPERA

The Sunken Bell (C.H. Meltzer, after G. Hauptmann), *c*1912–27, unfinished, destroyed except for many sketches [excerpts reconstructed by R.Y. McMahan]

ORCHESTRAL

Men and Angels, New York, 17 Dec 1922 [incl. Men, 1920–21, withdrawn; chbr work Angels, 1920–21 Sun-Treader]

Symphonia dialectica, 1922–64 [renamed Affirmations, 1957]†

Men and Mountains, small orch, 1924 [1st movt based on Sun-Treader from Men and Angels], rev. large orch, 1936, rev. 1941: Men, Lilacs, Marching Mountains
Portals, 13 str, 1925, rev. str orch, 1929, rev. 1941, rev. 1952–3 [Scherzo, Finale, Coda for final movt, Largo expressivo †]
Sun-treader, 1926–31 [not Sun-Treader from Men and Angels]
Evocations, 1942 [version of pf work]
Serenade, ?1943, unfinished
Organum, 1944–7; arr. 2 pf, 1946–7, unpubd
Variations on Three Subjects, 1952 [based on chbr work Experiments]

VOCAL

1v, pf unless otherwise stated

[O] How can I be Blythe and Glad (R. Burns), (Boston, 1889); Thy Presence Ever Near Me (Iche fühle deinen Odem) (F. Bodenstadt, trans. A.H. Evans), (Boston, 1901); Toys (Ruggles), 1919; Vox clamans in deserto, S, small orch, 1923: Parting at Morning (R. Browning), Son of Mine (Meltzer), A Clear Midnight (W. Whitman); Exaltation, hymn tune, unison vv, org, 1958, unpubd; One Last Kiss (G.E. Woodbury), *c*1917–19, unfinished; Windy Nights (R.L. Stevenson), 1921†; The Prayer (J. Galsworthy), ?1921†; April, 1921, unfinished; Sea Pattern (As if a Phantom Caress'd Me) (Whitman), 1921–3, unfinished; Sonnet (Bright star! Would I were steadfast) (J. Keats), 1924, unfinished; Ps cxxxvii, unfinished; Sunset, unfinished

CHAMBER AND SOLO INSTRUMENTAL

Mood, vn, pf, *c*1919†; Angels, 6 muted tpt, 1920–21, rev. 4 tpt, 3 trbn, 1938; Stimmung, 3 wind/str trio, 1923, unfinished; Evocations, 4 chants, pf, no.1, 1937, no.2, 1941, no.3, 1943 [orig. no.4], no.4, 1940 [orig. no.3], all rev. 1954, no.2 orchd 1942, others orchd later, unpubd; March (Evocation no.5), pf, 1940–45†; Visions (Evocation no.5), pf, 1942–50†; Pavum organum, pf, 1945–7†; Valse lente, pf, 1945–50†; Str Qt, 1952, unfinished; Experiments, pf, small ens, 1952, unfinished, arr. orch as Variations on Three Subjects; Flowers, pf, 1957–*c*1959, unfinished: Delphinium, Violet, Wake Robin, White Violets

ARRANGEMENTS

Lotti: Crucifixus, orchd 1941; Schönberg: Der kranke Monde (Pierrot Lunaire), arr. hn, cl as Composition in Two Part Dissonant Counterpoint; Tchaikovsky: No Tidings, op.28/5, arr. (vn, va)/2 vn; Mascagni: Cavalleria rusticana, excerpts arr. concert band

MSS in *US-NH*; recorded interviews in *NHoh*

Principal publishers: American Music Edition, Curwen, H.W. Gray, New Music Edition, Theodore Presser, Arthur P. Schmidt, C.W. Thompson

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PAUL GRIFFITHS, MARILYN J. ZIFFRIN/ROBERT McMAHAN

Rugi, Filippo. *See* RUGE, FILIPPO.

Rugieri. *See* RUGERI family.

Rühling, Johannes (*b* Borna, bap. 30 Aug 1550; *d* Groitzsch, 2 April 1615). German organist and arranger. He spent his entire life in Saxony, specifically in the Leipzig area. From 1572 to 1575 he held an organ post at Geithain, later at Döbeln, and in 1582 at Groitzsch, where he also served as town clerk. He published *Tabulaturbuch auff Orgeln und Instrument* in Leipzig in 1583. This anthology of 143 folios, printed in 'new' German organ tablature, contains 85 motet arrangements, most of which have Latin titles, though five are in German. It includes pieces by Lassus (15), Clemens non Papa (13), Crecquillon (5), Wert (4), Senfl (2), and one each by Arcadelt, Josquin, Gombert, J. Regnart, Richafort, Verdelot, J. Walter and a number of regional figures (see *MGG1*), as well as anonymous pieces. The pieces are arranged according to the church calendar. Coloration is absent, so that 'each organist can employ and conveniently use his own additions'. The measures are barred; five-part writing prevails. A second book was promised in the foreword, but it never appeared. Rühling's tablature provided a collection of motets frequently performed on church organs in Saxony at the time, but otherwise holds no great historical significance. A transcription of the title-page, and a detailed index of the contents, is in *BrownI*.

CLYDE WILLIAM YOUNG

Rühm, Gerhard (*b* Vienna, 12 Feb 1930). Austrian composer, poet and pianist. He studied at the Vienna Music Academy (until 1952), where his teachers included Seidlhofer (piano), and privately with Hauer (1953–4). After spending time in the Lebanon, he frequently turned to Eastern, East Asian and Indonesian music for inspiration. Inclined to transcend the divisions between artistic media, he developed a style of poetry that shares much with music and the visual arts. He taught free graphics and exotic arts at the Hochschule für bildende Künste, Hamburg (1972–95) and was one of the founders of the Wiener Gruppe, the other members of which include Friedrich Achleitner, H.C. Artmann, Konrad Bayer and Oswald Wiener.

Rühm has described the border between music and language as 'auditive poetry'. His compositions move between serial techniques – setting out from whole-tone and 12-note procedures – and more radical reductions in material (such as 'one-tone music'). After 1978 the majority of his compositions have been written using a technique he calls the 'transformation method', in which notes on the piano are assigned to particular letters, so that syllables, regarded as spoken units, form chords; in this way texts are set 'in music'. Variations are made to the music as appropriate to the nature of the text. Using unconventional notation, he has also developed various forms of 'visual music' to be imagined in silence. Many of his songs, the song cycle *wiener lieder* and the operetta *der schweissfuss* can be considered to verge on this genre.

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(*selective list*)

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SIGRID WIESMANN

Ruhnke, Martin (*b* Köslin, Pomerania [now Koszalin, Poland], 14 June 1921). German musicologist. After army service and subsequent captivity as POW (1939–49), he studied musicology with Blume at Kiel University, taking the doctorate there in 1954 with a dissertation on Joachim Burmeister. From 1954 to 1960 he was an assistant lecturer at the musicology institute of the Free University, Berlin, where he completed the *Habilitation* in musicology in 1961 with a work on the history of the German *Hofmusikkollegien* in the 16th century. A university lecturer until 1964, he was appointed professor of musicology at the University of Erlangen-Nuremberg, and emeritus professor in 1986.

Ruhnke has been a member of the Musikgeschichtliche Kommission since 1955 and a member of the committee of the Gesellschaft für Musikforschung since 1965; he succeeded Blume and Fellerer as president (1968–74). His research has centred on music history, theory and performing practice; he has edited two volumes of Blume's writings. He has also studied the life and work of Telemann: he became general editor of the collected works in 1960 and was himself editor with Hans Hörner of Telemann's *St Luke Passion* of 1728. He was also editor of the Stäblein Festschrift (1967) and president of the Telemann-Gesellschaft (1991–7).

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HANS HEINRICH EGGEBRECHT/KARL-HEINZ SCHLAGER

Rührtrommel (Ger.). Tenor drum. *See* DRUM, §II, 3.

Ruidhle [ruidhleadh] (Gael.). *See* REEL.

Ruijkers. *See* RUCKERS family.

Ruimonte, Pedro. *See* RIMONTE, PEDRO.

Ruince, Luigi. *See* ROINCE, LUIGI.

Ruiz (Hurtado), Federico (*b* Caracas, 8 Feb 1948). Venezuelan composer. He studied composition with Primo Casale, Vicente Emilio Sojo and Evencio Castellanos at the José Angel Lamas Conservatory in Caracas (graduated 1974). He also studied contemporary composition techniques and electro-acoustic music with Ioannidis and Eduardo Kusnir.

A versatile composer, his output includes symphonic, choral and chamber works, electro-acoustic music and music for film and theatre. He has won several national and regional prizes in composition in Venezuela, including the José Angel Lamas National Prize for orchestral music. Parallel to his work as a composer, he was the director of the Cantaclaro vocal ensemble, through which he promoted Venezuelan and Latin American traditional and urban popular genres (1976–94). His style synthesizes the different influences in his training, namely the European historical and modernist traditions, the Venezuelan school of nationalism led by Sojo, and Latin American popular idioms.

WORKS
(selective list)

Op: Los martirios de Colón
Incid music: Al corazón de las tinieblas (TV score); Casas muertas (M. Otero Silva); El coronel no tiene quien le escriba (G. García Márquez); Cuchillos de fuego (film score); Fuenteovejuna (L. de Vega); Manon (film score); La oveja negra (film score); Pandemonium (film score); The Tempest (W. Shakespeare)
Solo inst: Canción para un niño menor de 100 años, hp; Tríptico tropical, pf

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CARMEN HELENA TÉLLEZ

Ruiz, Irma (*b* Buenos Aires, 24 April 1938). Argentine ethnomusicologist and teacher. She studied music at the Municipal Conservatory of Music and anthropology at the University of Buenos Aires. In the late 1960s she abandoned an intended piano career for ethnomusicology which she studied at the Instituto Nacional de Musicología (INM). With Jorge Novati, she then began a systematic study of indigenous music in Argentina. From 1971 she was in charge of the ethnographic music section at the INM, becoming chief of the scientific-technical division in 1981 and serving as the director of the institute (1983–5, 1993–7). From 1984 she edited various publications and organized the Argentine musicology days, which led to the creation in 1985 of the Asociación Argentina de Musicología (AAM), of which she served as vice-president (1985–8) and president (1989–94).

In 1987 she promoted the annual AAM conference, together with the musicology days. Since 1983 she has been an official researcher for CONICET (Consejo Nacional de Investigaciones Científicas y Técnicas). She taught in the department of anthropology, University of Buenos Aires (1978–83), and since 1987 has been teaching the anthropology of music in the department of arts at the same institution. A visiting professor at the University of Granada, she has received numerous research grants from INM, the OAS (Organization of American States), CONICET and the University of Buenos Aires. Her studies of aboriginal music reveal a musico-anthropological approach and focus on Argentine ethnic groups (especially the Mbyá-Guarani) and others from Paraguay, Bolivia and Peru. She has also investigated the history of tango.

GERARD BÉHAGUE

Ruiz, Juan. *See* ARCIPRESTE DE HITA.

Ruiz, Matías (*d* Madrid, before 12 Sept 1708). Spanish composer. From no later than 1668 (see Jambou) he was a *licenciado* and *maestro de capilla* of the Convento Real de la Encarnación at Madrid. He taught in the 1670s at

Madrid, where his best-known pupil was Vaquedano. In 1675 Ortiz de Zárate rated him with Carlos Patiño as the most active composer of Latin sacred music at Madrid. He was a contender for the post of *maestro de capilla* of the royal chapel won by Cristóbal Galán in 1680. In 1779 Iriarte classed him with Morales, Guerrero and Victoria in a list of the 12 outstanding religious composers in Spanish history. Of his sacred music, the unaccompanied motet *Adiuva nos*, for Ash Wednesday, is stark and austere. His soulful setting of an excerpt from Lope de Vega's *La Dorotea, Barquerillo nuebo* had a wide dissemination and a copy survives in Mexico City. Other vernacular works are extant in Bogotá, Guatemala and Sucre, evidence of the popularity of his works in Central and South America.

WORKS

Turba de la Pasión de la Dominica in Palmis, 4vv (Madrid, 1702)
3 masses, *E-MO*; 3 seqs, *MO*; other sacred music, *V*
Adiuva nos, motet, 4vv, *E-ALB*
Numerous villancicos and tonos: *CO-B*; *D-Mbs*; *E-Bc*, *BUa*, *E*, *SE*, *P-EVp*; Guatemala City Cathedral; Colección Jesús Sánchez Garza, Centro Nacional de Investigación, Documentación e Información Musical, Mexico City; Sucre
Oyd del amante, song, 1v, bc, *E-Mn*

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L. Jambou: 'Documentos relativos a los músicos de la segunda mitad de siglo XVII de las Capillas Reales y Villa y Carte', *RdMc*, xii (1989), 469–514, esp. 505

ROBERT STEVENSON

Ruiz Armengol, Mario (*b* Veracruz, 17 March 1911). Mexican composer. Born into a family of actors and singers of zarzuela, he was strongly influenced by folk music from an early age. As a child he played various wind instruments, later studying the piano at the Conservatorio Nacional de Música. He embarked on a career as a folk musician, conducting his father's orchestra, and in 1931 he joined the radio station XEW (then the principal Mexican radio station) as a pianist, becoming well-known as an arranger and accompanist of singers, among them Jorge Negrete and Pedro Vargas. He subsequently studied harmony and composition with Rolón (1936) and Halffter (1948).

While his arrangements of folksongs (notably *Tengo miedo*, *Ausencia*, *Estoy enamorado*, *¿Por qué llorar?*, *Aunque tu no me quieras*, *¿Por qué te vas?* and *Muchachita*) have been broadcast widely, Ruiz Armengol has also composed works in a classical style, characterized by an impeccable, imaginative use of traditional harmony and the incorporation of melodic phrases from urban Mexican music. His highly idiomatic piano works – usually comprising short pieces grouped under generic titles such as *Miniaturas* or *Estudios* – are also distinguished by a jazz-influenced style.

WORKS
(*selective list*)

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Other inst: A mis amigos, vn, pf, 1953; 23 piezas, hp, 1953–1979; La calle de los sueños, brass qt, 1956; Matinal, 2 hp, 1972; Brass qt, 1972; El viento, 2 hp, 1978; Romanza, vc, pf, 1979; Divertimento, fl, pf, 1979; Romanza amorosa, vn, pf, 1987
Folksong arrs.

RICARDO MIRANDA-PÉREZ

Ruiz de Alegría, Dionisio Preciado. *See* PRECIADO, DIONISIO.

Ruiz de Ribayaz, Lucas (*b* Santa María Ribarredonda, nr Burgos, probably before 1650). Spanish guitarist, harpist, composer and priest. He studied for the priesthood at the collegiate church of Villafranca del Bierzo, where he later became a prebendary. In his *Luz y norte musical* he stated that he began his musical studies after his ordination while in the service of the Counts Lemos and Andrade and their patron Don Fadrique of Toledo, Marquis of Villafranca. Other statements in this book imply possible affiliations with the Spanish court. He also mentioned having visited 'remote and overseas provinces' – undoubtedly a reference to his trip to Peru in 1677 with his patron, the Count of Lemos. The count's entourage at the time included not only Ruiz de Ribayaz but also the distinguished theatre composer Tomás de Torrejón y Velasco, the finest composer in South America during the 18th century.

Ruiz de Ribayaz is known only through his *Luz y norte musical para caminar por las cifras de la guitarra española y arpa, tañer, y cantar a compás por canto de órgano; y breve explicación del arte* (Madrid, 1677), which contains detailed introductory tutors for the Baroque guitar and two-course harp, theoretical chapters on general musicianship and an appendix, 'Ecos del libro', containing compositions in tablature for both instruments. In the guitar tutor he advocated the Spanish tuning for the five-course guitar – *A/a-d/d'-g/g-b/b-e'* – and also quoted extensively from the text of Gaspar Sanz's *Instrucción de música sobre la guitarra española* of 1674. The 'Ecos del libro' includes guitar pieces by Sanz and harp pieces by Andrés Lorente and Juan del Vado as well as a number of unidentifiable pieces presumably composed by Ruiz de Ribayaz himself. The pieces are in dance forms characteristic of the late 17th-century Spanish Baroque style and predominantly of Iberian origin (*folia*, *jácaras*, *canario*, *passacalles*, etc).

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ROBERT STRIZICH/CRAIG H. RUSSELL

Ruiz de Robledo, Juan (*b* ?Segovia; *d* ?Berlanga, after 1644). Spanish composer. He was a choirboy at Segovia Cathedral and later spent 34 years as *maestro de capilla* at León and Valladolid; he was at Valladolid by 1627 and was also a canon there. In 1644 he became prior of the collegiate church at Berlanga. Under his direction choral music at León and Valladolid reached a high standard. According to his own account in his *Laura de música eclesiástica* (Madrid, 1644), any benefice holder at León who sang off key or with poor enunciation was automatically liable to be punished, while at Valladolid any prebendary who could not pass a singing test after one year of study was denied bread and wine.

Ruiz's surviving music is contained in his *Misas, psalmos, Magnificas, motetes, y otras cosas tocantes al culto divino* (Madrid, 1627), which, though marked 'ex typographia Regia', was never printed (manuscript copies are located at *E-Bc*, *Mn*, *V*, *VAc* and elsewhere). It includes seven masses, nine settings of the *Magnificat* and 49 other works; all show that Ruiz was a master of eight-part writing for two antiphonal choirs. His *Laura de música eclesiástica* uses, on the title-page, the word 'impresso', but it also survives only in manuscript; two 17th-century copies are in the Real Monasterio, El Escorial; a third, dating from the 19th century, is in the Biblioteca Nacional, Madrid. The *Laura* is chiefly a treatise on matters of liturgical practice, but it also contains an extended defence of music against those who claim that it is purely a mechanical art, without decency, gravity or sound rules.

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J.M. Álvarez Pérez: 'La polifonía sagrada y sus maestros en la catedral de León durante el siglo XVII', *AnM*, xv (1960), 141–63

BARTON HUDSON

Ruiz Espadero, Nicolás (*b* Havana, 15 Feb 1832; *d* Havana, 30 Aug 1890). Cuban composer, pianist and teacher. He was born to a wealthy and cultured family, and was first taught music by his mother; it is claimed that he composed acceptable pieces from the age of three or four. He was later taught by Julian Fontana, Juan Miro and Fernando Arizti. In 1854 he met Gottschalk, whose performances helped gain recognition for his works, and with whom he established a long-lasting friendship. Ruiz Espadero was also active as a pianist, choir director and concert promoter. His compositions became well known in Spain and Cuba, and he was also recognized as a teacher; among his pupils were Gaspar Villate and Ignacio Cervantes. He transcribed and edited a number of Gottschalk's works, contributing a foreword (dated 1872) in which he explained some of the stylistic and aesthetic theories he had shared with Gottschalk, and their support of nationalistic expression in music.

Ruiz Espadero's music is in Romantic style and shows some nationalistic influences. Tieles Ferrer (1994) points out that his compositions are divided between those of national character and those of more European style. Among the nationalistic works are those based on Creole rhythms or melodies, such as the *Canto del guajiro* op.61 (1874) for piano; those modelled on romantic Cuban songs, including the *Barcarolle* op.18 (1850) and the Scherzo op.58 (1866), both for piano; and those based on nationalistic Cuban songs, such as the *Canto del esclavo* op.21 (1856) and *Melodía* (1859). He also wrote symphonies, including *Sur la tombe de Gottschalk* op.68 (1870), chamber music, songs and many short piano pieces. His works were published in Cuba, Spain, France, the USA and Germany.

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C. Tieles Ferrer: *Espadero, lo hispánico musical en Cuba* (Barcelona, 1994)

VICTORIA ELI RODRÍGUEZ

Ruiz-Pipó, Antonio (*b* Granada, 7 April 1934; *d* Paris, 17 Oct 1997). Franco-Spanish composer and pianist. He studied the piano at the Academia Frank Marshall in Barcelona with Larrocha (1948–51) and in Paris at the Ecole Normale de Musique (1952–62); his composition teachers included Montsalvatge and Manuel Blancafort. Between 1962 and 1976 he completed recital tours of Europe, America and Japan. He taught at the Ecole Normale de Musique (from 1970) and, after taking French citizenship, at the Ecole Nationale de Musique et Danse, Châteauroux (1982–97). His other activities included founding the Nuits Musicales de Bonaguil summer festival in 1963 (artistic director, 1976–97), working as a music editor and programme planner for Spanish and French Radio (1972–92), and serving as a guest lecturer at the Vienna Music Academy and at conservatories in Paris, Prague and Amsterdam. He composed in a conservative style rooted in Spanish tradition. The influence of Stravinsky and Bartók is particularly evident in his works of the 1960s and 70s, which use the simplicity and stylistic alienation of neo-classicism to create a melancholic mood. He is best known for his solo guitar music, which derives from the *vihuela* tradition. His honours include the International Music Prize of the City of Zaragoza (1973) and the Padre Antonio Soler Composition Prize.

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(*selective list*)

Vocal (for S, pf, unless otherwise stated): 2 Songs: Debajo de verde, Alamillos (anon), 1949; A los verdes prados (L. de Vega), 1950; 2 Songs: Un brazo de la noche, Erguete mía (F. García Lorca), 1950; Noches de sed (Ruiz-Pipó), 1957; Tienes los ojos claros (R. Montesinos), S/Bar, pf, 1957; 3 Songs: La ballarina, Arlequino, Media luna (Lorca), S, pf/orch, 1959; Canto amatorios, Bar, pf/str qnt, 1961–2; Tríptico a Andalucía, 1962, arr. S, orch, 1965; Nova leda, SATB, 1967; Motto (L. della Quara), 1968; Cantos a la noche, S, gui/pf (1971); 5 tonadas, 1972; Weinona, 1972; Testamento de Don Quijote, spkr, T, Bar, orch, 1980; Agora que soy niño, SA, 1986; Letrillas, S, 6 wind, 1986; Isabelinas, Bar, wind, 1992

Orch: Requilorio, gui, orch, 1959–64; Tablas, gui, orch, 1968–73; Tres en raya, gui, str, 1978; Vc Conc., 1978; Libro de lejanía, 1980; Pf Conc., pf, wind orch, 1989; Vn Conc., vn, str, 1990; Minuetto col trio, chbr orch, 1991; Gui Conc. no.3, 1993; Lectissima mulier, 1995

Chbr and solo inst: 3 Duets, vn, va, 1954; 3 lamentos, vn, pf/clvd, 1960; Qnt, fl, ob, cl, bn, hp, 1961; Str Trio, 1966; Endecha, vc, pf, 1971; Sonata, vc, pf, 1972; Gui Qt, 1973; Endecha, hp, 1975; 3 évasions, vn, pf, 1978; Diferencias, str qt, 1982; 3 pièces brèves, tpt, pf, 1983; Homenaje a Villa-Lobos, str qt, 1983; A Sevilla, gui qt, 1987; Americas, 8 gui, 1989; Juegos, gui, fl, cl, vn, vc, 1990; Minuet col trio, 8 wind, 1991; Jarcias, fl, gui, 1992; Música para un jardín oculto, ob, vn, va, vc, 1993; Triga I, cl, 1993; Triga II, ob, 1996; Triga III, fl, 1997; Trio en miniatures, fl, eng hn, gui, 1997; solo pf works

Gui: Chanson et danse no.1–6, 1956–69; Ninrías, 1963; Homenaje à Antonio de Cabezón, 1964; 5 Movts, 1965; Requilorio, 1965; Laudes, 1966; Sonata, 1966; 5 préludes, 1967; Estancias, 1970; 2 miniaturas catalaanas, 1970; Canto libre et floreo, 1971; 8 préludes, 1975; Homenaje a Villa-Lobos, 2 gui, 1979; Nenia, 1980; Preludio y tocata, 1980; Tiento por tiento, 1980; A Sevilla, 1987; Prélude, 1991; Otojles, 1994; To John, 1994; Para dos, 2 gui, 1997

Incid music

MSS in *F-Pn*

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CHRISTIANE HEINE

Rukkers. *See* RUCKERS family.

Rull. *See* GANGAR.

Ruloffs, Bartholomeus (*b* Amsterdam, bap. 29 Oct 1741; *d* Amsterdam, 13 May 1801). Dutch violinist, organist, conductor, composer and librettist. His father Reynier Ruloffs was a bassoonist; his brother Jan Pieter was a violinist at the Moses- en Aäronkerk and a timpanist in the Amsterdam Stadsschouwburg orchestra, in which Bartholomeus became a violinist in 1757. In the 1760s Ruloffs was active as a violinist at the Moses- en Aäronkerk and in 1766 he was appointed organist at the Nieuwezijdskapel. The Amsterdam theatre burnt down in 1772, and the following year Ruloffs succeeded Hendrik Chalon as conductor of the orchestra. On 15 September 1774 the rebuilt theatre was inaugurated with music by Ruloffs. In 1783 Ruloffs became organist at the Westerkerk, and in 1791 conductor of the Felix Meritis symphony concerts. In 1791 he was also appointed organist at the Nieuwe Kerk, but he left in 1793 to become organist at the Oude Kerk, where he remained until his death. In the same year he married the singer Ernestina Louisa Anderegg. He was removed from his conducting duties at the theatre in 1798, and returned only briefly in 1800–01.

Ruloffs was a leading figure in the development of musical life in Amsterdam. He conducted performances at the theatre there of operas including Paul Wranitzky's *Oberon* and Dittersdorf's *Der Apotheker und der Doktor* and *Das rothe Käppchen* (all 1796) and Mozart's *Die Entführung aus dem Serail* (1797) and *Die Zauberflöte* (1799), probably adapting and in some cases translating them himself. He also translated, and inserted his own music into, many French *opéras comiques*, including Grétry's *Les deux avares* (as 'De twee gierigaards', 1787) and *Richard Coeur-de-lion* ('Richard Leeuwenhart', 1791), Lucile Grétry's *Le mariage d'Antonio* ('Het huwelijk van Antonio', 1791), Monsigny's *La belle Arsène* ('De schoone Arsène', 1789) and Gossec's *Le tonnelier* ('De kuiper', 1792). In addition Ruloffs wrote songs, occasional music for the Felix Meritis concerts and some instrumental works.

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Stage: 5 opéras comiques, arr. and with some new music, after F.-J. Gossec, A.E.M. Grétry, L. Grétry, P.-A. Monsigny, 1787–92; Inwyding van den Amsteldamschen Schouwburg, 1774; Komst van Willem den Eersten, Prins van Oranje, te Leyden, 1780, lost; Arlequin, herbergier en taartjesbakker (pantomime), 1785, lost; De twee standbeelden (P. Pypers), 1798, lost; De bruiloft van Kloris en Roosje (Spl), ? excerpts in Zang-album, arr. J.M. Coenen (1880)

Cants. (all lost): Jephta, 1779; De muzyk aan de leden van de Maatschappy Felix Meritis, 1792; Zangstuk voor de Maatschappij Felix Meritis, 1793; De kersnacht, 1794; Komst der herderen te Bethlehem, 1795; De gelukkige maatschappij, 1796; De mensch door deugd en verstand het voortreffelijkst schepsel, 1797; Lentezangen, 1798; De overwinning, 1799; Choorzang, 1800; Gezang op de vrede, 1801

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Inst: 6 sonates, hpd, vn, vc, op.1 (*c*1766); Les récréations d'Apollon, ou Les 3 symphonies … tiré des nouveaux opéras françois (1772); Musique militaire, 2 cl, 2 hn, bn (1785), arr. as Marsch, retraite en vaandelmarsch, kbd, vn (*c*1786); Marsch, 2 cl, 2 hn, bn (1786); Marsch, 2 vn, va, b, 2 ob, 2 hn (1786); De morgenstond en grote veldslag, orch, 1793, lost

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AREND KOOLE/PAUL VAN REIJEN

Rumania. *See* ROMANIA.

Rumba [rhumba]. A popular recreational dance of Afro-Cuban origin. It originated in the dances of the Kongo cult; the *columbia* and *guaguancó* were mimetic dances, danced with extensive hip and shoulder movements and improvised acrobatics, and the *rumba yambú* and *rumba de tiempó España* were imitations of old people and housewives. In Cuba the rumba is defined by its accompaniment, most often comprising *conga*, *tumbadora*, *quinto* or *salidor* drums and claves and *palitos* or *cáscara* (stick-beaten resonant object). These instruments perform in a complex duple-metre pattern using extensive syncopation and *tresillo* (dotted quaver–dotted quaver–quaver) rhythms (*see* CUBA, §II, 1(iii)). The rumba became known in a modified form in the USA as early as 1914 but it did not become popular elsewhere until it was reintroduced to the USA in a less suggestive version in 1931, and it soon spread to Europe. As a ballroom dance it is performed by a solo dancer or by a couple in the normal ballroom embrace but held slightly apart. The characteristic movement is a rocking of the hips, to a quick–quick–slow rhythm, often creating cross-rhythms with the accompaniment. The melody is often repetitive and much of the character of the music derives from the ostinato one-bar rhythmic pattern played on the maracas, claves (or sticks) and other Cuban percussion instruments. In Europe and the USA in the 1930s the rumba absorbed jazz elements; it continued as a popular ballroom dance into the 1970s and has been the model for the mambo, cha cha cha and other 'Latin American' ballroom dances. The rumba has also been used in concert music, notably by Milhaud in *La création du monde* and in the finale of his Second Piano Concerto.

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WILLIAM GRADANTE, DEANE L. ROOT/R

Rumford, (Robert) Kennerley. English baritone, husband of CLARA BUTT.

Rummel. German family of musicians.

(1) **Christian (Franz Ludwig Friedrich Alexander) Rummel** (*b* Brichsenstadt, Bavaria, 27 Nov 1787; *d* Wiesbaden, 13 Feb 1849). Composer, pianist and conductor. He was educated in Mannheim, where he studied the violin with Heinrich Ritter and composition with Karl Jakob Wagner; he also received some guidance from the Abbé Vogler. From 1806 he was a military band director and from 1808 to 1813 served in the Peninsular War, during which he was taken prisoner. He married while in Spain. After the Battle of Waterloo, in which he fought, he left the army and settled in Wiesbaden where he taught until Duke Wilhelm of Nassau invited him to form and lead his court orchestra; Rummel directed it from 1815 to 1842, during which time it became renowned. At the ducal court he taught the Princess of Nassau, for whom he wrote a piano instruction book. When the ducal orchestra was disbanded in 1842, it became amalgamated with the theatre orchestra and Rummel succeeded T. Eisfeld as its director. In his last few years in this position, Rummel was often ill and Konradin Kreutzer temporarily replaced him.

Rummel was an excellent pianist and made concert tours to major cities in Germany, Switzerland, Belgium and Holland. An extremely versatile musician, he also played the clarinet and violin, in addition to teaching, composing and conducting. When he took over the direction of the theatre orchestra at the age of 55, he set out to remedy his previous lack of theatrical experience. He was meticulous in his preparation of a repertory which included operas by Halévy, Auber and Meyerbeer, and won the respect of all with whom he worked; he went to Paris to study Meyerbeer's *Les Huguenots* before he conducted it at Wiesbaden. It is doubtful whether Beethoven was as cordially disposed to Rummel as Pougin asserted in the supplement to Fétis's *Biographie universelle des musiciens*, but certainly Rummel was influenced by Beethoven. Schott wrote to Beethoven on 19 April 1824 recommending Rummel, who would soon be visiting Vienna in the company of the Duke of Nassau. On 29 May 1824, Beethoven replied that he had arranged for Rummel to visit him to show some of his compositions and that he would advise him as to which course to follow.

Rummel wrote many works for solo piano including variations and fantasias on operatic themes and, for piano duet, variations, sonatas and polonaises. He also wrote chamber music for various combinations of wind instruments, a violin and piano sonata, a clarinet concerto, and works for piano and orchestra, in addition to military band music. Rummel composed and arranged works for the orchestra at Wiesbaden, including an arrangement of Beethoven's Kreutzer Sonata; Rummel also made piano transcriptions of operatic numbers. In the *Concerto militaire* for piano and orchestra op.68, Rummel quotes a Beethoven theme which the soloist takes up in brilliant figuration. Concentration on technical display is a typical feature of his writing for piano.

(2) **Josephine Rummel** (*b* Manzanares, Spain, 12 May 1812; *d* Wiesbaden, 19 Dec 1877). Pianist, eldest child of (1) Christian Rummel. Having had piano instruction from her father, Josephine earned a reputation as a pianist through her performances in Germany and abroad. She became court pianist at Wiesbaden.

(3) **Joseph Rummel** (*b* Wiesbaden, 6 Oct 1818; *d* London, 25 March 1880). Composer, pianist and clarinettist, son of (1) Christian Rummel. His father gave him a well-rounded musical education with special emphasis on the clarinet and piano. He entered the service of the Duke of Oldenburg at Wiesbaden until in 1842 he moved to Paris where, after a period in London, he lived from 1847 to 1870. He returned to London in 1870 and remained there for the rest of his life. He was well known as a pianist and clarinettist. His large output, estimated at over 2000 works, consists mainly of arrangements of operatic excerpts for piano solo and duet. He also wrote fantasias on operatic themes, waltzes, mazurkas and studies for piano. The majority of his works were published by Escudier in Paris and Schott in Mainz.

(4) **Franziska Rummel** (*b* Wiesbaden, 4 Feb 1821). Opera singer, daughter of (1) Christian Rummel. She was taught first by her father at Wiesbaden; subsequently she studied singing in Paris with Bordogni and then in Milan with Lamperti. The Wiesbaden opera engaged her as principal singer in 1843. She toured successfully in Germany and Belgium before her marriage to the music publisher Peter Schott, in Brussels. Among her roles were Marguerite de Valois in Meyerbeer's *Les Huguenots*, Amina in Carl Blum's *Die Nachtwandlerin* and Constanze in Mozart's *Die Entführung aus dem Serail*. Some of her performances at Frankfurt (1843 and 1845) and Hamburg (1847) were favourably reviewed in the *Allgemeine musikalische Zeitung*; she was most noted for her brilliant coloratura singing.

(5) **Franz Rummel** (*b* London, 11 Jan 1853; *d* Berlin, 3 May 1901). Pianist, son of (3) Joseph Rummel. He studied with Louis Brassin at the Brussels Conservatory, where he won a first prize in 1872. The same year he made his début in Antwerp, playing Henselt's Concerto, and performed the Schumann concerto at the Albert Hall in London. During the 1876–7 season he performed in Belgium, the Netherlands, England, France and Scandinavia. He made four tours of the USA (in 1878, 1886, 1890 and 1898) and married a daughter of Samuel F.B. Morse, inventor of the telegraph. He settled in Dessau in 1893 and taught at the Stern Conservatory in Berlin.

(6) **Walter Morse Rummel** (*b* Berlin, 19 July 1887; *d* Bordeaux, 2 May 1953). Pianist and composer, son of (5) Franz Rummel. He was first taught by his father, after whose death he moved to Washington, DC, studied with S.M. Fabian and acquired US citizenship. In 1904 he returned to Berlin to study piano with Godowsky and composition with Hugo Kaun. He then moved to Paris, where he became a friend and champion of Debussy, giving the first performance of several of his pieces, including five of the *Préludes*, four of the *Etudes* and,

together with his first wife, the pianist Thérèse Chaigneau, the *Six épigraphes antiques* and *En blanc et noir*. From 1918 to 1921 he performed in joint recitals throughout Europe with the dancer Isadora Duncan. In the 1920s he lived in London, where he was an active recitalist. He made an acclaimed tour of South America in 1930 and then settled in Brussels, where he was befriended by King Leopold III. During the early 1940s he performed in Germany and the occupied countries and in 1944 took German citizenship. Rummel's recordings include striking interpretations of Bach, Chopin and Liszt. His 40 songs and numerous piano pieces, which reflect the influences of Debussy and Richard Strauss, achieved some popularity, as did his many Bach transcriptions. Rummel wrote an account of his artistic philosophy in *Credo d'un artiste* (Paris, 1950).

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GAYNOR G. JONES (1–4), CHARLES TIMBRELL (5–6)

Rūmī, Jalāl al-Dīn (*b* Balkh, Afghanistan, 30 Sept 1207; *d* Konya, Turkey, 1273). Persian mystic, poet and religious leader. Coming from a long line of theologians, as a boy he lived in Balkh, a great centre of Islamic civilization until its devastation by the Mongols. His family narrowly avoided this event, leaving in about 1217. In 1228 they eventually settled in Konya (then known as Rūm) at the invitation of the Seljuq ruler. Jalāl al-Dīn inherited his father's position as a revered theological teacher, but in 1244 Shams al-Dīn Tabrīzī, an enigmatic dervish, appeared and profoundly changed his life. Rūmī became totally immersed in mysticism. His vast output of writings is well preserved. His *Dīvān-e Shams* contains more than 3000 poems in the *ghazal* form. The *Masnavī-ye maᶜnavī*, sometimes called 'the Qur'an in Persian', comprises some ten volumes. He composed it in a state of ecstatic inspiration, singing as he danced around the pillar in his school.

The Mevlevi Sufi order is named after Rūmī's honorific title 'Mawlānā' ('master'). His eldest son Bahā al-Dīn Muḥammad (1226–1312), better known as Sultān Veled, formalized the order from the community of Rūmī's followers. Its ritual entails melodious singing from the *Masnawī* and other poetry, the use of musical instruments and the slow, graceful 'whirling dervish' dance (*see* ISLAMIC RELIGIOUS MUSIC, §II, 5). The end-blown flute (*ney*) is emblematic of the sacred ceremony, and the *Masnavī* opens with a famous mystical allusion to the reed-flute, symbolizing the Sufi lover's quest for union with the beloved (God): 'Listen to the reed-flute, how it complains, lamenting its banishment from its home [the reed-bed]'. The anniversary of Rūmī's death is commemorated with important ceremonies at his shrine in Konya.

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VERONICA DOUBLEDAY

Runchak, Volodymyr Petrovych (*b* Lutzk, nr L'viv, 12 June 1960). Ukrainian composer, conductor and accordionist. He studied the accordion, conducting and composition at the Kiev Conservatory (1979–86) and although, formally speaking, his composition teacher was Yury Ishchenko, his real mentors were the composers Stankovych and Zubyts'ky, and the conductor Fedir Hlushchenko. After serving in the Soviet army for two years, he worked as an accompanist at the Kiev Institute of Culture (1988–9) after which he joined the staff of the Kiev branch of the Ukrainian Composers' Union. He attended the Brandenburgisches Colloquium für Neue Musik for several years (1992–8) where he studied with Klaus Huber and Vinko Globokar, among others, and in 1994 was appointed guest professor at the Escola de Musica Luso-Alterna in Portugal. His works have been awarded prizes in international competitions and have been played in various festivals across Europe; meanwhile, as a conductor, Runchak has given the first Ukrainian performances of many important European works. His music follows the modernist tradition established in the Ukraine by Lyatoshyns'ky, a tradition which for Runchak involves the reintroduction of established genres (as in the *Requiem*), extrovert dramatism, multi-layered polyphony (Second Symphony), a fondness for extended instrumental techniques (*Homo ludens II*, *Whispering . . . Listening*) and a blending of folk motifs within elaborate polyphonic textures (*Holosinnya*).

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Other vocal: Chumtas'ki pisni [Songs of Chumaks] (folk cant.), Bar, orch of trad. insts, 1987; Holosinnya i spivanochky [Lamentations and Singing] (folk conc. no.1), S, Bar, 9 insts, 1989, arr. as Holosinnya, S, cl, pf, 1999; Kyrie Eleison (Oh Lord Show Mercy upon Us), 4–6/8 pfmrs, 1990; Requiem (after Lat. canonical texts), S, Bar, chbr ens, 1990; Tykho nad richkoyu [Quietly near the River] (Ukr. folksong), child's v, accdn orch, 1990; Vidpovid'

Zaporozhs′kykh Kozakiv Turetzkomu Sultanu [The Reply of Zaporozhian Cossacks to the Turkish Sultan Akhmet IV] (folk conc. no.2), spkr, perc qt, 1991

Chbr: Zoshyt fahotysta [Notebook of a Bassoonist], 2 pieces, solo bn, 3 pieces, bn, pf, 1 piece, 2 bn, 1981–8; Contra spem spero, 4 sax, 1990; Skazhit′, chy charivni fleyty? Tak, charivni [Are the Flutes Magical? Yes, they are], fls (different registers), pf, 1991; Parad virtuoziv [Parade of Virtuosos], wind qnt, 1993; Qt, pic, fl, a fl, b fl, 1993; Rozmova z chasom [Conversation with Time], antisonata, 2 pf, 1993; Zvuky vidzvukiv [The Sounds of the Echoes], vn, pf (perf. by 1 violinist), 1993; Pars pro toto, quadromusic no.2, 10 pfmrs, 1994; Via dolorosa, quadromusic no.1, 10 pfmrs, 1994; Dueli [The Duels], quadromusic no.3, cl ens, 1995; 3 lilii, muzyka mynayuchoho viku [3 Lillies, Music of a Passing Age], fl, b cl, pf, 1995; Vixi [To Have Lived], sketches, str qt, 1995; V poshukakh spokoyu [In Search of Tranquility], a letter to 7 musicians, 1995; Zi mnoyu shche khtos′: 3 zapovidi blazhenstva [Someone with Me: 3 Commandments of Happiness], pf trio, 1996; Hosi′anna, 2 sax, perc, pf, 1997; Musteztvo nimykh zvukiv [The Art of Mute Sounds], something like a qt, 4 cl, 1997; Poshypky . . . slukhayuchys [Whispering . . . Listening], something like a trio, vn, va, pf, 1997; Chas X – abo Proshchal′na ne symfoniya [Time X, or A Farewell Non-Symphony], 5 pfmrs, 1998

Solo inst: Portrety kompozytoriv [Portraits of the Composers], suite no.1, accdn, 1979–88; Ukrainian Suite no.2, accdn, 1980, rev. 1987; Messa da requiem, accdn, 1982; Variations on a Folk Theme, pf, 1983; Passione, sonata, accdn, 1985, rev. 1989; Homo ludens I, fl/cl/sax, 1991; Homo ludens II, pf, 1992; Homo ludens III, non-stop music, vc, 1999

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VIRKO BALEY

Runcie, Constance Faunt Le Roy (*b* Indianapolis, IN, 15 Jan 1836; *d* Winnetka, IL, 17 May 1911). American composer, pianist and writer. Runcie's maternal grandfather was Robert Owen, and she grew up in New Harmony, Indiana. Her father, Robert Henry Faunt Le Roy, was an amateur flautist and composer; her mother, Jane Owen, was a pianist and harpist. In 1852, following her father's death, Runcie went to Germany with her family for six years. Her initial plans were to study the piano and harp, but she turned to composition. In 1861 she married James Runcie, an Episcopalian minister in New Harmony, and after 1871 they lived in St Joseph, Missouri; they had two daughters and two sons.

It appears that Runcie was the first American woman to compose in large forms. She is credited with a symphony, a piano concerto, a violin concerto, an opera (*The Prince of Asturia*), chamber music and 50 songs, many to her own texts. Annie Louise Cary and William Mason praised her songs, of which the most widely sung were *I've wandered far away*, *Invocation to Love*, *Das Vöglein singt* and *Take my Soul, O Lord*. William Mason once remarked to Runcie that he had thought her music was 'that of a man. It is both virile and dramatic'. Her published vocal works include *My Spirit Rests* (New York, 1882) amd *Five Tone Poems for Contralto* (New York, 1884).

According to tradition no musical composition submitted by Runcie for publication was rejected. She also wrote poetry, two novels (unpublished) and a biography of Felix Mendelssohn. She is credited with being the founder of one of the first women's clubs in the USA, the Minerva Society in New Harmony, in 1859. In 1897 an accident deprived her of her hearing, and she curtailed her activities thereafter.

CAROL NEULS-BATES

Run DMC. American rap group. The group was formed in 1982 by the rappers Run (Joseph Simmons; *b* New York, 24 Nov 1966) and DMC (Darryl McDaniels; *b* New York, 31 May 1964), and DJ Jam Master Jay (Jason Mizell; *b* New York, 1965). From the beginning of its career the group was managed by Simmons's brother, Russell, whose companies included Rush Productions and Def Jam Recordings. The group's chanted raps and hard-edged, minimal sound, produced by Larry Smith on records such as *It's like that*, *Sucker MCs* and *Hard Times*, were complemented by a gangster image that ran counter to the flamboyant styles then fashionable in hip hop. From the influence of Def Jam's co-owner, Rick Rubin, Run DMC incorporated more heavy metal guitars into their recordings. This led to their 1986 collaboration with Aerosmith on *Walk this way*. The record's impact on both rap and rock fans was enhanced by MTV's enthusiastic support for its accompanying video. During the mid-1980s the group were the biggest stars of hip hop, starring in films such as *Krush Groove*, headlining tours such as the Fresh Festival and sponsored by Adidas. They have continued to record, albeit with less spectacular success, and in 1998 their first record, *It's like that*, was remixed to become a number one single in the UK.

DAVID TOOP

Rung, Frederik (*b* Copenhagen, 14 June 1854; *d* Copenhagen, 22 Jan 1914). Danish conductor and composer, son of HENRIK RUNG. Frederik began to compose when still a child; but neither these works nor his later compositions are very remarkable. As a conductor, however, he distinguished himself, beginning his career brilliantly in the Caeciliaforening, a choral society founded by his father in 1851 which devoted itself to Italian Renaissance church music. On his father's death, Rung took charge of the choir and extended the repertory to include Handel's oratorios and Bach's church music. In 1887 he founded the Madrigalkor, a choir selected from the members of the Caeciliaforening, and this became internationally famous. From 1884 he was second conductor at the Royal Theatre (under Johan Svendsen) and from 1908 chief conductor. There he won acclaim for some outstanding performances of Wagner's and Puccini's operas. His compositions include a number of stage works, two symphonies, smaller orchestral pieces and chamber works, among them two string quartets, a piano quartet and a nonet, smaller choral works, songs and piano music.

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C. Thrane: *Caeciliaforeningen og dens stifter* (Copenhagen, 1901)
G. Lynge: *Danske komponister i det 20. aarhundredes begyndelse* (Århus, 1916, 2/1917), 422 [incl. selective list of works]

BO MARSCHNER

Rung, Henrik (*b* Copenhagen, 31 March 1807; *d* Copenhagen, 12 Dec 1871). Danish composer, father of FREDERIK RUNG. He studied in Copenhagen and played the double bass in the Royal Orchestra. His incidental music for Hertz's tragedy *Svend Dyrings hus* (1837) won him a bursary to travel to Vienna and Rome, where he studied to be a singing teacher. Once back in Copenhagen he became chorus master and then singing teacher to the soloists of the Royal Opera. In 1851 he founded a choral society, Caeciliaforening, devoted to Italian Renaissance church music. He wrote several operas and *syngestykker* (Singspiele) as well as much incidental music for the theatre and many songs, but as a composer he

was overshadowed by his greater contemporary, J.P.E. Hartmann.

WORKS

all stage works performed at Copenhagen, Royal Opera

En bolero (op, 2, S. Beyer, partly after E. Scribe: *La xacarilla*), 18 March 1843
Stormen paa København (op, 5, T. Overskou), 21 Jan 1845
Aagerkarl og sanger (operetta, 1, H.H. Nyegaard), 18 Nov 1846
Federigo (syngestykke, 3, H. Hertz), 23 March 1848
Stella (syngestykke, 3, A. von der Recke, after Scribe: *Giralda, ou La nouvelle Psyché*), 2 Feb 1852
Flugt og fare (syngestykke, 1, Beyer), 29 April 1852
Studenterne fra Salamanca (syngestykke, 1, Nyegaard), 21 Feb 1854
Annunciatas fest (syngestykke, 1, von der Recke, after M. Carré and J. Loru: *Les trovatelles*), 22 May 1856
Incid music; many songs

ELIZABETH FORBES

Runge. German family of printers. From 1611 Georg Runge managed the press belonging to his father Christoph Runge the elder in the Berlin Minorite monastery. After Georg's death (1639) his widow and heirs carried on the business until 1644, when Georg's son Christoph Runge the younger was able to take it over. Half of the 128 musical works from Berlin (listed by Lenz) were printed on the Runge press, which was particularly active in disseminating the works of Zangius, Johannes Crüger, Hentzschel and others.

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H.U. Lenz: *Der Berliner Musikdruck von seinen Anfängen bis zur Mitte des 18. Jahrhunderts* (Lippstatt, 1932)

THEODOR WOHNHAAS

Rünger, Gertrude (*b* Posen [now Poznań], 1899; *d* Berlin, 10 June 1965). German mezzo-soprano and soprano. She sang at Erfurt (1924–7), then for a season at Magdeburg, and from 1928 to 1935 at Vienna, where she took part in some notable revivals such as *Don Carlos* (1931) and *Macbeth* (1933). She returned to Vienna in 1938 after a period in Berlin. Her career also expanded to include the 1933 and 1934 seasons at Covent Garden, 1937 at the Metropolitan and 1938 at La Scala, where she sang Brünnhilde in the *Ring* cycle under Krauss, and Isolde the following year under De Sabata. At Salzburg she sang Fatima (*Oberon*), the Nurse (*Die Frau ohne Schatten*), Clytemnestra (*Elektra*) and Leonore (*Fidelio*). In London her most admired role was Kundry in which she 'displayed exceptional power in a wide range of dramatic expression'. Her later career included appearances as Electra under Knappertsbusch (1940) and some postwar seasons in Berlin. Her studio recordings are few, but solos from *Don Carlos* and *Macbeth* show fine quality, both vocal and dramatic. Fragments from the Vienna Archive confirm her position among the most impressive singers of her generation.

J.B. STEANE

Runnicles, Donald (Cameron) (*b* Edinburgh, 16 Nov 1954). Scottish conductor. He studied at Edinburgh and Cambridge Universities and at the London Opera Centre. After several years' work in German opera houses he became Generalmusikdirektor at Freiburg. In 1988 he conducted a Metropolitan Opera performance of *Lulu* at short notice. A successful *Ring* cycle in San Francisco led to his appointment there as music director in 1992. He first appeared at Glyndebourne (*Don Giovanni*) in 1991 and made his Bayreuth début with *Tannhäuser* in 1992. He has directed *Ring* cycles in Vienna and worked as a guest conductor throughout Germany and America. More recently his work has expanded into the concert hall, and in 1994 he conducted Mahler's Eighth Symphony for the opening night of the Edinburgh International Festival. Runnicles is a talented interpreter of large-scale operatic repertory of the 19th and 20th centuries, and has made an acclaimed recording of *Hänsel und Gretel*.

ALEXANDER R.C. SCOTT

Runólfsson, Karl Otto (*b* Reykjavík, 24 Oct 1900; *d* Reykjavík, 29 Nov 1970). Icelandic composer, trumpeter and teacher. He trained and worked as a printer before deciding, in 1925, to devote himself entirely to music. He studied the trumpet (with Lauritz Sörensen) and the violin (with Axel Jörgensen) in Copenhagen from 1925 to 1927. He completed his studies at the Reykjavík College of Music (1934–9) with Franz Mixa and Victor Urbancic. He taught the trumpet and theory at the Reykjavík College of Music (1939–64), was conductor of the brass band Svanur (1938–60) and director of the Reykjavík youth bands (1955–70). His early compositions (including some highly popular songs) are in a traditional, late-Romantic style. The development of his mature style, which he saw as an attempt to combine traditional Icelandic folk music with European traditions, took place during his studies with Mixa in the 1930s. It is characterized by vigorous counterpoint, frequent use of ostinato patterns, and folk elements such as tritones, irregular meters, and parallel 5ths.

WORKS

(*selective list*)

Orch.: Adagio funèbre op.2, 1931–3; Á krossgötum [At the Crossroads], suite, op.11, 1939; Forleikur að Fjalla-Eyvindi [Eyvindur of the Mountains], ov., op.21, 1949, Ég bið að heilsa [Greeting], ballet, op.27, 1952; Dimmalimm, ballet for children, op.30, 1953; Sym. 'Esja', f, op.54, 1964–7
Chbr.: Íslensk rímnalög [Icelandic Rhyme Songs], op.12, vn, pf, 1940; Sonata, op.14, vn, pf, *c*1942; Sonata, op.23, tpt, pf, 1950; sonata, op.65, vc, pf, 1969
Songs, folksong arrs.

Principal publishers: Icelandic Music Information Centre, Musica Islandica

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G. Bergendal: *New Music in Iceland* (Reykjavík, 1991)
M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

ÁRNI HEIMIR INGÓLFSSON

Runonlaulu. The singing of old poems or Kalevalaic runes in Finland. *See* FINLAND, §II, 2.

Ruodolf de Neuchâtel [von Fenis, von Neuenburg]. *See* RUDOLF VON FENIS-NEUENBURG.

Rupert of Deutz [Rupertus Tuitiensis] (*b* ?Liège, 1075–80; *d* Deutz, nr Cologne, 4 March 1129/30). Theologian, liturgist and hymnodist. He was an oblate of the Benedictine abbey of St Laurent in Liège and was educated there under Abbot Berengar (*d* 1115). His teacher in music may have been a certain Heribrand. Ordained priest in 1106, he moved to the abbey of St Michael in Siegburg about 1116 and in 1120 was made abbot of St Heribert in Deutz. His most widely distributed work, to judge from the large number of extant manuscripts, is *De divinis officiis*; it is on the liturgy and contains a number of observations on plainchant. His copious theological writings involved him in disputes with Anselm of Laon and William of Champeaux. One of them, *De Trinitate*, in the section *De operibus Spiritus Sancti* (vol.vii, chap.

16), contains a passage on music of a certain originality, finding in Old Testament citations evidence of the musical proportions usually associated with Pythagoras. There are, in addition, a number of exegetical works; a chronicle of the abbey of St Laurent formerly ascribed to Rupert is no longer considered authentic. He is thought to have written in his youth hymns in honour of St Mary Magdalen, St Goar, St Severinus and St Heribert, and Rupert himself refers to his hymn to the Holy Spirit, *Deus meus et Dominus*, which may, however, have been sung to the melody of the *Veni Creator Spiritus*. Rupert's credentials as a composer of melodies are thus not clearly established. His significance in the history of music has perhaps been magnified by his reputation as a theologian and his association with that much studied musical centre, Liège. Collected writings are in *PL*, clxvii-clxx; also ed. R.M. Haacke, Corpus Christianorum: continuatio medievalis, vii, ix, xxi–xxiv, xxvi, xxix (Turnhout, 1967–79).

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LAWRENCE GUSHEE

Rupin [Rupini], **Ivan Alekseyevich** (*b* Kostroma, 1792; *d* St Petersburg, 8/20 March 1850). Russian singer and composer. He was born into a family of serfs. As a youth he sang in a local choir, but was later sent to Moscow to study singing with the celebrated Italian castrato Pietro Muschietti. Liberated from his serfdom he moved to St Petersburg, where he gave singing lessons and became well known as a performer, adopting the professional name Rupini. For a while he took lessons in harmony and musical theory with T.V. Zhuchkovsky (1785–1838), a composer and sometime director of the imperial theatres. In 1832 he collaborated with Zhuchkovsky on an iopera-vaudeville *Imeninï blagodetel'nogo pomeshchika* ('A Charitable Landowner's Nameday'); in the same year he published at St Petersburg a *Muzïkal'ny al'bom severnogo pevtsa* ('The northern singer's album of music'), which contained works by Alyabyev, and later produced a collection of his own romances. Entitled *Le bouquet* (St Petersburg, 1839), this contained his song *Rïtsar'* ('The Knight'), to a poem by Pushkin, three settings of works by F.A. Koni, and *Videniye* ('The Vision') to a poem by A.I. Polezhayev. Rupin was appointed chorus master of the Italian opera in 1843.

Rupin is known particularly for his collection of 12 Russian folksongs, *Narodnïye russkiye pesni*, published in the years 1831 and 1833 in St Petersburg. This collection is remarkable among the others produced during the first half of the 19th century, since it prints each song in two forms. The first version consists of the solo line accompanied by simple harmonies for the keyboard or guitar; the second is an arrangement of the song for three-part choir. A modern edition by T. Popova was published in Moscow in 1955.

GEOFFREY NORRIS

Rupp, Franz (*b* Schongau, 24 Feb 1901; *d* New York, 27 May 1992). American pianist of German birth. He entered the Akademie der Tonkunst in Munich at the age of 14, where he studied with August Schmidt-Lindner. He first visited the USA at the age of 20 as accompanist to the violinist Willy Burmester. Among the singers for whom he played were the baritone Heinrich Schlusnus, Sigrid Onegin, Lotte Lehmann, Maria Stader and Gigli; later he played exclusively for Marian Anderson for 25 years. He also accompanied instrumentalists, including Morini, Feuermann and Georg Kulenkampff. With Kreisler he recorded the complete violin sonatas of Beethoven, and with Kakaya Urakawa the sonatas of Beethoven, Brahms and Mendelssohn. He gave solo recitals, and appeared as a soloist with various German orchestras under such conductors as Furtwängler; he was also active as a chamber musician and as a harpsichordist in Baroque music. Rupp settled in the USA in 1938, and taught lieder and chamber music for seven years at the Curtis Institute.

PHILIP L. MILLER

Ruppe, Christian Friedrich [Christiaan Frederik; Christiaan Fredrik] (*b* Salzungen, Saxe-Meiningen, 22 Aug 1753; *d* Leiden, 25 May 1826). Dutch composer and theorist of German birth, brother of FREDRICH CHRISTIAN RUPPE. His father, a carpenter, built instruments and was the organist at Wildprechtroda. In 1773 Ruppe enrolled at the University of Leiden. By 1784 he was active as a merchant, and in his publications opp.4 and 5 he described himself as an 'Amateur de musique'. After a period in Germany, in 1787 Ruppe again enrolled at the university, this time as a music student. He became organist of the Lutheran congregation in Leiden in 1788. Ruppe's own edition of his Sonatas op.8 includes a privilege of 29 July 1790 entitling him to publish his compositions for 15 years; it lists many works that are now lost, including keyboard concertos, French and Italian arias, and quartets. On 18 October 1790 he was appointed *kapelmeester* of the University of Leiden. He founded a religious choral society, Tot Meerder Oefening, in Leiden in 1800. Although he began to teach courses on music in 1802 and wrote a book on the theory of 'modern' music (1809–10), it was not until 14 May 1816 that King Willem I appointed him lecturer in music, with the stipulation that he continue his activities as music director of the university.

Ruppe was well known in the Netherlands during his lifetime for his theoretical treatise and voluminous compositions. Much of his surviving work is chamber music, written in a clear Viennese Classical style that is simple but expressive; the later compositions show a more Romantic attitude. He also wrote keyboard sonatinas (perhaps written for private students), cantatas performed in churches in Leiden and The Hague, children's songs, keyboard character studies inspired by current political events and odes for the university, all reflecting his various activities.

WORKS

printed works published in The Hague, Amsterdam, Rotterdam, Leiden or Haarlem

VOCAL

Galatée (oc, after J.P. Florian), Leiden, 1804, only lib extant

Cants.: Muziek voor het kerstfeest, 1796; Muziek voor het paasch feest, 1797; Gezangen voor het feest van den 19 December 1799; Q. Horatii Flacci odae IV et alia ode (1803), incl. S. Speyert van der Eyk: Cantata in pacis festo, pubd separately (1802); De hoop der zaligheid, 1809; Vrije naarvolging der Latijnsche hymnen (H. Hillebrand) (1810); Jezus in Gethsemané, 1813; Op den winter,

1813; Koor voor godsdienstige zanggenootschappen (Ps xxxiii) (1822); others, listed in Doove and Knödler, in *NL-L*
Songs: Romanzes (R. Feith) (1787); Oden en gedichten (J.P. and A. Kleyn) (1788); 4 collections of 12 gezangen, 3vv (1802–8); [22] Stukjes uit de gedichtjes voor kinderen (H. van Alphen), opp.33 (*c*1823), 36 (*c*1827)

INSTRUMENTAL

Kbd trios: 6 as op.2 (*c*1779); 3 as op.4 (*c*1783); 3 as op.14 (*c*1807); 1 each in opp.18, 25–7 (*c*1810–19); Ouverture turque, acc. perc/db, op.20 (*c*1812); Ouverture tartare, op.28 (1820)
Duets (sonatas, sonatines), kbd, vn: 4 as op.1 (1777); 6 as op.3 (*c*1781); 4 sets of variations (*c*1785–*c*1800); 8 as op.6 (*c*1787); 9 as op.7 (*c*1789); 3 as op.8 (1790/*R*); 12 as op.9 (1790); 3 as op.11 (*c*1801), ed. in Oud-Nederlandsche speelmuziek, x (The Hague, 1948); 3 as op.22 (*c*1814); La métamorphose, op.32 (1822)
Kbd solo: 12 sonatines, hpd/pf (*c*1795), incl. arrs. of pieces from op.6; 18 pièces, org/pf, op.10 (1798), no.1 ed. in Oud-Nederlandsche speelmuziek, ix (The Hague, 1947), nos.1 and 2 ed. in *Nederlandse klaviermuziek uit de 18e eeuw*, ed. G. Oost (Sneek, *c*1976); 12 sonatines, hpd/pf (*c*1800); De zangwyzen van de psalmen en gezangen, org/hpd/pf (1801); 45 praeludia en 276 interludia nevens 4 fuga's, org (1802; fugues *R* 1978); 6 sonatines, pf, op.13 (*c*1805), no.6 for 4 hands; Zangwijzen der evangelische gezangen, org/hpd/pf (1806); Chasse, op.15 (1808); 3 ballets caractéristiques, op.17 (*c*1809); La grande bataille de Waterloo, pf, op.23 (1815); La paix universelle, pf, op.24 (*c*1816); 6 sérénades, pf, op.31 (*c*1822); Ouverture grecque, pf, op.34 (*c*1824); 7 sets of variations, 1 ed. in Doove and Knödler, others ed. (Hilversum, 1984) and by P. van Reijen (Utrecht, 1993)
Kbd 4 hands: 3 sonates, op.5 (*c*1785); 3 sonates, op.16 (1809)

THEORETICAL WORKS

Theorie der hedendaagsche muzyk (Amsterdam, 1809–10, plates pubd separately, 1811)

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J. Doove: 'Christian Friedrich Ruppe: musicus en lector in de toonkunde', *Mens en melodie*, xxxi (1976), 171–4

PAUL VAN REIJEN

Ruppe, Friedrich Christian (*b* Salzungen, Saxe-Meiningen, 18 Feb 1771; *d* Meiningen, 14 Aug 1834). German violinist, keyboard player and composer, brother of CHRISTIAN FRIEDRICH RUPPE. In 1786, when his father died and Salzungen was devastated by fire, he left to study theology at Eisenach and supported himself by giving keyboard lessons. Half a year later he came under the patronage of Duke Georg I of Saxe-Meiningen, who provided for his education in music theory and violin playing, as well as in public finance (in Jena). After further studies in Weimar, Dessau and Wörlitz he was appointed both an administrator and a musician at the court in 1798; he gave piano concerts and played the violin in the orchestra. His compositions, which were not well known outside Meiningen, include *Leiden und Tod Jesu* and *Der verlorene Sohn* (oratorios), *Der Sieg der Tugend* (unfinished opera), *Friedenscantate* (1814), a keyboard concerto with choir and various chamber works, of which a trio for piano, clarinet and bassoon (Offenbach, *c*1821) and a sonata for piano, violin and cello ad lib (Kassel, n.d.) were published.

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AMZ, xvi (1814), 589–91; xxxvii (1835), 244–6

For further bibliography *see* RUPPE, CHRISTIAN FRIEDRICH.

BARRY KERNFELD

Ruppel, Karl Heinrich (*b* Darmstadt, 5 Sept 1900; *d* Munich, 8 Sept 1980). German critic and writer on music. In his formative years he was strongly influenced by his friendship with the young Erich Kleiber, who taught him music while he attended the Darmstadt Gymnasium. Until 1923 he studied literature, music and art at the Darmstadt Technische Hochschule and at the universities of Frankfurt, Freiburg and Munich. From 1928 to 1944 he worked as editor of the *Kölnische Zeitung* literary supplement, and from 1932 with the paper's editorial staff in Berlin as chief theatre and music critic. He spent five years from 1945 as artistic director of the Württemberg State Theatre in Stuttgart. In 1950 he became chief music critic of the *Süddeutsche Zeitung* in Munich, to which he contributed for more than 25 years. Ruppel's carefully weighed judgments and elegant prose epitomize the best of German music criticism. He was invariably sympathetic, but did not lightly give praise. His writings are thoroughly informed and display sound judgment, based on long experience and enhanced by clear structure and fluent expression. He wrote the libretto for Mihalovici's opera *Die Heimkehr* (1953) and the scenario for Mihalovici's ballet *Thésée* (1964).

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with G.R. Sellner and W.Thomas: *Carl Orff: ein Bericht in Wort und Bild* (Mainz, 1955, enlarged 3/1960)
'Das dramatische Ensemble: Bemerkungen zu Mozarts Dramaturgie', *Maske und Kothurn*, ii (1956), 134–41
ed.: *Musica viva* (Munich, 1959) [incl. 'Musica viva 1945–1958', 9–47]
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Grosse Stunden der Musik (Munich, 1975)

HANS PETER KRELLMANN

Ruppenthal, Stephen (Cranston) (*b* Berkeley, 3 June 1949). American composer and performer. He studied composition and electronic music with Strange and musicology with Lou Harrison and Vernon Read at San Jose State University (BA in trumpet performance, 1973; MA in musicology, 1975). His thesis, *A History of the Development and Techniques of Sound Poetry in the Twentieth Century in Western Cultures*, constituted the first comprehensive documentation of the genre in English. Most of his compositions have been inspired by ritual ceremonies of traditional non-Western cultures. His works employ speech, synthesizers and improvisation in slowly evolving, rhapsodic formats with gestures stimulated by graphic notations of Ruppenthal's own design. He submits the voice and other acoustic sound sources, including conventional orchestral instruments, to a wide gamut of analogue and digital electronic modification. Another aspect of his work is the incorporation of jazz elements. He first

performed with the Electric Weasel Ensemble in 1975, and has since appeared with that and other groups in the USA and abroad. From 1978 to 1982 he taught at the Center for Experimental and Interdisciplinary Art at San Francisco State University and was director of the electronic music studio there in 1981–2. Ruppenthal is the author of *Vocable Gestures: an Historical Survey of Sound Poetry* (with Larry Wendt, 1977) and several articles on avant-garde composers for this dictionary.

WORKS

all texts by Ruppenthal

Kakao-Poetic Lippudenies of the Ungumptious, actors, chorus, str qt, tape, 1975; Cloud Forests, 3vv, elec, tape, 1977; Totemic Illusions, 7 pieces incl. Seventh Trace, vv, vn, synth, processed perc, 1977–9; Improvisation, 1v, elec, 1978, collab. A. Strange; Conjuring Asentiloofal Trivials, 1v, tape, 1979; Just Cat, 1v, tape, 1979; Prescient Disengagement, tape, 1979; The Same Language, 1v, elec, tape, 1979; Electric Evening Ayre, tpt, elec, 1980; Songs of Myth, synths, tape, 1980; Messages and Papers of the Presidents, Vol. xviii, reader, cptr, synth, 1981; Different Summers (Trivials 2), 1v, tape, 1982; Calls II (The Words), 3vv, elec, tape, 1983; Blues for a Small Planet, b cl, tpt, elec, perc, 1984; Egyptian Mirrors, 1v, dance, slides, 1986; Let Me Think, tape, 1986; Snapshot, brass ens, 1989–90; other works incl. film scores

Principal recording companies: Ocean, Jean-Michel place/shandar

CHARLES AMIRKHANIAN

Ruppli, Michel (*b* Coulommiers, 3 July 1934). French jazz, blues and popular music discographer. He attended the University of Paris and the Ecole Normale Supérieure des Télécommunications and from 1960 worked as an electronics engineer. At the same time he began to compile important discographies of recording companies and labels of the postwar era (sometimes in collaboration with Bill Daniels and Bob Porter) based on his research into the record companies' ledgers and files; these contain detailed information on thousands of recording sessions and are far more complete and accurate than earlier discographies. Ruppli has also contributed discographies of individual musicians to *Jazz hot*.

WRITINGS

Prestige Jazz Records, 1949-1969 [*recte* 1971]*: a Discography* (n.p. [Copenhagen], 1972; enlarged 2/1980, with B. Porter, as *The Prestige Label: a Discography*)
Atlantic Records: a Discography (Westport, CT, 1979)
with B. Porter: *The Savoy Label: a Discography* (Westport, CT, 1980)
The Chess Labels: a Discography (Westport, CT, 1983) [incl. listings for Argo and Cadet]
with B. Daniels: *The King Labels: a Discography* (Westport, CT, 1985) [incl. listings for Bethlehem]
with B. Porter: *The Clef/Verve Labels: a Discography* (New York, 1986)
with M. Cuscuna: *The Blue Note Label: a Discography* (New York, 1988)
with C. Delaunay: *Swing* (Paris, 1989) [discography of the Swing label]
The Aladdin/Imperial Labels: a Discography (New York, 1991)
with C. Delaunay: *Vogue Productions* (Paris, 1992–)
with J. Lubin: *Blue Star* (Paris, 1993)
with E. Novitsky: *The Mercury Labels* (Westport, CT, 1993)
with J.-P. Tahmazian: *Black and Blue: discographie* (Paris, 1995)
The Decca Labels: a Discography (Westport, CT, 1996)

Ruprecht. German family of organ builders. The family relationships have not been established. Hieronymus Ruprecht (*fl* 1626–61) built organs at St Laurentius, Cologne (1626–7); Mönchengladbach-Rheindalen (1633); Adenau (1639); Halver, Westphalia (1652–5); and Linnich (1661). Johannes Ruprecht worked in Boppard from 1658 to 1675. In 1676 he produced an organ for the Minorite church in Kleve; Conrad Ruprecht (*fl* 1656–1706), who worked both in Anholt and in Boxmeer, the Netherlands, built an instrument in 1656 for the Minorite church in Duisburg (Rhine) and another in 1698 for St Martinus, Doesburg (Netherlands). No instrument by the Ruprecht family has survived.

The specifications used by the family remained fairly close to those of the 16th-century Rhenish-Belgian school, comprising relatively simply distributed diapason choruses, a group of wide-scaled 16′, 8′, 4′, 2⅔′, 2′ and 1⅓′ stops, and a small number of reed stops such as Trommet, Crummhorn and Schalmei. Of the stops used by this school, only the five-rank Nachthorn and the pedal stops (2′ Flauto and 8′ Trommet) were evidently never used by the Ruprecht family.

HANS KLOTZ

Ruprecht, (Josef) Martin [?Stephan] (*b* ?Vienna, *c*1758; *d* Vienna, 7 June 1800). Austrian composer and tenor. He was a member of Katherina Schindler's troupe that gave a guest season at the Kärntnertortheater, Vienna, in 1776. In 1778 he became a founder-member of the German National Singspiel company, appearing as Fritz in the première of Umlauf's *Die Bergknappen* (which had to be postponed for nearly a month owing to his illness) and later in most of the new productions, including his own *Was erhält die Männer treu?*. He sang with the Italian Opera following the closure of the Singspiel company in 1783 and joined the re-formed German company again in 1785. In 1788 he left the Opera, and shortly afterwards joined the court chapel ensemble, of which he remained a member until his death. He was considered a talented singer, though a rather ordinary actor.

Of his compositions, equal merit and importance attach to his Singspiele and his songs, six of which were published by Artaria in 1785. Evidence for the performance of only four of Ruprecht's Singspiele can be traced; it seems likely that *Die Wette* was not performed, and that *Der Irrwisch* and *Der Derwisch*, both mentioned by Pollak-Schlaffenberg, are the product of confusion with Umlauf's *Das Irrlicht* and the Schack, Gerl and Henneberg *Der wohltätige Derwisch* respectively. Gerber named *Die natürlichen Wunder* and *Elmire* among Ruprecht's works; the former cannot be traced, and the latter, presumably identical with Goethe's *Erwin und Elmire*, given at the Burgtheater on 20 April 1794, was not (according to Hadamowsky) set to music.

WORKS

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Lieder: 6 Lieder für das Pianoforte (Vienna, 1785), 3 ed. in DTÖ, liv, Jg.xxvii/2 (1920/*R*), 1 ed. in Friedlaender, i/2; 12 Gesänge, pf acc. (Vienna, *c*1789), 2 ed. in Friedlaender, i/2

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O.E. Deutsch: 'Das Freihaus-Theater auf der Wieden', *Mitteilungen des Vereins für Geschichte der Stadt Wien*, xvi (1937), 30–73
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O. Michtner: *Das alte Burgtheater als Opernbühne* (Vienna, 1970)
D. Link: *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792* (Oxford, 1998)

PETER BRANSCOMBE

Rupsch [Ruppisch, Rupff], **Conrad** [Konrad] (*b* Kahla an der Saale, 1470; *d* Altenburg, July 1530). German musician. He was attached to the Elector of Saxony's Hofkapelle from its foundation by Friedrich der Weise in 1491. During the celebrations marking the succession of Philip the Fair in Mechelen in 1494 Friedrich attended a meeting of the prince's chapel at which Weerbeke, Pierre de La Rue and Alexander Agricola were present. This contact with Netherlandish music exerted on Friedrich (and hence on his Kapelle) a decisive influence that is clearly visible in the Jena choirbooks. Heinrich Isaac stayed in Torgau on several occasions between 1497 and 1500 and is mentioned in the accounts along with the Kapellmeister Adam von Fulda and Rupsch. Hofhaimer was also employed at that time by the Saxon court to teach organists. After the death of Adam von Fulda in 1505 Rupsch took over the direction of the Kapelle (Adam Rener's appointment as Hofkomponist followed in 1507). Also in 1505 he was ordained priest; two years later he was given a prebend at the collegiate church of St Georg in Kahla. In 1514 the reformist Georg Spalatin was appointed court chaplain and Rupsch's immediate superior. Rupsch came into direct contact with the Reformation movement and the radical group of *Schwärmer* (enthusiasts) headed by Andreas Bodenstein von Karlstadt in 1520; he is said to have given up his entire fief the following year. That was evidently a temporary measure, as in 1522 he married. In October 1525 Rupsch and Johann Walter (i) travelled to Wittenberg to advise Luther on musical matters during his completion of the German Mass. If, as Blankenburg has suggested, the famous *Geystliches Gesangk Buchleyn* of 1524 was the work of the Hofkapelle, Rupsch must have played a large part in its production. Within two years of Friedrich der Weise's death in 1525 his successor, Johann der Beständige, dissolved the Kapelle despite Luther's protestations, defending his decision by saying that Rupsch was pressing for retirement as the choristers spent their time 'idly and uselessly'. The dissolution of the Kapelle brought Walter into great financial crisis, which was only partly eased by his receiving a vacant prebend at St Georg. To save him from ruin, Rupsch bequeathed part of his income to Walter in February 1530.

Like Nicolas Mayoul, his counterpart in Mechelen, Rupsch was not essentially a composer. That was partly why, on Adam von Fulda's death, Friedrich separated the post of Hofkomponist from that of Kapellmeister. There is however a motet by Rupsch, *Cognoscimus Domine*, in *D-Rp* B 220–22. Another motet, *Maria salve virginum*, survives in *D-LEu* 1494 (the Apel Codex; motet ed. in EDM, 1st ser., xxxiii, 1956) and anonymously in *I-VEcap* 758. This piece, with its undeveloped homophony, shows remarkably little sign of Rupsch's years of exposure to the great music of the Netherlands, but it is possible that the person who commissioned the collection stipulated that its form be that of the Italian *laude*. It was Rupsch who added the text *Haec dicit Dominus* to Josquin's motet *Videte omnes populi/Nymphes, nappés* (published in Hans Ott's *Novum et insigne opus musicum*, 1537[1]). The hymn *Nun bitten wir den heiligen Geist*, which appears in *A-Wn* 18810 under Rupsch's name, is the work of Walter.

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CLYTUS GOTTWALD

Ruremund, [Remunde, Ruremunde, Endoviensis], **Christoffel van** (*b* ?Eindhoven, ?1475–1500; *d* London, 1531). Dutch printer. He worked in Antwerp from 1523 to 1531, becoming a member of the Guild of St Luke in 1524. Of the 40 books known to have been printed by him, the majority were for the English market, including an important series of liturgical books 'ad usum ecclesie Sarum' – a series which helped to establish Antwerp as a rival to Paris for liturgical music printing. This series includes *Manuale* (1523), *Processionale* (1523), *Hymnorum cum notis opusculum* (1524), *Psalterium cum hymnis* (1524), *Breviarium* (1525), *Missale* (1527) and *Horae Beatae Mariae Virginis* (1530). All his liturgical music was printed by double impression, with black notes on red staves. He also printed missals for the dioceses of Tournai and Utrecht. Ruremund had two sizes of type with Roman neumes, which may both have originated from Paris, and one with Gothic neumes (used for the Utrecht Missal of 1527), which he seems to have acquired from Jan Severszoon of Leiden, who used it in a Utrecht missal of 1514. The smaller of the two Roman faces, found in Ruremund's publications from 1528 onwards, was also used by Symon Cock for his first music publication of 1539.

In addition to liturgical books, Ruremunde published an English translation of the New Testament, an English almanac and William Lyndwood's *Provinciale seu constitutiones Anglie*, and was the first Low Countries printer to print Reformation books for the English market. Many of his books were printed for Peter Kaetz and Francis Birckmann, booksellers in London. In 1531 Ruremunde himself visited London where he was arrested for selling English New Testaments. He was sent to prison where he died. His widow Catharine continued to manage the business in Antwerp from 1532 to 1546. Her publications were similar to those of her husband and included some reprints of his books.

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J. Machiels: 'Christoffel van Ruremund', *Post-Incunabula and their Publishers in the Low Countries*, ed. H.D.L. Vervliet (The Hague, 1978), 66–7

SUSAN BAIN

Ruse. Town in northern Bulgaria, on the Danube. In 1914 the Rusenska Operna Druzhba (Ruse Opera Society) was founded, as well as the first symphony orchestra. The opera society formed the basis of the Narodna Operna Ruse (Ruse National Opera), which opened on 27 November 1949, with a performance of *La traviata*; the existing Darzhaven Simfonichen Orkestar (State SO, 1949) and an opera choir became part of the company, and Konstantin Iliev was musical director, 1949–52. The Ruse company presented opera and ballet, and over the years became one of the best in the country. Besides Iliev, the conductors included Dobrin Petkov, Romeo Raychev, Dimitar Manolov and Georgi Dimitrov; the directors included Dragan Kardzhiyev, Mikhail Hadzhimishev, Stefan Trifonov and Yevgeni Nemirov, as well as Tsvetana Andreyeva and Veselina Manolova, who, having studied in Czechoslovakia, contributed a different style. The repertory includes Italian, German, Russian and Bulgarian operas. As well as the regular season between September and July, the Martenski Muzikalni Dni (March Musical Days) festival is an additional stimulus to the high standard of performance and wide repertory. The Ruse Opera used the National Theatre until 1956, when it moved to a reconstructed building with 670 seats, where three or four performances are given each week.

MAGDALENA MANOLOVA

Rush, George (*fl* London, *c*1760–80). English composer, harpsichordist and guitarist. According to Dibdin, he travelled and studied in Italy before emerging as a theatre composer in London. His greatest success came with two English operas performed in 1764 at Drury Lane Theatre, where Rush may have played in the orchestra. *The Royal Shepherd*, with a libretto devised by Richard Rolt from Metastasio's *Il re pastore*, was staged on 24 February 1764. Intended as competition to Arne's *Artaxerxes*, playing at Covent Garden, it was all-sung and required an enlarged orchestra. The overture was popular as a concert piece, in part because of the still exceptional use of timpani. It was published both for orchestra and in harpsichord reduction, the latter reprinted as late as the end of the century. Rush's second opera, *Capricious Lovers*, was staged on 28 November 1764, the libretto devised by Robert Lloyd from Favart's *Le caprice amoureux, ou Ninette à la cour* (a parody of Goldoni's *Bertoldo*). Rush's setting was reduced to a two-act farce and performed as an afterpiece from 2 March 1765. Rush composed the music (now apparently lost) for *The Statesman Foiled* by Robert Dossie, introduced as an afterpiece at the Haymarket Theatre on 8 July 1768. Several numbers of *The Royal Shepherd* were retained and at least one song rewritten by Rush when it was restaged as a pasticcio, *Amintas*, by G.F. Tenducci and T.E. Carter at Covent Garden on 15 December 1769.

Rush was also active in instrumental music. He supplied overtures to both parts of the programme of Signora Gambarini's benefit concert, advertised 21 January 1760. On 22 March 1770 he conducted and performed his works at a concert for the Lord Mayor, Sir William Beckford. His published series of concertos, of which the first (in F) was especially popular, suggests that he was successful as a harpsichordist. Rush's instrumental works are 'advanced' and pre-Classical, and reveal a blend of national styles. Although Dibdin and the *ABC Dario* categorized Rush's operas as too Italian for English tastes, these works must be granted a historical niche in a period of transition from the ballad opera to the age of Dibdin.

An extended visit to Holland, perhaps under the patronage of Sir Joseph Yorke (Baron Dover), minister to The Hague, was postulated by Roscoe; the notion is given credence by the publication of several works there.

WORKS

published in London unless otherwise stated

STAGE

The Royal Shepherd (R. Rolt, after P. Metastasio), Drury Lane, 24 Feb 1764, vs (1764), ov. (*c*1764) ed. in The Symphony 1720–1840, ser. E, i (New York, 1984); adapted as pasticcio Amintas, Covent Garden, 15 Dec 1769, with addl music by G.F. Tenducci, S. Arnold, P. Guglielmi and T.E. Carter, vs (1770)

Capricious Lovers (R. Lloyd, after C.-S. Favart and C. Goldoni), Drury Lane, 28 Nov 1764, vs (1764), ov. (*c*1764)

The Statesman Foiled (R. Dossie), Haymarket, 8 July 1768, lost

OTHER VOCAL

An Epithalamium or Nuptial Song (?London, *c*1775)

INSTRUMENTAL

op.	
[1]	6 Easy Lessons, hpd (*c*1759)
2	12 Favourite Lessons or Airs, 2 gui (*c*1760)
[?3]	A First Set of Sonatas, gui, gui/vn (*c*1763)
[?4]	A Set of [4] Sonatas, hpd, vn (*c*1766); also incl. Concerto no.1 and an overture
5	A Second Set of [4] Sonatas, pf/hpd, vn (1768)
—	selections from opp.[?4]–5 pubd as 6 sonatas, op.6 (The Hague, 1772)
—	A First Concerto, hpd, 2 vn, vc, 2 hn (*c*1770); also pubd as Concert Liv. 1 [Concerto Choisie], hpd, 2 vn, vc, 2 hn, 2 ob (The Hague, *c*1768); arr. pf, vn (*c*1783)
—	Concert, liv 2, hpd, 2 vn, vc, 2 hn, 2 ob (The Hague, *c*1772); also pubd as A Second Concerto, hpd, 2 vn, vc (*c*1772)
—	A Third Concerto, hpd/pf, 2 vn, vc (*c*1773)
—	3 Quartets, 2 vn, va, vc (*c*1775), ed. in The Symphony 1720–1840, ser. E, i (New York, 1984)
—	A Fourth Concerto, hpd/pf, 2 vn, va, vc (*c*1777)
—	selections in The New Musical Magazine (1774–5); Elegant Extracts for the Guitar (*c*1800)

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R.R. Kidd: 'The Emergence of Chamber Music with Obbligato Keyboard in England', *AcM*, xliv (1972), 122–44, esp. 137

Z.E. Pixley: *The Keyboard Concerto in London Society, 1760–1790* (diss., U. of Michigan, 1986)

R. Fiske: 'Concert Music II', *Music in Britain: the Eighteenth Century*, ed. H.D. Johnstone and R. Fiske (Oxford, 1990), 205–60

RONALD R. KIDD

Rush, Loren (*b* Los Angeles, 23 Aug 1935). American composer. He studied composition with Robert Erickson (1954–60) and attended San Francisco State University (BA 1957), the University of California, Berkeley (MA 1960) and Stanford University (DMA 1969). He has served as associate music director of KPFA-FM, Berkeley (1957–60), director of the Performers' Choice concerts (San Francisco Bay area) and founding director of the San Francisco Conservatory Artists Ensemble (1967–9, later the New Music Ensemble). His appointments have included teaching posts at the San Francisco Conservatory

(composition department chair, 1967–9) and Stanford (1968–9), and the associate directorship of Stanford's Center for Computer Research in Music and Acoustics (CCRMA, 1975–85). Among his honours are the Prix de Rome (1969–71), a Guggenheim Fellowship (1971), and commissions from the Fromm Foundation (1964) and the San Francisco SO (1973).

In its delicacy of texture and elegance of construction, Rush's early music resembles the style of other Webern-influenced American and French composers. Many early works are in open form: *Hexahedron* (1962–3) presents the pianist with a choice of routes through its structure; *Nexus 16*(1964) dispenses with measured and synchronized ensemble attacks. An interest in historical precedent is clear in *Dans le sable* (1967–8), which refers to Barbarina's cavatina in the fourth act of Mozart's *Le nozze di Figaro*. In 1970 Rush began to employ amplification to increase the dynamic range of his compositions. Increasingly sophisticated computer programs allowed him to process intonation, attacks, spatial placement and timbral manipulations of pre-recorded material with a new degree of complexity. Later works, such as *Song and Dance* (1975), are dominated by rhythmic organization. Others use digital processing to refine *musique concrète* (*The Digital Domain*, 1983) or to generate pure tuning systems, incorporated as taped sound into music played by conventional forces. He has continued to intensify his study of intonation and acoustics, working closely with the performers for whom his music is intended.

WORKS

Inst: Serenade, vn, va, 1960, rev. 1997; Str Qt, c♯, 1960–61; Hexahedron, pf, 1962–3; Mandala Music, 3 or more pfmrs, 1962; Pf Music 2, 2 prep pf, perc, 1962–3; Nexus 16, chbr orch, 1964; The Cloud Messenger, orch, 1966–70; soft music, HARD MUSIC, 3 amp pf, 1969–70; Oh, Susanna, pf, 1970; A Little Traveling Music, amp pf, 4-track tape, 1971–3; Dreaming Susanna, amp orch, tape, 1973; Song and Dance, orch, 4-track tape, 1975; Dolce declina il sole, enhanced pf in 5-limit just intonation, 1991; Mattina, enhanced pf in 7-limit just intonation, 1991; Giorno d'un uoma, vn, pf in 7-limit just intonation, 1996; Fantasia 'Veglia', pf, 1997

Vocal: 5 Japanese Poems, S, fl, cl, va, pf, 1959; Dans le sable, nar, S, 4 A, chbr orch, 1967–8 [arr. large orch, 1970]; Giugno, Bar, pf, 1994–6; Veglia, Bar, enhanced pf in 5-limit just intonation, 1997; Della vita d'un uomo (G. Ungaretti), Bar, enhanced pf in just intonation, orch

Tape: The Digital Domain, 1983, collab. J. Mattox; see also INST

Recorded interviews in *US-NHoh*

CHARLES SHERE

Rushing, Jimmy [James Andrew; Mr Five by Five] (*b* Oklahoma City, OK, 26 Aug 1902; *d* New York, 8 June 1972). American jazz and blues singer. He was born into a musical family and learnt the violin, the piano and singing. He appeared in the Midwest, in California and in a touring show, before singing with Walter Page's Blue Devils (1927–9) and Bennie Moten's Kansas City Orchestra (1929–35). With these important bands he developed a mature singing style derived from the blues and completely idiomatic to the rhythms of jazz, an uncommon accomplishment even for experienced black singers in the late 1920s. He first achieved renown with Count Basie's band from 1936, his excellent intonation and robust yet sensitive manner perfectly complementing the group and helping to shape its identity. One of his finest recordings with Basie was *Good Morning Blues* (1937, Decca). He remained with the band until 1950, and thereafter worked with his own group and as a soloist, making foreign tours with several bands, including those of Basie, Buck Clayton, Eddie Condon and Benny Goodman, and performing in New York with Zoot Sims (1971–2).

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JAMES DAPOGNY

Rushton, Julian (Gordon) (*b* Cambridge, 22 May 1941). English musicologist. He studied at the GSM (1959–60), at Cambridge University with Leppard and Ridout (BA 1963, MusB 1965) and at Oxford University with Westrup, where he took the doctorate (1970). While at Oxford he also had private composition teaching with Wellesz and Goehr. He was appointed lecturer at the University of East Anglia (1968–74) and then at Cambridge (1974–81) before becoming West Riding Professor of Music at Leeds University (1982). He has also taught at the University of Western Ontario (1991) and Bar-Ilan University, Israel (1991–2). He is chair of the management committee of the Teaching and Learning Technology Programme (1992–), chair of the editorial committee of Musica Britannica (1993–), honorary professor at the University of Keele (1994–) and was president of the RMA (1994–9). He was a founder member of the editorial board of *Music Analysis*.

Rushton's main areas of interest are the music of Berlioz, opera (particularly Mozart and Gluck) and analysis, and he has also written on British composers. His handbooks to major works by Mozart, Berlioz and Elgar are characterized by clarity of thought and expression and demonstrate his ability to assimilate a wide range of historical, analytical and contextual information into an accessible and convincing argument. He has done more than any other writer to explain the uniqueness of Berlioz's musical style without losing a sense of wonder in its originality of musical expression. He has contributed articles to *The Viking Opera Guide*, *The New Grove Dictionary of Opera* and *International Dictionary of Opera*. He is general editor of the Cambridge Music Handbooks and a frequent reviewer for both specialist and non-specialist music journals and for *The Independent* and the *Times Literary Supplement*.

WRITINGS

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Cipriani Potter: Symphony in G minor, MB (forthcoming)

ROSEMARY WILLIAMSON

Rushworth & Dreaper. English firm of organ builders. It was founded in Liverpool by William Rushworth. The firm became Rushworth & Dreaper at the beginning of the 20th century when Rushworth absorbed the Dreaper brothers' music retail business. After World War I the company was able to offer first-class work at competitive prices, securing the contracts for new organs at Christ's Hospital chapel, Horsham (5 manuals, 1931), and the Church of the Holy Rude, Stirling (1940). They also produced the 'Apollo' model reed-organ. Some new organs were built in the 1970s and 80s with advice from Lawrence Phelps and under the direction of Alastair Rushworth, who studied with Dirk Flentrop in the Netherlands.

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STEPHEN BICKNELL

Rusignolo (It.). *See under* ORGAN STOP (*Vogelgesang*).

Ruspoli, Francesco Maria (*b* Rome, 5 March 1672; *d* Rome, 12 July 1731). Italian patron. After inheriting the fortunes of his father (Alessandro, Count Marescotti) and his great-uncle (Bartolomeo Ruspoli), he became, as Marquis of Cerveteri, one of the richest men in Rome. He was 'acclaimed' as Olinto Arsenio in the Arcadian Academy on 27 May 1691, and in 1707–11 he hosted its meetings in one of his gardens. He began to sponsor oratorios and serenatas in 1701, and within a few years started to emulate the lavish productions of Cardinals Pamphili and Ottoboni. Like them, he sponsored a weekly 'academy', for which Handel wrote more than 50 cantatas when he stayed at Ruspoli's residence in 1707–8. Ruspoli's best-known production was Handel's *Oratorio per la Resurrezione di Nostro Signor Gesù Cristo* (text by C.S. Capece), which was performed with splendid scenery by five singers and 45 instrumentalists on Easter Sunday 1708. It aptly followed two works performed during Holy Week, both with texts by Cardinal Ottoboni: *Introduzione all'Oratorio della Passione* (music by P.P. Bencini) and *Oratorio per la Passione di Nostro Signore Gesù Cristo* (music by A. Scarlatti).

In July 1708 Ruspoli volunteered to support a regiment of 1200 men to protect the papal realm from the encroaching Austrian army. In gratitude the pope named him Prince of Cerveteri on 3 February 1709. Ruspoli subsequently employed a *maestro di cappella*: Caldara served him from March 1709 to May 1716, Gasparini from July 1716 to May 1718. By 1710 a theatre had been built in his residence, but only during Carnival 1711 was it used for operas (both by Caldara). In October 1713 Ruspoli purchased the Palazzo dei Caetani on the Via del Corso and moved there. In 1717 he sold an unused theatre to Count Antonio Alibert, and by the end of 1718 he had terminated his contracts with Gasparini and the five instrumentalists he employed. Yet he remained active in opera productions. Gasparini continued to live in a house on property owned by Ruspoli until 1720, and was virtually the only composer heard at the Teatro Alibert during the seasons of 1718–20. His *Asianatte* (1719) was dedicated by Alibert to Ruspoli's wife, and in the dedication Alibert seems to imply that Ruspoli played a role in the operation of his theatre. In 1721 Ruspoli apparently shifted his support to the Teatro Capranica; here Giovanni Bononcini's *Crispo* was dedicated to his wife, and, in his dedication to Ruspoli of Alessandro Scarlatti's *Griselda*, Federico Capranica related that the drama (originally by Zeno) 'derives from Your Excellency yourself', which presumably means that Ruspoli chose and reworked the text. Ruspoli's activities as patron during the last decade of his life have not yet been investigated.

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F. Piperno: '*Su le sponde del Tebro*: eventi, mecenati e istituzioni musicali a Roma negli anni di Locatelli. Saggio di cronologia', *Intorno a Locatelli: studi in occasione del tricentenario della nascita di Pietro Antonio Locatelli (1695–1764)*, ed. A. Dunning (Lucca, 1995), 793–877

LOWELL LINDGREN

Russell. English family of organ builders and organists. Hugh Russell (*b c*1738; *d* 1825) was probably trained by

George England and was said to have been a pupil of Samuel Green. He collaborated with John England from 1778 to 1785; they built new organs for the London churches of St Michael Queenhithe, and St Mary Aldermary, where Hugh and his sons Timothy (*b* 1782; bur. Tenterden, Kent, 1858) and WILLIAM RUSSELL (i) were organists. Hugh's independent career began with work on the organ in the chapel of St James's Palace (1785), and he went on to maintain or rebuild, with extended key compasses, many of the organs in the major London churches. His new organs were characterized by carefully voiced, musically balanced choruses, using George England's techniques but with greater refinement.

Timothy presumably learned the trade from his father, the first acknowledgement of his collaboration being on the name-plate of an organ, built in 1809 for St Peter and St Paul, Cork (now in Kinsale). Until the death of William in November 1813, the family was very productive, building organs in all parts of England as well as Ireland, but his death and the effect of the Napoleonic Wars on the economy seems to have reduced their activities until 1823, when large organs were built for Commissioners' churches at Holy Trinity, Newington Butts (Southwark, London; 1824) and three in Islington (1828–9). John Abbey worked at this time for the Russells but, not long after Hugh's death, Abbey went to Paris at the request of Sébastien Erard. Timothy continued to build organs in a relatively small way. The manuscript of J.H. Leffler (compiled from *c*1800 onwards; private collection) appears to lean heavily upon information supplied by the Russell family; of their work, about 90 new or completely rebuilt organs have so far been traced.

MARTIN RENSHAW

Russell, David (*b* Glasgow, 1 June 1953). Scottish guitarist. He grew up on the island of Menorca and first learnt the guitar with his father. At 16 he studied with Hector Quine at the RAM. He won the Julian Bream Prize two years in succession and graduated in 1974 with a scholarship from the Ralph Vaughan Williams Trust. A grant from the Spanish government (1975) enabled him to study with José Tomás in Spain. He won the Ramírez Competition, Santiago de Compostela (1975), the Andrés Segovia Prize, Palma de Mallorca (1977), and the Tárrega Prize, Benicasim (1977). He made his Wigmore Hall and New York débuts in 1981 and has since given recitals throughout Europe, the USA, Canada and South-east Asia. Composers such as Santórsola, Morel and Assad have written for him. Among his many recordings are the complete works of Francisco Tárrega. Russell has established a reputation as one of the most expressive guitarists of the generation following Bream and Williams. His immaculate technique and sensuous tone, his warm, outgoing presence on the concert platform and a repertory which invariably introduces less familiar guitar composers as well as the standard repertory, have endeared him to a wide international audience.

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C. Cooper: 'David Russell', *Classical Guitar*, xvi/8 (1997–8), 11–16; xvi/9 (1997–8), 22–6

GRAHAM WADE

Russell, George (Allan) (*b* Cincinnati, 23 June 1923). American jazz composer and theorist. He played the drums in local clubs while a student at Wilberforce University High School. During a long illness in 1945–6 he formulated the basis of his 'Lydian concept', a system of composition based on grading intervals by the distance of their pitches from a central note. After his recovery he wrote scores for Dizzy Gillespie, including *Cubana Be/ Cubana Bop* (one of the earliest works to combine jazz and Latin influences), and for Buddy DeFranco (*A Bird in Igor's Yard*) and Lee Konitz (*Ezz-thetic* and *Odjenar*); meanwhile he also studied composition with Stefan Wolpe. From 1950 he consolidated and refined his ideas on music theory, publishing them as *The Lydian Chromatic Concept of Tonal Organization* (1953, 2/1959), which was immediately received as the first major contribution by a jazz musician to the field of music theory. Works followed on an increasingly large scale, establishing Russell, along with Gil Evans, as a leading postwar jazz composer; he combined advanced jazz idioms with an unusually rigorous concern for structure, harmony, and the balance between composition and improvisation. In 1958–9 he taught at the Lenox (Massachusetts) School of Jazz, and about the same time he took up the piano, which he played in his own jazz sextet (1960–61); among the group's sidemen at various times were Don Ellis, Eric Dolphy, Chuck Israels, and Steve Swallow. In 1963 Russell moved to Europe and taught at Lund University in Sweden and the Vaskilde Summer School in Denmark, then in 1969 returned to the USA to join the faculty of the New England Conservatory. During the mid-1970s he ceased to compose and worked on a second volume of *The Lydian Chromatic Concept*. Russell made several recordings of his compositions in the late 1970s and early 80s, including an album as the leader of the Swedish Radiojazzgruppen (1977) and two with his own big bands in New York (1982–3). Among his many honours are composer awards from the magazines *Metronome* and *Down Beat*, the Oscar du Disque de Jazz, two Guggenheim fellowships, three NEA grants, and the National Music Award.

WORKS

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Jazz works (for jazz band, unless otherwise stated): Cubano Be/ Cubano Bop (?1947); Ezz-thetic, jazz group (1948); A Bird in Igor's Yard, cl (1949); Odjenar, sextet (1949); Lydian M–1, jazz ens (1955); Ballad of Hix Blewitt, jazz ens (1956); Concerto for Billy the Kid, sextet (1956); The Day John Brown was Hanged, qnt (1956); Knights of the Steamtable, sextet (1956); Ye Hypocrite, Ye Beelzebub, sextet (1956); All about Rosie, jazz group (1957); Stratusphunk, sextet (1958); Jazz in the Space Age (1960); Now and Then (1965); Takin' Lydia Home, sextet (1965)

Many arrs. for jazz ens. of works by other composers, incl. D. Baker, C. Bley and M. Davis

Principal publisher: Russ-Hix

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F. Davis: 'An Intellect of the Heart', *In the Moment: Jazz in the 1980s* (New York, 1986), [colln of previously pubd articles], 167–76

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JAMES. G. ROY, JR./CARMAN MOORE/J. BRADFORD ROBINSON

Russell, Henry (*b* Sheerness, 24 Dec 1812/1815; *d* London, 9 Dec 1900). English composer, pianist and singer. He first appeared on stage at the age of three and sang with Robert Elliston's children's opera troupe; after his voice broke he studied composition with Rossini and Bellini in Italy (some sources claim that he won the Naples Conservatory prize for the best musical composition of 1833). He returned to England and for a short time was chorus master at the King's Theatre. In 1834 or 1835 he sailed to Canada to begin a career of solo concerts, but the rigours of the Canadian wilderness soon prompted him to settle in Rochester, New York, where he became organist and choirmaster of the First Presbyterian Church and a teacher at the Rochester Academy of Music. His first song, *Wind of the Winter Night*, was published in New York in 1836 and in autumn that year he made his New York début as a singer. He toured the USA as a composer and performer, first with Vincent Wallace, then in 1837–41 singing and accompanying himself at the piano in programmes consisting almost entirely of his own compositions, and enjoyed tremendous popularity. He was one of the few major singers of the time to present such unassisted entertainments; even Jenny Lind had supporting singers and instrumentalists. He was particularly active in Boston and New York, where his music and performing style created considerable controversy among the cultural élite. In the early 1840s he returned to England and made his London début, but by 1843 he had again travelled to the USA; the young Stephen Foster heard him in Pittsburgh in 1843. In 1844 or 1845 Russell returned permanently to England, where he was active as a singer until the early 1860s and continued to compose almost to the end of his life.

Russell claimed to have written the music and some of the words for over 800 songs. A more realistic figure is about 250, including 75 or so written in the USA and 46 reissued with new lyrics and titles by English poets. About half of his works are simple ballads, derivative of Italian opera in harmony and accompaniment; they often have rather static melodies which allowed Russell to perform them in a speech-song manner. He also composed rousing songs about travel and several descriptive multi-sectional pieces similar to Italian operatic scenes. Some of Russell's songs were written as statements for social reform; these include *The Maniac* concerning the 'barbarous' conditions of private mental institutions, *The Gambler's Wife* on the plight of a deserted mother and child and *The Indian Hunter* on racial intolerance. He later involved himself in the immigration movement through such works as *A Life in the West* and *The Emigrant's Farewell*, while his songs based on Stowe's novel *Uncle Tom's Cabin* were outcries against slavery. *A Life on the Ocean Wave*, chosen in 1889 as the march of the Royal Marines, *I'm Afloat, The Old Sexton* and *Cheer! Boys, cheer!* were popular into the 20th century.

Russell had two sons, Henry Russell (1871–1937), an opera impresario in the USA and England, and the conductor Sir Landon Ronald.

See also POPULAR MUSIC, §I, 3(i).

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J. Riedel: 'Henry Russell's American Experience', *Festival Essays for Pauline Alderman*, ed. B.L. Karson (Provo, UT, 1976), 209–25
C. Hamm: *Yesterdays: Popular Song in America* (New York, 1979)
K.A. Kanter: *The Jews on Tin Pan Alley* (New York, 1982)

JOHN A. STEPHENS/R

Russell, Oswald (*b* Kingston, 16 Aug 1933). Composer and pianist of dual Jamaican and Swiss nationality. He studied piano with Ena Helps (Kingston, 1938–51), Eric Grant (RAM, 1951–6), Jacques Février (Ecole Marguerite Long, Paris, 1957–8), Edward Steuermann (Juilliard School of Music, 1959–62) and Louis Hiltbrand and André-François Marescotti (Geneva Conservatoire, 1964–8). He taught piano, keyboard harmony and improvisation at the Jamaica School of Music (1963–4), the Institut Jaques-Dalcroze in Geneva (from 1973) and the Geneva Conservatoire (from 1974). He taught piano at the Kinshasa Conservatory in Zaire (1961) and has taught piano improvisation at the conservatories of Lausanne, Fribourg and Neuchâtel.

His piano playing earned him the first prize from the Geneva Conservatoire (1965) and first prizes in both jazz and classical improvisation at the Lyons International Competition (1967). His compositions range from ballet music, film music (*Les vielles lunes*, 1969, directed by Daniel Fahri and shown at the Cannes film festival), music for productions at the Théâtre des Marionettes in Geneva (1970–86) and songs for church use (in collaboration with the Ecumenical Council of Churches). An account of his life is contained in D. Russell: *Oswald Russell: un océan d'amour à l'occasion de son 60e anniversaire* (Geneva, 1993).

WORKS
(*selective list*)

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Incid music (all for Théâtre des Marionnettes, Geneva): L'étrange pays d'oz, 1974; Pamplemousse, le tigre, 1978; Trente bougies, 1980; L'étoile de paille, 1982; Poucette, 1986
Film score: Les vieilles lunes (dir. D. Fahri), 1969
Inst: 3 Jamaican Dances, pf, 1970; The Beachcomber, fl, 1984; Elegy, vc, 1984; Humoresque no.1, pf, 1984; Rhapsody, va, org, 1988; Caraibes, wind band, 1989; Berceuse, pf, 1993; Papillons, pf, 1993

OLIVE LEWIN

Russell, Pee Wee [Charles Ellsworth] (*b* St Louis, 27 March 1906; *d* Alexandria, VA, 15 Feb 1969). American jazz clarinettist. After studying several instruments he took up the clarinet. He played in Texas with Jack Teagarden (1924) and in St Louis with Bix Beiderbecke (1925–6), then in 1927 moved permanently to New York, where he performed and recorded first with Red Nichols and later with a wide variety of important jazz musicians, including Louis Prima (1935–7). From 1937 he played intermittently for three decades with Eddie Condon, frequently in dixieland clubs in New York, and later on tour (1964, 1967). When not with Condon, Russell continued to work with leading dixieland musicians, notably Bobby Hackett (1938–9) and Bud Freeman (1939–40), though late in life he experimented with new styles, for example appearing with Thelonious Monk at the Newport Jazz Festival in 1963. From the late 1950s he also toured with dixieland groups led by George Wein.

Russell's unique, complex style involved seemingly effortless variations of intentionally unorthodox timbres,

growls alternating with hard attacks, and softly articulated notes held with a slow, almost sour, vibrato. He often improvised lines composed of greatly contrasting rhythmic values (unlike the successions of quavers preferred by contemporary clarinettists) and unusual choices of pitch; by playing imperceptibly behind the beat he often gave a weighty quality to individual notes. His playing encompassed and was conditioned by the popular music of the 1930s, and is heard to best advantage on his highly individual performances of that repertory, such as *Baby won't you please come home* (1928, HRS).

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R. Hilbert: *Pee Wee Russell: the Life of a Jazzman* (New York, 1993)

JAMES DAPOGNY/R

Russell, William (i) (*b* London, 6 Oct 1777; *d* London, 21 Nov 1813). English organist and composer. He was the son of Hugh Russell, a London organ builder and organist at St Mary Aldermary, Bow Lane. At the age of eight he studied the organ with William Cope, organist of Southwark Cathedral, William Shrubsole, and later with John Groombridge, organist of Hackney. From 1797 to 1800 he studied composition with Samuel Arnold. From 1789 to 1793 he was the organist of the chapel in Great Queen Street, Lincoln's Inn Fields, and, after deputizing for some time at St Mary Aldermary, in 1798 he was appointed organist of St Anne's, Limehouse, at an annual salary of £45. From 1800 to 1804 he was pianist and composer at Sadler's Wells Theatre, where he worked with Charles Dibdin the younger and composed pantomimes in the popular style of the day. In 1801 he acted as accompanist to Braham, Elizabeth Billington and Nancy Storace at Covent Garden. On 1 April 1801 he was appointed organist of the Foundling Hospital; he continued as organist of St Anne's and probably held other posts simultaneously with the help of deputies.

In 1808 Russell matriculated at Magdalen Hall, Oxford receiving his degree as an external student there at about the same time. In 1809 he inspected the organ at Covent Garden (which had been restored after its destruction by fire), and soon became much in demand as an organ inspector, even for his father's instruments. After his death at the age of 36, benefit performances of his works, including his oratorio *Job*, were organized by Samuel Wesley and other friends for his widow at the Foundling Hospital. His music library was sold in 1814: some of it is now in the British Library.

Russell was considered by his contemporaries to be an admirable player of keyboard instruments. His obituary in *The Monthly Magazine* (1814) stated 'As a performer of the pianoforte and organ he has few equals', and Wesley praised him highly in his memoirs (*GB-Lbl*). He pioneered organ improvements, which were carried out by his father. The new pedals and extended tonal features are exploited in his voluntaries, which represent his most forward-looking compositions; many of them are large-scale, multi-movement works reflecting his fine technique and profound interpretations. He was also noted for his oratorios, in which he combined classical style with the contemporary English melodic idiom.

WORKS

all printed works published in London

SACRED VOCAL

The Redemption of Israel (orat), ?1804, *GB-Lcm*; Job (orat), Foundling Hospital, 1814, ed. S. Wesley (1826)

Anthems: The Redeemer gave the word (1795, rev. 1797); Hear o thou shepherd of Israel (1797); Lord thou hast been our refuge, 1803, London, Library of the Thomas Coram Foundation; Man that is born of a woman, 1808, *Ob* [funeral anthem for F.H. Barthélemon]; Then were there brought unto him little children (1809); Psalms, Hymns, and Anthems, for the Foundling Hospital (1809)

Jubilate, D, acc. orch, 1796, *Lcm*; Mass, c, 1806, *Lcm*; Ky, Gl, 1808, *Ob* [BMus exercise]; Mass, D, 1808–11, *Ob*; Morning and Evening Service, A (1829); Morning and Communion Service, E♭, *Ob*

STAGE

all first performed in London; pantomimes, unless otherwise stated

The Highland Camp, Sadler's Wells, 1800

Harlequin Phaeton, or Chaos, 1800, *Ob*, ov. (1800)

Moses and Mammon, or The Widow and the Lawyer, 1801, *Lbl*

The Wizard's Wake, Sadler's Wells, 1802, *Lbl*, ov. (1802)

St George, or The British Champion, 1802, *Lbl*, ov. (1802)

The Great Devil, or The Robber of Genoa, 1802, *Lbl*, ov. (1805)

Rugantino, or The Bravo of Venice (melodrama), CG, 1805

The Wild Islanders, or The Court of Pekin (ballet), Drury Lane, 1805, ov. (1805)

Adrian and Orrila, or A Mother's Vengeance, CG, 1806, ov. and incid music (1806)

Harlequin and Time, CG, 1806

The False Friend, or Assassin of the Rocks (melodrama), The Circus, 1806

Contributions to at least 9 other pantomimes

OTHER VOCAL

Odes: To Harmony, ?1799, *Lbl*; On St Cecilia's Day (C. Smart), ?1800, *Lcm*; To Music, ?1801, ov. *Lcm*, ?frag. *Lbl*; To the Genius of Handel, ?lost

Glees: In rosy bow'rs (after 1808), *Cu*; By winding streams, Come melancholy, Drink drink about, Far from the world, Hark the bugle horn, Let me awhile on earth, Lone Minstrel: all *Lbl*

Hamlet's Letter to Ophelia, a Canzonet (1800); The British Soldier, acc. orch (1801); 6 songs from W. Scott: *Rokeby* (1813)

Arrs.: 60 Welsh Airs (1803) [collected by W. Bingley]

INSTRUMENTAL

Orch: Ov., A, 1808; Org conc., 1810; sym., 1810; Duetto harpo, conc., 2 hp, orch, 1812: all *Ob*

Org: 12 Voluntaries, org/pf (1804); 12 Voluntaries, org/pf (1812); Tantum ergo, in Select Organ Pieces, ed. V. Novello (1840); Pastorale, March, in Short Organ Melodies, ed. V. Novello (1848)

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CHARLES CUDWORTH/GILLIAN WARD RUSSELL

Russell, William [Wagner, Russell William] (ii) (*b* Canton, MO, 26 Feb 1905; *d* New Orleans, 9 Aug 1992). American composer, record producer, jazz musician and historian. He studied at the Quincy (Illinois) Conservatory, Culver-Stockton College (Missouri), privately with Max Pilzer (New York) and at Columbia University

Teachers College (New York). During the 1930s he became acquainted with Cowell and Cage (who later programmed many of his works) and, over eight years, composed his complete oeuvre. To avoid any association with Richard Wagner, he adopted his first name, Russell, as a surname when Cowell published his Fugue (1931–2), a work first performed on the same programme as the première of Varèse's *Ionisation*. From 1934 to 1939 he toured with the Red Gate Shadow Players, a Chinese shadow puppet play troupe, playing Chinese percussion instruments.

A collector of early jazz recordings, Russell co-founded the Hot Record Exchange in 1935. During the 1930s his writings appeared in *Jazz Hot* and *Jazzmen* (New York, 1939). In the early 1940s he moved to New Orleans to hear and record local jazz musicians. After founding the American Music record label (1944), he completed an historic series of over 60 jazz recordings, some of which have been re-released on CD. He became the curator of the jazz archive at Tulane University in 1958. In his later years he wrote an unpublished book on Jelly Roll Morton and played and recorded extensively with the New Orleans Ragtime Orchestra (1967–91). His music, primarily for percussion ensemble, is a joyful integration of American avant-garde experimentalism, American vernacular music and jazz. *Made in America* (1936, rev. 1990), for found objects, mutates rhythmic mechanization with an infectious swing, exhibiting one of the earliest known uses of rhythmic phasing. Works that appropriate classical European forms (such as the Trumpet Concerto and the Prelude, Chorale and Fugue) parody traditional styles, while demonstrating the dignity of percussion instruments.

WORKS

3 Dance Movts, str qt, 1931; Fugue, 7 perc, pf, 1931–2 [pt of Prelude, Chorale and Fugue]; 3 Dance Movts, 3 perc, pf, 1933 [rev. with Tango as 4 Dance Movts (1990)]; Ogou badagri (ballet), 5 perc/chbr orch/(chbr ens, 4 theremin)/orch, 2 pf, 1933; 3 Cuban Pieces, 4 perc, 1935; Made in America, 4 perc, 1936, rev. 1990; March Suite, 3 perc, pf, 1936, rev. 1984; Tpt Conc., tpt, 4 perc, pf, cel, 1937, rev. 1990; Chicago Sketches, 3 perc, pf, 1940; Music for Minsky, dancer, chbr orch, 1940; Prelude and Chorale, 7 perc, pf (1985) [pt of Prelude, Chorale and Fugue]

Recorded interviews in *US-NHoh*

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JOHN KENNEDY

Russell & Tolman. American firm of music publishers. George D. Russell (*b* Boston, 1822; *d* Roxbury, MA, 3 Feb 1910) was initially a clerk in the music shop of the instrument dealer and publisher George P. Reed (*b* Boston, *c*1814; *d* Boston, 18 March 1890), who had established his business in Boston in 1838. In 1849 Russell became a partner in the firm, which in 1855 became a founding member of the Board of Music Trade. From 1856 to 1858 he had another partner, Nathan Richardson, and published Reed's former catalogue. He also formed a brief partnership in 1858 with Fuller (possibly Francis Fuller, a piano maker, or William Fuller, an instrument maker). Russell & Tolman was formed in 1858 from combining the catalogues of Reed & Russell and Russell & Richardson with that of Henry Tolman (*b* Boston, 15 Jan 1821; *d* Cohasset, MA, 20 Nov 1888), who had operated his own firm dealing in musical instruments and umbrellas since 1846 and publishing since 1849. Russell & Tolman became one of the most important music publishers in the USA in the 19th century, issuing a great quantity of American popular music, marches, polkas and comic songs, as well as the works of established American composers such as G.F. Root; they also dealt in music and pianos. The firm maintained close business ties with the Chicago firm of Root & Cady and printed some of their first publications. After the dissolution of Russell & Tolman in 1862, Tolman took over the catalogue and continued until 1870 as Henry Tolman & Co., though he sold his sheet music plates to Root & Cady in 1868; he became sole publisher from 1862 to 1868 of the *Boston Musical Times* and in 1865 was elected vice-president of the Board of Music Trade. Russell was joined by his brother Joseph M. Russell in 1863 to form G.D. Russell & Co., a similar publishing and dealing business, which also undertook printing work. The firm continued to operate, later with other partners, for 14 years, when the brothers separated, their catalogue was taken over by Oliver Ditson. By 1883 a company named Russell Brothers was active in the city, and G.D. Russell remained in business until his retirement in 1888.

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GERALDINE OSTROVE

Russian and Slavonic church music.

1. Introduction. 2. Russian church music: monophonic chant and its notation. 3. Russian church music: polyphonic music. 4. The southwestern tradition: Belorussia, Ukraine and Carpathian Rus′. 5. Bulgarian church music. 6. Serbian church music.

1. INTRODUCTION. The Slavs as an ethnic group are divided into eastern Slavs (i.e. Russians, 'Little Russians' or Ukrainians, and 'White Russians' or Belorussians), western Slavs (Poles, Czechs, Slovaks and Lusatian Sorbs) and southern Slavs (Bulgarians, Serbs, Croats and Slovenes, as well as Montenegrins and Macedonian Slavs).

The eastern Slavs and some of the southern Slavs (except for Croats and Slovenes) accepted Christianity in its Eastern Orthodox form. The remaining Slavonic groups were converted to Roman Catholicism, although some of them had contacts at various times with Eastern Orthodoxy through the intermediary role of Greek missionaries. Within this article only the Eastern Orthodox Slavs will be discussed, that is, those who accepted the Christian religion from the Greeks and the accompanying ritual in its Greek form but translated the services into the Old Church Slavonic language, the root of all Slavonic languages. This language evolved over many centuries. After the 11th century it became Church Slavonic with strong regional variants so that one may speak of various national recensions of Church Slavonic as it is recorded in written documents.

In the discussion of Slavonic church music, the term 'Russian' will be used to describe all the eastern Slavs and

their music up until the late 15th century, when the chant tradition split into two main branches, that of the Grand Duchy of Muscovy and that of the southwestern area including Kiev, Galicia and Carpathian Rus′. The tradition of the latter area after the split is discussed in a separate section (§4), but it should be noted that the earliest developments were centred on the area now known as Ukraine. The later history of Russian church music is also inextricably bound up with Ukraine, owing to the area's close links with Western Europe and also to the fact that several of the most important composers of church music came from the area to study and work in Moscow. Similarly, the discussion of Serbian chant will cover not only Serbia, but also Montenegro, Macedonia and parts of Bosnia-Hercegovina, in whose histories the Serbs played a significant role.

One trait common to all Eastern Orthodox Slavs with regard to church music is that they practise only vocal music. Musical instruments are banned from religious services. The term 'church music' will here designate the music of the Christian rite. The Slavonic ethnic groups received Christianity at different points in history. All Slavs, however, view the Byzantine missionaries Constantine (who as a monk was named Cyril) and Methodius as the first apostles of Christianity among the Slavs. All celebrate their memory and honour them as saints. This mission, which started in the year 863, is also viewed as the starting-point for literature in any Slavonic language, as some of the first poems and translations of liturgical books are attributed to the Holy Brothers.

2. RUSSIAN CHURCH MUSIC: MONOPHONIC CHANT AND ITS NOTATION. Christianity penetrated Russia probably as early as the 9th century, although it is customary to refer to the year 988 as the official date for the christianization of Russia: the date at which the ruler of the Kievan Rus′, Prince Vladimir, accepted the religion. With the advent of Christianity into Russia came also Greek missionaries and church dignitaries. Such Greeks occupied important positions in the ecclesiastical hierarchy during the next few centuries. Byzantine missionaries were already involved in the christianization of the Slavs in the 9th century, with the mission of St Cyril and St Methodius to Moravia in 863. From this it is generally assumed that the liturgical books were available in a Slavonic translation considerably before the conversion of Russians. According to the Russian *Primary Chronicle* there was a particularly intense period of active translation and copying of books in Russia during the first half of the 11th century: during the reign of Yaroslav the Wise (1019–54) who founded the Cathedral of Kiev, which was presumably equipped with all necessary service books at its foundation in 1037 (although these earliest sources do not survive).

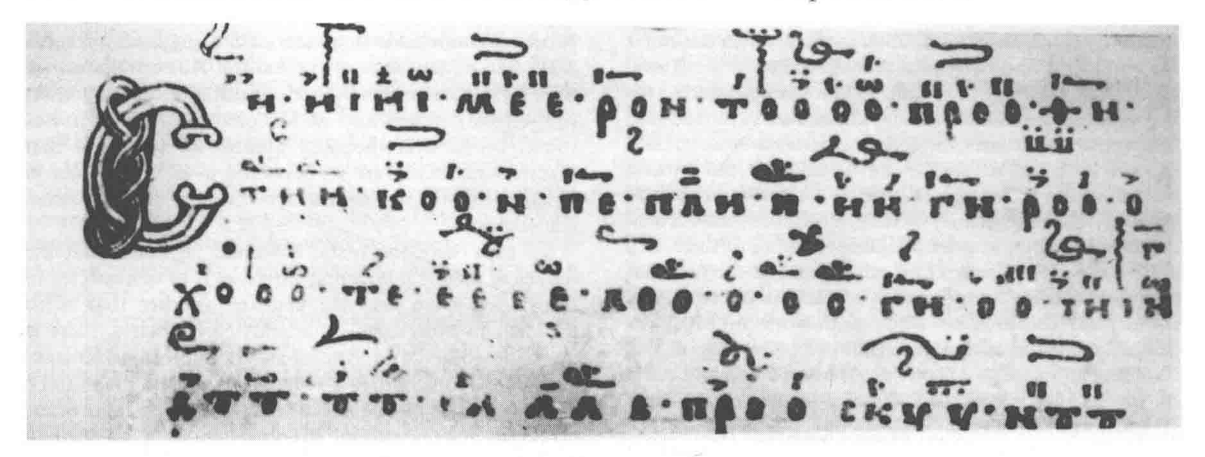
The earliest surviving Slavonic musical manuscripts date from the late 11th century and more particularly the 12th. In their typology these manuscripts are faithful translations of the liturgical books of the Greek Orthodox Church (heirmologia, stichēraria, triōdia, and some of the earliest collections of the *kontakia*); they are notated with neumes.

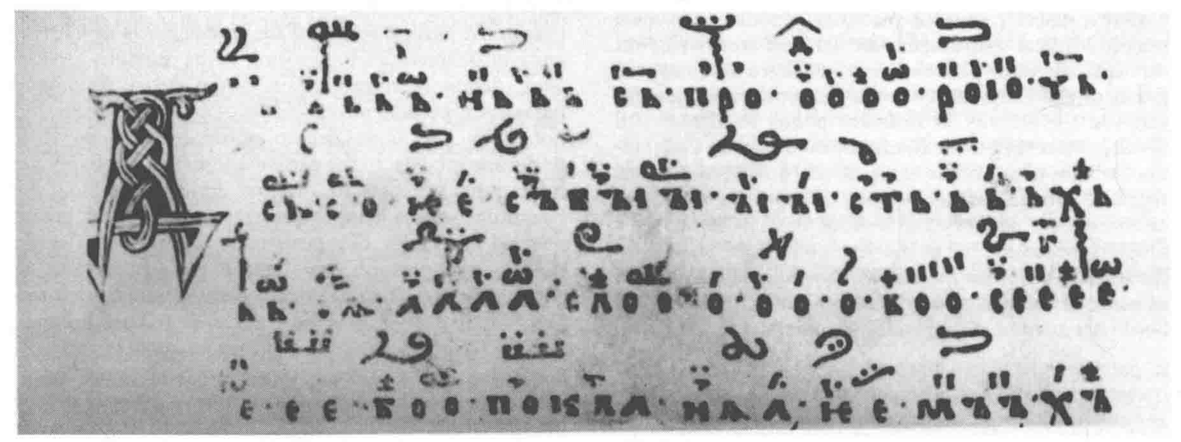
There is no longer any doubt about the Byzantine origin of the neumatic notation in early Russian musical manuscripts. After lengthy investigations by Russian scholars in the 19th century, Preobrazhensky had by 1909 found evidence that proved the Byzantine origins of the Russian neumes. He demonstrated, though on a limited scale, the dependence of the earliest Russian chants on their Byzantine mode. By juxtaposition of the same texts (the Greek original and its Slavonic translation) it was found in an overwhelming number of examples that identical neumes were to be found at crucial places in Byzantine musical manuscripts and in their Russian translations.

To start with the texts, it should be noted that the degree of identical meaning varies, as is to be expected in translation from one language to another that is so different in inflection and accent. Nevertheless, there is great flexibility and conscious adaptation of Russian Church Slavonic words so that they emulate their Greek equivalents. As for the notational similarities, these occur especially at a few specific structural points: at an opening melodic formula or a cadential formula. This suggests that in the earliest stages of the transmission of Christianity into Russia, melodies sung at the religious services were definitely Byzantine in origin, even if lengthy passages, especially in the middle of a verse or hymn, did not show the same degree of dependence on their Byzantine models. In the early manuscripts, probably the most difficult neume to interpret is that resembling the Byzantine *ison*, as it appears in extended segments, giving a visual impression of a prolonged recitation on a single tone (a phenomenon that has no real counterpart in contemporary Byzantine documents). Although this interpretation is possible it is more plausible to consider such a usage as belonging to a transitional stage in the process of evolution of the notation, when the meaning of a sign was not fixed and it could have more than one interpretation.

The neumes in most manuscripts are exceedingly close to an early stage of the Coislin system of the Palaeo-Byzantine form of notation (the Coislin system, named after a manuscript collection in France, is the most widespread of two systems in the earliest form of Byzantine neumatic notation). However, the few surviving kondakaria contain a mixed notation, in two superimposed rows, with a distinct predominance of signs that have been identified as belonging to the less common Chartres system of Palaeo-Byzantine notation. Before the modern advances in the study of Byzantine music there was a school of thought that presumed that the neumes in the kondakaria represented an 'original' Russian notation that was therefore named kondakarian notation. There is, however, supporting evidence for the identity of Greek and Slavonic melodies; the best example shows a text in Greek language (in the Slavonic transliteration) and its notation, together with the Slavonic translation of the same text using an almost identical sequence of neumes about the text (fig.1).

The possibilities for transcription of these earliest examples into modern notation are limited. This is not due to any scarcity of sources. In fact, for the period from the late 11th century to approximately the mid-15th, at least 70 manuscripts and fragments are at present known. The problem lies in the earliest stages of Byzantine notation, which have to be understood before the Russian sources can be transcribed. While in specific instances some of the earliest Byzantine musical manuscripts may be tentatively transcribed without assistance from later documentation, the majority of them are ambiguous, and





1. *An almost identical sequence of neumes for the same hymn in (a) Greek and (b) Slavonic versions from an early Slavonic musical manuscript, the so-called 'Blagoveshchensky kondakar' (RUS-SPsc Q.n.I.32, ff.84r–v)*

this is reflected in studies of Russian church music and its notations for the period up to the 15th century.

Part of the problem is the characteristic conservatism of the scribes of Russian musical manuscripts. Once it was received from Byzantium the notation was faithfully copied for centuries with no changes in the neumes; in Byzantium, however, where the neumes were not viewed as a sacrosanct aspect of the text, a change in notational principles took place, so that the neumes had a more precise meaning: this is now known as Middle Byzantine notation (*see* BYZANTINE CHANT). However, owing to the retention of the older, imprecise signs, the transcription of early Slavonic sources presents great difficulties, and any attempt requires complex methodologies for tackling the individual hymns.

This problem of comprehension is not only important for a grasp of the traditional ritual melodies, but also for insights into some of the original Slavonic creations, which date as far back as the 9th century. As did all other Christian churches, the Russian Church acquired saints and martyrs whose memories were honoured on special feast days, with new hymnody. Some 12th-century manuscripts already contain hymns in honour of early Russian saints. Most of these hymns emulate the structure of better-known hymns to traditional saints, while a few are distinct copies of Greek hymns. Among such examples are the earliest poem in the Church Slavonic language in honour of St Demetrius (probably written by one of the Holy Brothers) and hymns honouring St Boris and St Gleb (sons of Prince Vladimir of Kiev).

The stages of evolution of the neumatic notation in Russian manuscripts from the 12th to the 16th centuries are not yet fully understood. The conservatism of retaining identical signs for centuries with only a gradual change in the *ductus* of the handwriting may be attributed to the association of neumes with texts that were not subject to change. Yet there were other factors that created obstacles to our understanding of the notation: considerable reduction of direct contacts between the Kievan Rus' and Byzantium due to the conquest of Constantinople (1204) during the Fourth Crusade and the establishment of the Latin Empire (overthrown 1261) in the former Byzantine capital; furthermore, Russian lands, already fragmented, were invaded by Tatars in the first half of the 13th century, bringing to an end the further development of the Kievan state. However, peripheral areas frequently maintain old traditions more faithfully than the centre of the tradition, and Russian sources preserve documentation of some aspects of Byzantine tradition since lost in Byzantium itself.

In the course of the 14th century new centres of religious and cultural activities appeared. Of great importance for later developments were the centres of Moscow and Novgorod, the tradition of the latter going back several centuries. Russian scholars have maintained that some kind of notational and melodic change took place in the

14th and 15th centuries, but the nature of the change has yet to be established. Curiously, in contrast to the two preceding centuries, which were rich in musical documentation, the number of sources dating from the 14th century drops to insignificant proportions; only in the second half of the 15th century does the number of (surviving) Russian sources start to grow, reaching large numbers – more than 1000 manuscripts – in each of the 16th, 17th and 18th centuries. A study of facsimiles of manuscripts dating from the 14th and 15th centuries confirms the change in handwriting, but most of the basic neumes are recognizable and identifiable (fig.2). However, a comparative study of Byzantine sources of the same period suggests that by the 14th century the links between the two notations had become rather tenuous and even nonexistent for a growing portion of the hymn repertory. In the absence of steady contacts and left to their own devices it seems likely that, in an environment dominated by a process of oral transmission, the singers may have introduced variants that contributed to the total separation of Russian tradition from its Byzantine roots.

There can be no doubt that with the gradually increasing number of manuscripts in the 15th century there arose a need for the classification of neumes and their names, since the earlier terminology and meaning of neumes appears to have become extremely loose if not extinct. To satisfy such needs, in the mid-15th century the first so-called *azbuki* (literally 'alphabets') appeared, listing

2. A later example of the Coislin type of Palaeo-Byzantine notation in a 15th-century Dogmatic hymn (RUS-SPsc Q.I.No.94, f.231)

neumes and giving new Slavonic names for some of them, while retaining somewhat modified but still recognizable Greek names for a few. This may also be the period in which the terms *znamya* and *kryuk* made their appearance as designations for 'signs' in neumatic notation (thus *znamennaya notatsiya* means 'sign notation' and *kryukovoye pis'mo* 'hook-like sign writing'). Through the conflation of these terms the designation *znamennïy raspev* appeared, meaning 'chanting by signs', sometimes known in English as 'znamennïy chant'.

Developments in Russia during the second half of the 15th century, in music as in other fields, were almost certainly associated with the downfall of the Byzantine Empire in 1453; this created a new situation in which Russia was to find itself as the only powerful defender of Orthodox Christians in eastern Europe.

Scholarly investigation of the *azbuki* made considerable strides at the end of the 20th century, and such books have become more precisely datable. Six are believed to date from the 15th century, approximately 40 more from the 16th century, and a number of these catalogues are of later date. Probably the greatest difficulty for the study of these sources is that they do not always agree among themselves, either in their terminology or in the meanings ascribed to individual neumes. To complicate matters further, it appears that some neumes may have had different meanings in different 'modes' (Russ.: *glas*). There are also indications that some were only in regional use and were unknown in other areas. Some of the new Russian names for the neumes are descriptive either of the shape of the sign (*pauk*, 'spider'; *dva v chelnu*, 'two in a boat') or, in rare instances, of the melodic turn.

If there is any one period of Russian history during which the change in meaning of neumatic notation took place and the elements of Russian indigenous melodies made inroads into the body of religious chant, the 16th century seems the most likely time. By that period Russian neumatic notation no longer had any link with its Byzantine roots and there was a proliferation of new notational systems and terminologies totally unrelated to former traditions. Among the manifestations of the new attitude are the growing numbers of reference to singers and listings of their names and activities. In more than one way developments in Russia resemble events in the late Byzantine Empire when numerous *maistores* and virtuoso singers took not only to composing new pieces but also to recomposing the traditional repertory for the religious services. Even the Byzantine practice of TERETISMATA has its counterpart in 16th-century Russian *anenayki* and in the correspondingly increased length of some of the hymns. One can as yet only hypothesize in this field: that, for example, the melismatic embellishment of originally simple melodies may have led to the establishment of *bol'shoy raspev* ('great chant'), which made its first appearance in the late 16th century.

By the time of Ivan the Terrible (ruled 1533–84) and his concentration of rule in Moscow there were already references to whole schools of singers being transferred from Novgorod to Moscow, and to the establishment of an imperial chapel. Ivan was himself a composer: at least two hymns are known to have been written by him. By 1589, with the establishment of the Russian patriarchate in Moscow, the Patriarchs had added a 'patriarchal choir' to their retinue.

New variants in the types of chanting made their first appearance during the 16th century. Besides the standard, traditional znamennïy chant there are also references to the 'demestvennïy chant', which some scholars associate with specially trained, skilled singers: precentors, known as *domestiki* (Gk.) or *demestvenniki* (Russ.). One of its main characteristics was apparently its profusion of melismas, and the evolution of a peculiar system of signs most of which originated in the metamorphosed neumatic notation of past centuries. There are also references to the so-called Kazan′ chant and notation, associated primarily with the singers of Ivan the Terrible. Yet for all practical purposes our understanding of Kazan′ chant remains slight.

In the process of melismatic elaboration – *bol′shoy raspev* – extensive melodic formulae were associated with certain neumes (a procedure known as *popevki*, belonging probably to the 16th and 17th centuries). In time these formulae were classified and assembled into collections, some of which were known as *fitnik* (from their previous shorthand notation using the Greek letter *theta*, pronounced *fita* in Russian) or *kokiznik* (from *kokiza*, another term for independent extended melismas, although scholars disagree about its precise meaning). Individual melodic formulae received their own names (e.g. *kobïla*, 'a mare'); and the art of musical composition consisted in the euphonious matching and weaving of such melodic figures. At this period other parts of the liturgical repertory contrasted sharply with *bol′shoy raspev*. There was *malïy raspev* ('small chant') which consisted of abbreviated melodies with far fewer melismas and with recitative patterns on a single note. The recitative pattern was much more characteristic of what came to be known as *grecheskiy raspev* ('Greek chant') which emerged in the middle of the 17th century – the outcome, some believe, of an extended stay by some Greek singers in Moscow in the 1650s. Opinions are divided about the origin of the term *bolgarskiy raspev* ('Bulgarian chant') which also made its appearance in the mid-17th century. Some scholars see it as an import from Bulgarian lands, others deny this. The term *Kiyevskiy raspev* ('Kievan chant') now seems to have come into use late in the 17th century. It has been claimed that these may be the oldest melodies which became adapted to the musical taste of Ukraine (see also below, §4). The characteristics of 'Kievan chant' are the use of contrasting sections, alternating between the recitative and melodic segments, reminiscent of Ukrainian folk music patterns.
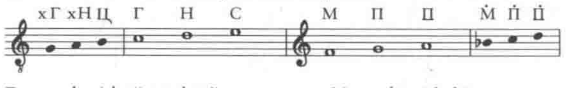
A new development in the 16th century was the staging of some aspects of the services in the manner of liturgical drama. The roots of at least one of these dramas (if that term is applicable) seem to lie in Byzantine cathedral practices that never acquired the pomp and elaborate setting enjoyed by liturgical drama in western Europe in the Middle Ages. Besides the best-known example, *Peshchnoye deystvo* ('Play of the furnace', dealing with the story of the three men in the burning fiery furnace), there are records of other *deystva* (literally 'actions') such as *Shestviye na oslyati* ('Procession on the donkey' for Palm Sunday) and *Deystvo strashnogo suda* ('Play of the Last Judgment'). The impact and tradition of these last two *deystva* was apparently of limited duration, and by the mid-17th century they had been banned by imperial decree.

One peculiarity of Slavonic musical manuscripts is that neumes are written not only above the vowels and individual syllables but also above some mute letters. This phenomenon, already noted by philologists, suggests that the two signs concerned, which are not nowadays pronounced, did at least have sufficient length to be indicated by neumes in the earliest stages of the Old Slavonic language. It was during the 16th century in particular that a practice known as *khomoniya* prevailed. It consisted in transliterating mute letters into the vowels 'e' and 'o'. The new pronunciation caused the deformation of words; this led to calls for reform of text and music, which happened in the mid-17th century.

In Byzantine notation, and the early Russian notation based on it, the neumes are intervallic: that is, they designate the interval between one note and the next but give no indication of precise pitch. If this interpretation was still correct at the end of the 15th century, by the end of the 16th century the neumes in Russia had acquired a new meaning: each sign designated a specific pitch rather than an interval. The process of change from relational to pitch-specific notation is not at present clear. The codification of this new interpretation may be clearly seen in the first of several notational reforms which were to take place during the 17th century. This first reform is associated with Ivan Shaydur, a singer active in Novgorod and possibly Moscow. His reform is usually dated *c*1600, although a later date may be more likely. Shaydur's reform consisted in adding special signs (stylized letters) to neumes, spelling out as a mnemotechnic device the particular pitch to which the neume referred at that point. The concept of a gamut encompassing the notes of the melodies seems to have emerged with this reform. To Shaydur (or a musician in his circle) may perhaps be attributed the concept of dividing the tonal range into four groups of three notes, each separated by a semitone from the next trichord. These trichords are identical in structure, yielding the gamut in ex.1. This system strongly resembles the Western hexachord system, from which it was probably derived. Each trichord received a special name: from the lowest upwards, 'simple', 'dark', 'light', and 'three times light'. For some of the trichords, notes in identical positions received additional signs. These signs were written in red ink and therefore received the designation *kinovarnïye pometï* (i.e. cinnabar signs for pitch). Later on, further signs were added to simplify printing in one colour; these were known as *priznaki*, but their use was relatively short-lived.

Another well-known singer, Fyodor Khristyanin, from the late 16th century, composed a set of hymns (gospel stikhira), which were notated in pre-reform notation. At least a partial transcription of some of these melodies has been possible by means of comparative studies (Brazhnikov). Surprisingly, they reveal certain melodic features

Ex.1 The trichords constituting the tonal range of Russian church music



Г *gorazdo nizko* ('very deep')
Н *nizko* (deep')
Ц [Letter sounding 'ts']
С *srednim glasom* ('in the middle tone') [this symbol may be abbreviated to a dot]
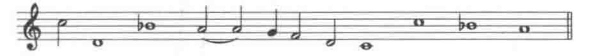
М *mrachno* ('dark')
П *povïshe* ('higher')
П [stylized form of B] *visoko* ('high')

x derived from the Gk. *chamile* ('low')

· derived from *chocholok* ('top')

that are nowadays viewed as a typically Russian melos, with its extended range and melodic leaps (ex.2). Bra-

Ex.2 Fragment of a melody by Fyodor Khristianin, from Brazhnikov



zhnikov was furthermore inclined to attribute to Fyodor Khristyanin the 'invention' of *bol'shoy raspev* (see above). Whoever invented it, it was certainly the result of a trend that must have ripened over several decades of growth in native practices.
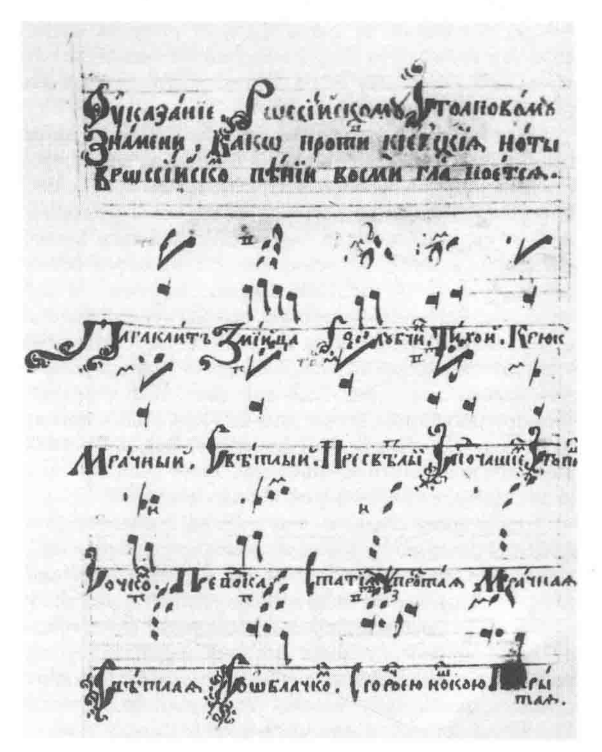
The transmission of the reformed notation with red signs presented problems for copyists as it did for the intended printing of Russian liturgical books. These problems, together with abuses of singing in churches during the first half of the 17th century, led to the second reform, associated with the name of Aleksandr Mezenets, which took place about 1670. The abuses mentioned appear to have resulted from the protraction of services by additions and embellishments to traditional melodies. To remedy this protraction, singers had adopted the practice of starting the next hymn before the preceding one had ended. At its gravest, several hymns supposed to follow one another may have been chanted at more or less the same time. Whether this practice was a genuine distortion or an emulation of the polyphonic practices that were already infiltrating as far back as the 16th century is still a matter for speculation. From the mid-1650s onwards the possibility of a new reform of singing practices came under public discussion several times. Reform was made doubly problematic by the presence on the patriarchal throne from 1652 to 1656 of Nikon, an advocate of polyphony. To the orthodox clergy of Moscow polyphony smacked of Roman Catholicism and the very acknowledgment of it represented a threat to the purity of the faith if not a symbol of Roman supremacy. Reaction against patriarchal preferences led, among other things, to a schism within the Russian Church itself, establishing on the one hand the official Russian Church and on the other the schismatic groups. Among the latter the best known are the 'Old Believers', this term in fact embracing more than one group. All of them were, however, united in their opposition to the introduction of polyphony and in claiming zealously that they were preserving melodies of the liturgical repertory unspoilt.

The work of the reform commission took place shortly after the lands of the Ukraine were joined to Russia in 1654. This is significant, since the Ukrainian lands were for a long time in contact with Polish lands and were acquainted through them with the western European polyphony, both religious and secular.

The reforms of the mid-17th century dealt with texts as well as music. *Khomoniya* was banned, and orders were issued to correct liturgical books containing vowels instead of mute letters. Simultaneously the melodies were adjusted to fit the new pronunciation. Mezenets and his commission were concerned with preserving and clarifying the neumatic notation. The Old Believers, however, were ultimately the ones to transmit this type of notation into the 20th century. Though Mezenets' reform changed the added signs from red to black to facilitate printing, the earliest printing dates only from 1772. A few more refinements, including some additional signs, are attributable to Mezenets, whose reforms coincided with the time at which western European staff notation, primarily from Poland, was beginning to be accepted in Russia. The late 17th century and parts of the 18th formed a transitional stage in which the two notational systems coexisted and were occasionally used side-by-side. While the official Russian Church gradually accepted the five-line staff notation, neumes continued to be used primarily in monastic communities, and particularly among certain sects that regarded the use of Western notation as a symptom of Russia's abandonment of the principles of Eastern Orthodox Christianity and its 'conversion' to Roman Catholicism. By the 19th century the use of neumes had become an anachronism; the practice came to an end barely a century after the final reform that aimed to render the neumatic notation clear and easy to use. Transcription of the reformed neumatic notation of the 17th and 18th centuries has been facilitated by the existence of lists of neumes together with their melodic meanings (fig.3).

During the last quarter of the 17th century there appeared several treatises on music, among them the *Musikïskaya grammatika* ('Musical Grammar') attributed to Nikolay Diletsky (*c*1630–1680 or 1690). Besides a discussion of notation this treatise describes what must be interpreted as modes and provides the earliest known description of major and minor scales in any European musical treatise (see Jensen, 1992). Theoretical and notational problems are also discussed in a *Klyuch* ('key') by Tikhon Makarevsky, also written before 1700.

While monophonic melodies continued to be copied in subsequent centuries, the acceptance of modern staff notation during the reign of Peter the Great (1689–1725) and the favouring of polyphony shown by the official church made the monophonic traditions increasingly



3. Neume list showing Russian reformed neumes with their equivalents in square notation on five-line staff in C clef: late 17th–early 18th century (RUS-SPsc Q.I.No.1052, f.18v)

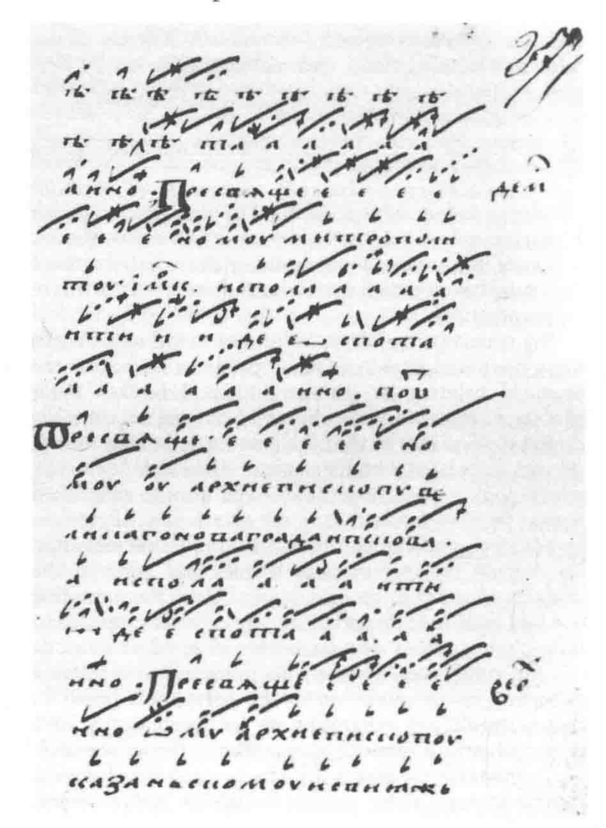
obsolescent in Russia from the 18th century onwards. Only the Old Believers, still to be found in Russia as well as in Canada and in the USA, still adhere to monophonic chanting (though occasionally intermingled with elements of 'folk polyphony'). Attempts at restoring unison singing in the beginning of the 20th century in Russia were shortlived; and so far they have made no impact on the Russian Orthodox celebration of services.

3. RUSSIAN CHURCH MUSIC: POLYPHONIC MUSIC. Some Russian scholars believe that polyphony was practised in Russian church music before the 16th century. Their view rests solely on the practice of polyphonic singing in Russian folk music. The earliest documented references that carry implications of polyphonic singing date from about the middle of the 16th century. Uspensky has suggested that the term *strochnoye peniye* (from *stroka* meaning 'line', therefore 'line-singing') refers to such a practice. These references mention such singing on feasts and holidays when religious processions played an important role. Since the processions would imply the participation of large numbers of people, and folk-singing may have been a part of such celebrations, some scholars suggest that at least one of the idioms of the Russian polyphonic church music may actually have been derived from folk music.

There is no doubt that sophisticated polyphonic practices penetrated into Russia from the West, primarily through Poland and the Ukraine. The much more refined style of this music represents a separate strain which, at a later date, may have merged with indigenous practices, creating the blend that came to be known as Russian polyphonic church music. The existence of some native polyphonic singing may indeed have facilitated the penetration of Western elements, contributing to the official acceptance of part-singing in place of unison chanting. However, a clear distinction between these two styles, folk polyphony and a 'learnt' polyphony, has yet to be firmly established.

There was more than one way in which Western music could reach Russia. An important trading centre, Novgorod, had maintained contacts with central European cities. Novgorod is mentioned as one of the most important musical centres, and Ivan the Terrible had even moved singers from there to Moscow. The amount of polyphony practised there in the 16th century, however, is still unknown. Polyphonic music was certainly composed and performed in Poland during the 16th century; Polish ties with western Russia and involvement in Russian politics were strong in the late 16th and early 17th centuries. Western polyphonic styles, and five-line staff notation, were certainly already well known in Russia by 1654 when the merger of Ukrainian lands and Muscovy took place, and when Nikon sat on the patriarchal throne.

Demestvennïy chant, as was pointed out earlier, was evidently practised by skilled singers who excelled in their knowledge of music. Some of the earliest polyphonic scores in Russia seem to be settings of this type of chant written out in neumatic notation for two or three voices of more or less the same ambitus (fig.4). They are problematic in that the voices sometimes create dissonant intervals, particularly parallel 2nds and 4ths. In the absence of clef indications, one school of thought favours experimenting with transpositions of some of the parts in order to obtain more euphonious chords and progressions. The other justifies the dissonances by referring to the raw



4. Demestvennayan neumes in polyphonic chant, 2nd half of the 16th century (RUS-SPsc Solovetskoye Collection 763/690, ff.276v–277)

harmonic progressions found in early organum of the 11th and 12th centuries.

Most of the polyphony believed to date from before the mid-17th century is essentially for two or three voices. Even in the late 16th century there are technical terms for singers which seem to designate the pitch-range of their voices: for example *verkh* or *verkhnik* ('peak' or 'highest') and *niz* and *nizhnik* ('lowland' or 'the one who is below'). These terms alone would suffice for two-part settings. In compositions for three voices the term *put'* ('way' or 'road') is found, and may perhaps designate a sort of cantus firmus, although in practice the melody given to *put'* was often highly embellished. In some instances the term *demestvo* instead of *put'* may be found. If demestvennïy chant indeed refers to the skill of its singers, then *demestvo* may logically imply a skilful leader of singing assigned to lead the 'way' by singing the traditional melody which, as practice permitted it, could be embroidered.

In the second half of the 17th century the use of Western staff notation became much more prominent. From this time there survive useful manuscripts known as *dvoznamenniki* which contain parallel notation of melodies in neumes and on the staff – a sort of 'Rosetta stone'. As mentioned above, the knowledge of neumatic notation diminished rapidly after 1700 and, although manuscripts were still copied in the 18th century, it was used only by small groups of people, mostly dissenters from the official Russian church.

In the last quarter of the 17th century several composers of polyphonic church music appeared, among them Nikolay Diletsky and Vasily Titov (active between 1680 and 1710). Their works have much in common technically and stylistically with German choral music of this period (for example, that of Schütz). Besides settings for one choir in four parts, polychoral compositions began to proliferate. In such polychoral works for two and three choirs (i.e. for 8 and 12 voices; in one extreme case for 48) the typical features are frequent use of imitation and of sequential progressions. The *partesnïye kontsertï* ('concertos for many parts'), of which more than 500 may survive, abound with highly effective exchanges between individual choruses.

Simultaneously, another musical genre made its appearance. This was *kant* (plural *kantï*, obviously related to 'chant'); it comprised settings of chant, usually for three voices, syllabic and in block chords. Some examples suggest a Polish origin for this genre (possibly as a by-product of influence from the Lutheran chorale). A few even have Polish texts transliterated into the Cyrillic alphabet. The earliest *kantï* have religious texts. Shortly thereafter secular texts were being used; the secular *kant* became highly popular, and there emerged a sub-type known as 'panegyric kant' which flourished in the time of Peter the Great. Secular *kantï* remained popular during much of the 18th century.

The period between the activities of Titov and the second half of the 18th century has not yet been investigated sufficiently to provide a clear picture of the developments of church music. Conscious attempts were being made during the reign of Empress Anna (1730–40) to lure Italian composers to Russia. Contrary to the traditional belief that Italians arriving in Russia found a musical wasteland, the Italians evidently found not only a receptive audience at the court, but also an established practice of polyphony in the church.

During her reign (1762–96) Catherine the Great maintained contacts with western European scholars and philosophers, and surrounded herself with Italian musicians. The interchanges that brought Baldassare Galuppi (1706–85) to St Petersburg and took Maxim Berezovsky (1745–77) to study and work in Italy in 1765 brought music of a highly Italianate style into the Russian church. The most influential figure in this development was Dmytro Bortnyans'ky (1751–1825), who after ten years in Italy returned to become musician-in-ordinary to Crown Prince Paul and eventually director in the imperial chapel. He wrote well over 100 works for use in religious services, including at least 35 choral concertos with texts derived from the Psalms. Despite publication by the Russian church of four volumes of znamennïy chant in 1772, and of an *Obikhod* (similar to a *Liber usualis*) in 1778, Bortnyansky did not make great use of traditional melodies.

Despite Emperor Paul's edict of 1797 banning the singing of concertos during services, there were many abuses in the next half-century (including a setting of the words of the Cherubic Hymn to one of the choruses from Haydn's *The Creation*). The edict did not stop Bortnyansky writing his own concertos. In 1816 he was appointed to censor the compositions submitted for performance in Russian churches. Thus, for the last decade of his life Bortnyans'ky had supreme control over church music in Russia. He overshadowed a number of other competent composers of religious music, such as Artemy Vedel' (1767–1806), Stepan Degtyaryov (1766–1813) and Stepan Davïdov (1777–1825).

Bortnyans'ky's successor as director of the chapel was Fyodor L'vov (1766–1836) who is mainly remembered as an administrator, though he did write a booklet on Russian church music in 1834. He was succeeded by his son, Aleksey L'vov (1798–1870), who served as director of the chapel from 1836 to 1861. After the period of Italian musical influence there then began a period of German influence. Pyotr Turchaninov (1779–1856) was still writing in an Italianate style, and enjoyed great popularity after official approval of his music had been granted in 1831. L'vov, on the other hand, deeply influenced by the Romantic music of his time, fostered a style that closely resembled that of the German chorale. The melodies used by the imperial chapel were in fact abridged versions of traditional tunes, and L'vov harmonized them in his own style. When the text or melody got in the way of his concepts he introduced choral recitatives on a single note. By comparison with the music of Bortnyans'ky and Turchaninov, that of L'vov is much richer harmonically and carries the cantus firmus in the top voice. He may be viewed as the creator of a specific style which Gardner has designated the 'St Petersburg School' of Russian church music. Closely related in style were the works of Gavriil Lomakin (1812–85), G.F. L'vovsky (1830–94), M.A. Vinogradov (1810–88), Ye.S. Azeyev (1851–1918) and those of Aleksandr Arkhangel'sky (1846–1924) who was the first to introduce female voices into the choir in the 1880s.

Furthermore, L'vov, in collaboration with Vorotnikov and Lomakin, organized the work on an edition of the *Obikhod* which was published in 1848 and which became mandatory for all churches in Russia. The settings for four voices provided in this edition rapidly came into use throughout Russia. L'vov is credited with raising the standards for performance of church music which so deeply impressed Berlioz in 1847.

In the late 1830s Glinka was associated for a short time with the imperial chapel. He wrote a few works in Italianate style. However, he soon became convinced that Russian church music must be harmonized in modal harmony, not in the major and minor keys. Glinka had intended to study the modes and 'church scales' with Dehn when he embarked on his last trip, during which he died. N.M. Potulov (1810–73), often described as a follower of Glinka's ideas, harmonized all the melodies published in the Synodal edition of 1772. His harmonizations were very simple, in a strictly chordal style without dissonances and modulations.

The 1860s saw the beginnings of scholarly study in the history of Russian church music and a new awareness of a specifically Russian musical idiom fostered by 'The Five'. L'vov's successor as director of the chapel, N.I. Bakhmet'yev (1807–91), is seen nowadays as a reactionary in the face of these movements. He resigned his post, apparently in protest against the publication of Tchaikovsky's *Liturgy of St John Chrysostom* (op.41, 1878). Tchaikovsky's publisher, Jürgenson, did not seek approval from the imperial chapel but from the Holy Synod of the Russian Church. After publication litigation ensued which led to the downfall of Bakhmet'yev.

Although Bakhmet'yev was succeeded by Balakirev, who served as director of the chapel (1883–95) and in

turn brought Rimsky-Korsakov to be an assistant, the importance of the St Petersburg school was waning. The fact that certain composers, including Aleksandr Grechaninov (1864–1956) were writing a more modern style of church music in both St Petersburg and Moscow did not arrest the decline.

Already a new school was developing. Its main vehicle of performance was the Synodal choir in Moscow under the leadership of V.S. Orlov (1856–1907) and Stepan Smolensky (1848–1909). The most significant composers of Russian church music during the two decades before the 1917 Revolution were all associated with the Moscow school, among them Aleksandr Kastal'sky (1856–1926) and Pavel Chesnokov (1877–1944). Kastal'sky revised Potulov's settings, and established a style that allowed the cantus firmus to migrate through all voices and used a type of modal harmony which approximated to the style of Russian folksongs. Others associated with this style were A.B. Nikol'sky (1874–1943) and Vasily Kalinnikov (1866–1901). Above them all towered Rachmaninoff whose *Liturgy of St John Chrysostom* and *All-night Vigil* are now ranked as the highest artistic achievements in the realm of Russian church music.

Under the influence of the Moscow school, the Holy Synod prepared a new edition of the *Obikhod* in 1915, yet with the two revolutions of 1917 ending in the establishment of the Soviet Union, church music lost the exalted position that it had enjoyed for centuries. While some composition of church music may have been going on in the Soviet Union, no information about it is at present available. The Russians in the Diaspora, spread all over the world, mostly perpetuate the style of Bortnyans'ky and L'vov with only an occasional bow towards Kastal'sky and Chesnokov. Several Russian church choirs have achieved renown in western Europe and in the USA. Among those who tried to foster a revival of Russian church music in the mid-20th century and whose works are of more than passing value are Alfred J. Swan (1890–1970) and Johann von Gardner, the latter much better known as a scholar.

After the collapse of the Soviet Union in 1991 numerous performing groups were formed; as little religious music was printed under the Communist regime, one of the most pressing tasks for the cultivation of church music in Russia was the publishing of scores. Composers who formerly were hesitant to write music for the Russian rite began to create works suitable for such use, although most congregations seemed eager to use old and well-known music from the pre-Revolutionary years.

4. THE SOUTHWESTERN TRADITION: BELORUSSIA, UKRAINE AND CARPATHIAN RUS'. In the late 15th century Muscovy took over Novgorod and Pskov, and the Novgorod recension of the *znamenniy* chant was adopted in Moscow. At the same time the ecclesiastical jurisdiction was divided, also contributing to the divergence of the neumatic chant tradition into two main branches: the northern (referred to as 'Russian', i.e. Novgorod–Moscow) and the southwestern ('Rusyn', i.e. Kiev, Galicia, Carpathian Rus'). The northern branch spread throughout the Grand Duchy of Muscovy, and the southwestern tradition developed separately from it in the areas under Polish–Lithuanian rule and the Kingdom of Hungary, where Rusyn clergy and cantors from these areas interacted. After the Mezenets reforms of the mid-17th century, the texts in Rusyn manuscripts often differ from those in Russian sources because the reforms did not directly affect Old Church Slavonic texts in Rusyn areas.

In both traditions, as well as the chants that were always written down (whether in neumatic or staff notation) there were also chants that were known through oral tradition, including both developed melodies (generally for Ordinary parts of the liturgy) and simple recitation formulas (applied to liturgical texts chanted by the priest or deacon, and to the psalms). The chants that developed the most distinctive regional differences were naturally those sung from memory: *prokimny*, the hymn *Bog Gospod* ('God the Lord'), and *samohlasni stikhiry*, often on the text 'Gospodi vozzvakh' ('Lord, from the depths'). Many melodies traditionally sung from memory were included in the early staff-notated versions of the liturgical books. In Russian books, the Rusyn variants of these chants are marked 'kiyevskiy', because they came to Muscovy along with Kievan cantors in the 1650s after the city of Kiev came under Muscovite rule. However, they are not necessarily specifically Kievan; only those chants marked 'kyivskyy' in Rusyn sources are from Kiev, especially from the Monastery of the Caves.

The greatest change in the development of southwestern chant occurred at the end of the 16th century, when Western influences began to penetrate from Poland. Neumatic notation became insufficient to record the resulting innovations in church music, and five-line staff notation, also introduced from Poland, began to be more widely used. Its rapid spread through Galicia and Carpathian Rus' was made possible because so many young Rusyns studied in Italy and learned music according to solmization, the prevailing method of training there, and brought the knowledge back with them. Furthermore, the 1563 printing in Niasviž (Belorussia) of the Calvinist book *Katachizm . . . 2 molitwami, psalmami y piosnkami* ('Catechism with Prayers, Psalms and Hymns') was written in staff notation, further preparation for the widespread use of the system in southwestern Rus'.

The new staff notation was based on the western European mensural tradition, with some variants. At the time of its introduction in Galicia it was called *irmolohiyna nota* (*irmoloy* music), because it was associated with the newly-developed anthology of liturgical chant, the *irmoloy*. (In the Russian tradition the *irmoloy*, or heirmologion, was not an anthology but simply a collection of *irmosi*.) This staff notation later became known as *kyivs'ke znamya* (Kievan signs) or *kvadratna notatsiya* (square notation). The oldest known example of a Rusyn liturgical manuscript using Kievan square notation is the Supraśl *Irmoloy* (dated variously between 1593 and 1601), which is considered a landmark in Rusyn music history, and there are numerous preserved manuscript *irmoloyi* with this notation from the 17th and 18th centuries. One of the most important scribes of these books was the Carpatho–Rusyn cantor, Ioann Juhasevych Sklyars'ky (1741–1814). The first printed book to use staff notation was the L'viv Irmologion of 1700; this preceded music printing in Russia by nearly three-quarters of a century.

Another factor in the musical development of the southwestern Rus' was the 1596 church union, the promulgation of which was assisted by the importation of choral polyphony. The church musicians on both sides of the religious controversy adopted polyphony, the

Orthodox as a measure to counteract the 'temptations' of the uniate Catholic service. While both preserved the old tradition of monophonic chant, both also accepted Western innovations. In the large cathedral services during the 17th century, trained choirs performed polyphonic 'spiritual concertos' by Ukrainian composers. The chants of the *irmoloy* were no longer congregational in these large city churches and instead were sung only by the choir or cantor. This style of liturgical music performance was adopted first by St Petersburg and by Moscow, and it became standard practice in Russian Orthodox churches, where the congregation sang only in the Lord's Prayer and the Creed, if at all. It is clear that organized polyphonic choral singing existed in Carpathian Rus′ at least as early as 1831, when the Belorussian Konstanyn Matezons′ky (*d* 1858) founded the Uzhhorod Greek Catholic Cathedral choir.

Only the Old Believers in Russia and the village churches of Galicia and Carpathian Rus′ kept alive the monophonic chant tradition, with concessions to 'folk polyphony'. The Carpatho-Rusyn chant became known as prostopěnije (plainchant), and gradually incorporated many elements of local folk melodies. The *prostopeniye* was recorded in staff notation in a 1906 collection by Ioann Bokšaj; this includes chants from both oral and written traditions: chants from *irmoloyi*, some chants from the Moscow synodal publications, some Galician melodies, some with local folk character, and even some liturgical texts given to tunes of *kolyadky* (carols, originally secular). The improvisational polyphonic style in Galicia was called *samoyilka*, *samoylivka* or *yerusalymka*. The intervals used were parallel 3rds, 5ths and octaves from the melody, with occasional bass pedals and stock cadential formulas. The *samoyilka* style was applied to melodies from oral transmission whose origin is unknown, to melodies reminiscent of the written chant, and to composed melodies. The structure of *samoyilka* melodies differs from that of most chants in *irmoloyi* in that they can be divided into lines of repetitive phrases with a tendency towards symmetry, making them easier for congregational singing than most chant.

The original practice of congregational singing continues to the present day in the southwestern Rusyn tradition, including the diaspora churches of Old Believers and Carpatho-Rusyn Greek Catholics and Orthodox in the USA and Canada.

5. Bulgarian church music. The Bulgarians were apparently the first among the Slavs to accept Christianity as a state religion in 865. Their proximity to Constantinople, capital of the Byzantine Empire, fostered close ties with the Greek Orthodox Church and its ritual. Yet in spite of this and known cultural developments in medieval Bulgaria the existing documents about music and chant are sparse and fragmentary. As study of the 13th-century Bologna Psalter progresses, in which some segments of the Slavonic text contain Byzantine neumes, more may become known. Similarly, the Zographou Trefologion (or 'Draganov Minej', in the monastery library of Zographou, Mount Athos) contains neumatic notation that has not yet been studied critically. There are also records of Bulgarian inscriptions in Byzantine musical manuscripts. The Slavonic manuscript known as the Synodikon of Boril contains musical examples, but in Greek with Byzantine neumes. This is not a direct source of information for church music in Bulgaria.

The Bulgarians claim as their own one of the most outstanding Byzantine musicians of the 14th century, Joannes Koukouzeles, whose mother was evidently of Slavonic (but not necessarily Bulgarian) origin. One composition attributed to him is customarily referred to as 'Polyeleon Bulgara' (presumably 'Bulgarian woman'), a title that some scholars have interpreted as a tribute to his own mother. Its dating and attribution are as yet uncertain, and all the works of Koukouzeles survive in Greek.

From the downfall of the Bulgarian medieval state in 1396 to the liberation from the Turks in 1877–8, the main centres of religious activity under Turkish domination were the monasteries. The absence of any records of musical activity in such circumstances is understandable. It is again in the monasteries that the first signs of cultural revival were to take place, including the writing of hymns in Bulgarian and the notation of their melodies in late Byzantine neumes. One such prominent centre was the monastery of St John of Rila, south of Sofia, where in the late 18th and early 19th centuries a whole school of singers came into existence around a neophyte monk who has been called the first Bulgarian musicologist.

Following the Chrysanthine reform of Byzantine neumatic notation in the first quarter of the 19th century (which spread rapidly through its use in printed books) the Bulgarians were the only other group besides the Greeks to accept this reformed notation not only for church music but also for secular melodies.

With the growth of the national liberation movement in the 19th century, the public libraries played a distinctive role in nationalist cultural activities. From the middle of the century a number of libraries sponsored choral groups which participated actively in religious services in their communities, gave concerts of secular music and cultivated folk music. Conductors of these choruses represent at the same time the first modern composers of Bulgarian church music to accept polyphonic settings. At first many such settings were simple arrangements of traditional melodies, hitherto transmitted only orally. Relying on a relatively recent tradition from the late 17th century and the 18th suggesting the existence of a specifically Bulgarian chant, the main body of church music in use in Bulgaria became divided into 'Damascenian melodies' (presumed to have been written by John Damascene (*c*675–*c*749) but in fact mostly simply transferred from 18th- and 19th-century Greek manuscripts) and Bulgarian chant.

The first conductor and arranger worthy of mention is Ianko Mustakov (1842–81). Of greater significance were Nikolay Nikolayev (1852–1938) who was active in Sofia, and Atanas Badev (1860–1908) who, with a number of his contemporaries, combined composition of religious music with the study of folk music. In the first half of the 20th century the most talented and probably the best composer of church music in Bulgaria was Dobri Khristov (1875–1941).

6. Serbian church music. Although the Serbs accepted Christianity perhaps as early as the 10th century, the first references to the practice of church music come from the Serbian medieval state ruled by members of the dynasty of Nemanjides (late 12th century to 1371). Chanting is mentioned specifically in the Lives of rulers and of saints – a literary genre cultivated particularly after 1219, when the Serbian archbishopric was made independent of the Greek church in Byzantium. This latter event, the work

of St Sava (*d* 1235), prompted a wave of religious activity, including the founding of monasteries, the copying of manuscripts and the fostering of church music. Despite the absence of any Serbian musical manuscripts before the 15th century it is possible to infer the existence of religious poetry and services composed for the feasts of Serbian saints. These contain clear indications that hymns were to be sung either in a particular mode or emulating the melodic patterns of well-known traditional hymns.

The earliest mention of musicians of more than local reputation in medieval Serbia dates from the last decades of Serbian independence, just before the total conquest by the Turks in 1459. With the exception of 'domestik Kyr Stefan the Serb' these singers were Greeks who had also been active in Byzantium: Joakeim the monk of the Harsianites monastery (in Constantinople) had also the title of 'domestik of Serbia'; even Manuel Chrysaphes (*fl c*1440–63) resided for a while in Serbia. In the second half of the 15th century the names of Isaiah the Serb and Nicolas the Serb were recorded as composers of religious music. The works of all of these composers are notated in Byzantine neumes with Greek or Slavonic texts, or both. They survive in a few Byzantine manuscripts and bilingual fragments. Stylistically there is no difference between these chants and the melodies known from contemporary Byzantine sources. Medieval Serbian church music thus emulated the style of Byzantine models, although specifically Serbian variants of some chants did exist.

As in Bulgaria, the Turkish domination had cut short cultural growth by almost totally eliminating the educated class of people. Religion became intertwined with the idea of nationality, and church music was viewed as one of the manifestations of national spirit, in the latent struggle for survival. Some scattered records concerning chanting are available from the period of Austrian rule in northern Serbia (*c*1719–39). At that time closer ties were being established between the Serbian population that had settled in Austria (after retreating from the Turks) and Russian religious centres, especially that of Kiev. While the Serbs retained the tradition of monophonic chanting for some time in the Austrian lands, a new blend of church music, presumably incorporating traditional and also perhaps Russian melodies, was gradually formed. This may be the origin of the so-called Karlovac chant (named after the town of Sremski Karlovci, the seat of the Serbian archbishop who was the spiritual leader of Serbs in Austria). The only other cultural and spiritual centre in which a more or less uninterrupted religious life was maintained among the Serbs was Chilandar monastery, Mount Athos (founded by Nemanja and his son Sava in 1198).

A number of musical manuscripts were copied in the late 18th and the 19th centuries. These contained brief theoretical treatises on music (mostly adaptations of the Greek papadikē) and a large collection of hymns and chants in honour of Serbian saints. Among them is an interesting collection of chants by the well-known Greek musician Petros Peloponnesios, which was copied in the early 1770s (now in *US-NH*); it includes a number of hymns presumably by him but set in the Serbian recension of Church Slavonic. These late 18th-century documents are all notated in late Byzantine neumes. Melodies tend to be melismatic, and their structure still follows the contemporary Greek melodies, which were by then considerably changed from their medieval prototypes. This body of chant thus represents a new stage in the evolution of Serbian chant that has nothing in common with the melodies collected and published at the turn of the 20th century either in melodic outlines or in the structure of the hymns. The latter melodies are now viewed as the third stage in the evolution of Serbian monophonic chant. The disparity of these melodies raises the question of their origin, which as yet remains uncertain.

With the beginning of gradual liberation from the Turks (starting in 1804 with the first Serbian insurrection), other variants came to the fore in addition to the Karlovac chant. Among these, Belgrade chant and Zadar chant (named after a city on the Dalmatian coast) enjoyed considerable popularity. After some individual and rather unsystematic attempts at recording these melodies in modern western European notation, the studious labours of Stevan Mokranjac (1856–1914) as collector and editor of a great number of melodies are a milestone. His edition of the *Osmoglasnik* (i.e. *oktōēchos*), published in Belgrade in 1908, became a classic in this field. Monophonic traditions of chanting still continue in Serbia at the present time, though mostly restricted to a few monasteries and smaller churches, whereas in the cathedrals and larger churches polyphonic music now prevails.

Polyphonic settings of Serbian church music appeared rather late, in the mid-19th century. The first person to compose four-part settings of functional church music was Kornelije Stanković (1831–65) who wrote two liturgies (1851–2), besides collecting melodies of Karlovac chant, most of which still remain unpublished. Probably the greatest Serbian composer of church music was Stevan Mokranjac. By the early 20th century Serbian composers were composing music for liturgical purposes. The main followers of Mokranjac, most of whom were eclectics, were Stevan Hristić (1885–1958), Kosta Manojlović (1890–1949) and Marko Tajčević (1900–1984). These three composers wrote effective church music, combining originality and erudition. Since 1945 fewer composers have shown an interest in church music, but avant-garde composers such as Ljubica Marić (*b* 1909) and Vlastimir Nikolovski (*b* 1925) have used traditional Serbian chants, though in works unsuitable for religious services.

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A Russian church music: (i) Reference (ii) Bibliography and critical surverys of literature (iii) Catalogues of musical manuscripts (iv) Facsimile editions of manuscripts (v) Musical editions (vi) Studies and monographs (vii) Discography. B Rusyn church music: (i) Reference books (ii) Catalogues of musical manuscripts (iii) Music editions (iv) Studies. C Bulgarian church music: (i) Catalogues of musical manuscripts (ii) Facsimile editions of manuscripts (iii) Studies. D Serbian church music: (i) Bibliography (ii) Studies. E Slavonic neumatic notations.

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MILOŠ VELIMIROVIĆ (1–3, 5–6; bibliography with IRENE LOZOVAYA and GREGORY MYERS), LEONORA DECARLO (4)

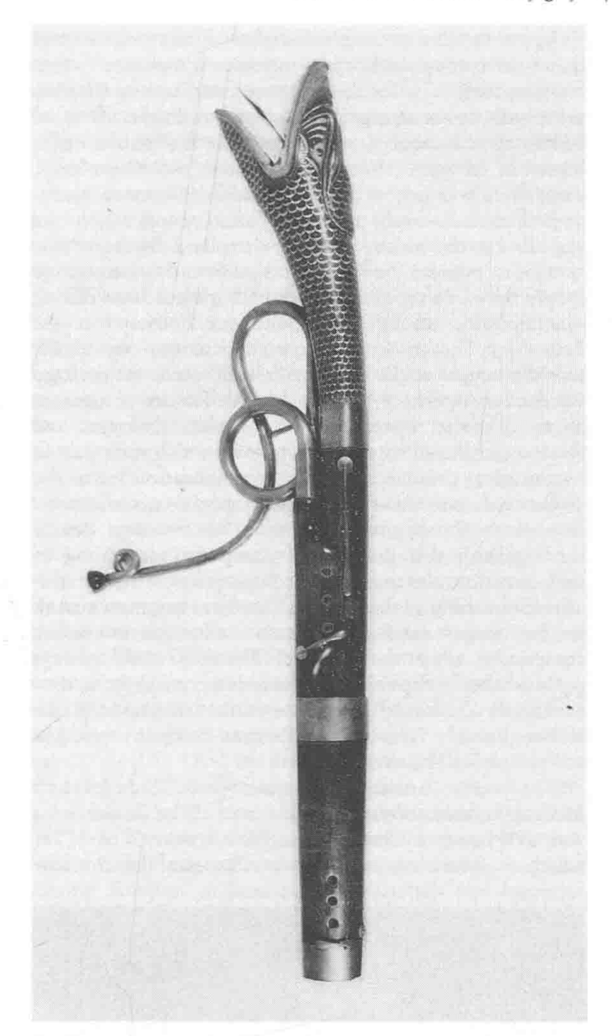
Russian bassoon (Fr. *basson russe*, *serpent-basson*, *serpent-droit*, *ophibariton*; It. *serpentone*). A variety of upright serpent made in three or four sections, two of which, in a more massive form, resemble the butt and wing joint of the bassoon. The bell section is generally made in two parts, a straight wooden joint fitting into the butt, often capped by a brass flared bell or a painted dragon's head as illustrated here (the dragon's head variety was also called ophibariton). Many instruments of the dragon's head type were made at Lyons by such makers as Sautermeister, Jeantet and Tabard during the second quarter of the 19th century. The instrument is completed by a curved swan-neck crook. Six finger-holes and either three or four keys are normal, while in compass and playing technique it in no way differs from the serpent, except that it is much more convenient to hold.

Its origin may be found in Régibo's serpent, which was announced in Framery's *Calendrier universel musical* for 1789 in the following terms:

> J.J. Régibo, Musicien à la Collégiale de St. Pierre à Lille, vient d'inventer un serpent nouveau qui est fait de même qu'un basson; il se démonte en trois parties et est plus fort que le serpent ordinaire, et plus aisé à jouer; il a la même embouchure, est du même diapason et même gamme. Il a été présenté à MM. du Chapître dans une musique à grande symphonie, et a fait l'admiration des auditeurs par son effet; ils l'ont reçu dans leur musique ordinaire. Ceux qui veulent s'en procurer peuvent s'adresser à l'auteur, rue Pétérinck, Paroisse St. Pierre à Lille. Le prix est 3 louis.

Although this is evidently the starting-point of the countless varieties of upright serpent that became so popular and widespread during the first half of the 19th century, nothing further has been discovered about Régibo's instrument. Obviously it can have met with no success in Paris, since the first upright serpent found there is the Piffault serpent (1806), which bears no resemblance whatever to a bassoon; it was not until considerably later that bassoon-like serpents appeared in any quantity.

It is possible that Régibo's serpent was more encouragingly received further east, whence it seems to have



Russian bassoon, 1833 (Schweizerisches Landesmuseum, Zürich)

reached Paris, after Waterloo, in Prussian military bands. It appears to have been popular in Belgium, though, to judge from surviving specimens, not before the 19th century.

Different countries seem to have favoured certain types of upright serpent. Thus in Germany the russian bassoon and Streitwolf's chromatic bass-horn are found; Belgium preferred the russian bassoon and the tuba-Dupré, France favoured the Forveille serpent and the russian bassoon, while England held exclusively to the bass-horn.

See also CIMBASSO and SERPENT.

REGINALD MORLEY-PEGGE/R

Russian Federation (Russ. Rossiiskaya Federatsiya). Country largely in Asia, with its capital at Moscow. It is the world's largest country in area, reaching from the Gulf of Finland to the Pacific, and from the Arctic to the Black and Caspian seas, covering 11 time zones.

During the three centuries of Romanov rule (from 1613) the Russian Empire expanded to take in much of eastern Europe and northern and central Asia. The 1917 Revolution replaced the Romanovs with a Soviet republic headed by a series of strong leaders (Lenin, Stalin) whose views affected all spheres of society including music. The empire was reconstituted as the Union of Soviet Socialist Republics (USSR) which, following territorial gain after World War II (including the absorption of the Baltic States), grew to a total of 15, of which the Russian Soviet Federal Socialist Republic was by far the biggest and itself included a number of smaller autonomous republics. Liberalization in the late 1980s led to the break-up of the Soviet Union into its constituent parts. In this way the Russian Federation was shorn of areas, partly Russian-speaking, such as Ukraine and Belarus, that had been closely linked with Russia for many centuries.

For further information on countires formerly part of the USSR, see articles on the following Baltic States: ESTONIA, LATVIA and LITHUANIA; as well as those from the former Soviet CENTRAL ASIA: AZERBAIJAN, KAZAKHSTAN, KYRGYZSTAN, TAJIKISTAN, TURKMENISTAN and UZBEKISTAN; and BELARUS, GEORGIA, MOLDOVA and UKRAINE.

I. Art music. II. Traditional music.

I. Art music

1. 988–1730: (i) Sacred music (ii) Secular music. 2. 1730–1860: (i) Opera (ii) Concert life (iii) Domestic music-making (iv) Sacred music. 3. 1860–1900: (i) Music education (ii) Concert life, music business and patronage (iii) Opera (iv) Musical politics and criticism (v) Church music. 4. The 20th century: (i) The pre-Revolutionary period, 1900–17 (ii) Political background to the Soviet period (iii) Music of the Soviet period.

1. 988–1730.

(i) Sacred music. Russia adopted Christianity in 988, when, according to legend, Prince Vladimir chose the Eastern Rite for the greater beauty of its services. This choice, together with the country's geographical position, ensured that Russia would develop independently from the West for centuries to come. In the Russian Church, Byzantine chant evolved into *znamennïy raspev* (znamennïy chant), which was notated in *kryuki* (neumes). This notation served as an aide-mémoire rather than a precise indicator of pitch until changes in the early 17th century, and so the recovery of chant melodies from manuscripts before this time is not possible, although a large number of chants were carried over into later neumatic and modern-notation manuscripts. Znamennïy chant was monodic and, in accordance with canon law, always sung without instrumental accompaniment. The chant melodies were organized into eight *glasï* (the system of *osmoglasiye*); 19th-century scholars assumed that these were analogous to Gregorian or Byzantine modes, but they were later established to be collections of melodic formulae. In the 20th century chant scholars in Russia also suggested that an indigenous polyphonic tradition emerged in the mid-17th century; however, there is no consensus on how to transcribe the music of this alleged tradition, since even the later neumatic notation lacks clef signs and indications of relative duration, and there are no documented rules for combining voices. The non-indigenous tradition of polyphonic church music that came to Russia from Poland via Ukraine is, on the contrary, well documented and preserved in a readily comprehensible Western notation. This imported tradition, known as *partesnoye peniye* (part singing), dates back to 1652, when the new style was demonstrated by a group of Ukrainian singers who had been invited to Moscow. From this Western practice emerged a new genre of liturgical music, the sacred concerto; Nikolay Dilets'ky and Vasily Titov were the leading exponents,

and a composition manual for the genre survives, the *Grammatika musikiyskogo peniya* of Dilets'ky. (*See also* RUSSIAN AND SLAVONIC CHURCH MUSIC.)

(ii) Secular music. Little is known about secular music in Russia during the Middle Ages. Pictures of *skomorokhi* (similar to jongleurs) can be found in chronicles, but none of their music was notated in any form. Although the Russian Church believed the *skomorokhi* to be inspired by the devil, and accordingly persecuted them, they are known to have been employed at the court of Ivan the Terrible (1533–84). The main centres of *skomorokhi* activity were Novgorod (which enjoyed free-city status) and, from the 16th century, Moscow. From the time of Ivan the Terrible, Russians made increasing contact with the West, and Russian music came under Western influences. Portative organs and other keyboard instruments became popular as royal presents, and they were evidently used: we know, for example, that organ playing was popular at the court of Aleksey Mikhailovich (1645–76). Westerners hired by the Russian court brought other musical novelties: Gutovsky, for example, was printing music at the Russian court from as early as 1677. Instrumental music was used in ceremonial contexts (although, again, nothing is known of its nature), and military bands were formed around the middle of the century. In 1672 the first court theatre was established, and music played a significant role in its productions. From the late 17th century the court regularly invited foreign musicians, and this grew to a steady stream during the reign of Peter the Great. The first secular music to survive in notation was the new genre of partsong, known as *kant*, which emerged during this period. For Peter, the cultivation of European-style musical entertainments was a mark of civilization, and in 1718 he introduced regular balls (*assamblei*) where the Russian nobility were obliged to dance the newly learnt minuet. Large military bands featured in the celebrations of Peter's victories, and the aristocracy began to employ instrumental musicians.

2. 1730–1860.

(i) Opera. The first opera ever presented in Russia was Ristori's *Calandro*, performed in Moscow, in 1731, by a touring Italian troupe. Soon an Italian operatic company was established at the Imperial Court in St Petersburg; for their inaugural production in 1736, they presented Araja's *La forza dell'amore e dell'odio*, recruiting Russian musicians for the choir and orchestra, a practice that was maintained thereafter. In time, the company began to perform new operas in the Russian language: the first of these, again with music by Araja, was *Tsefal i Prokris* ('Cephalus and Procris') by Sumarokov, performed in 1755, by which time there was a sufficient number of trained Russian singers for such enterprises. The Imperial Court and, increasingly, the higher nobility paid their foreign musicians handsomely and accorded them dignified status. Consequently many European musicians, especially Italians, took up positions in Russia, remaining for years, or often for the rest of their lives. The most senior position of court Kapellmeister was occupied by a string of distinguished composers: H.F. Raupach (1758–62), Vincenzo Manfredini (1762–5), Galuppi (1765–8), Traetta (1768–75), Paisiello (1776–84), Giuseppe Sarti (1784–6) and Cimarosa (1787–91); Martín y Soler held positions of court composer (1790–94) and inspector of the Italian Court Theatre (1800–04).

Many families among the higher nobility established their own theatrical and operatic companies (often training their serfs for this purpose), and several theatres were built to house regular productions. In the 1750s an Italian entrepreneur, Locatelli, ran the first public opera house in Moscow, but the enterprise was short-lived, since there was not yet sufficient public interest in opera, even though Locatelli presented comic operas which had appealed to the widest audience elsewhere. By the 1780s, however, interest had grown significantly, enough to justify the opening of several public opera houses during that decade; among the new opera houses was the Petrovsky Theatre in Moscow, which was one of the world's largest at the time, with 1000 seats. Aside from the Italian opera, presented by the Italian companies alone, all other operas included spoken dialogue, and these were played by singer-actors who also took part in non-musical dramas; increasing specialization led to the division of companies into distinct operatic and dramatic troupes at the beginning of the 19th century. But in tandem with this division of companies according to specialization, the number of companies was also gradually diminishing as the Imperial Theatres began to absorb the best singers (and actors) from the foreign and native companies; since the Imperial Theatres could always outbid other companies for the services of singers, they eventually destroyed all competition, leaving only one Italian, French, German and Russian company based at each Imperial Theatre.

One early Russian-language opera, Sokolovsky's *Mel'nik-koldun, obmanshchik i svat* ('The Miller who was a Wizard, a Cheat and a Matchmaker') of 1779, which enjoyed a run of three decades, established a new



1. Portrait believed to be Praskov'ya Ivanovna Kovalyova (Zhemchugova), 1790s (Ostankino Estate Museum, Moscow); Zhemchugova was the leading performer with the serf opera company of Count Nikolay Sheremet'yev, whom she married in 1801

operatic genre in Russia, namely, a comedy of everyday life with spoken dialogue, often incorporating the melodies of popular Russian songs; the genre established itself firmly through a series of successful operas written in the 1780s and 90s. A new generation of operatic composers, including Pashkevich, Fomin and Bortnyans′ky, came to prominence at this time, and Catherine the Great's personal enthusiasm for opera lent their activities further support; indeed, she even penned several librettos which were duly set to music (for example, Pashkevich's *Fevey* of 1786 and *Fedul s det′mi* ('Fedul and his Children'), by Fomin and Martín y Soler, of 1791). Russian operatic companies had to compete with German, French and English companies (both touring and resident), and were strongly influenced by their rivals' repertories. Perhaps the most consequential influence came in the form of Kauer's *Das Donauweibchen*, first performed in Russia in 1808; the success of the German version gave rise to *Lesta, Dneprovskaya rusalka*, a Russian-language adaptation, and this in turn spawned three sequels and prepared the way for many other Russian-language operas with fairy tale plots and spectacular stage effects. The leading composers of such operas were Catterino Cavos, an Italian émigré who directed the Russian opera company at court from 1798 to 1840, and Verstovsky, who based several operas on latter day Slav epic-style plots, the most popular being *Askol′dova mogila* ('Askold's Grave'), first staged in 1835 (Verstovsky was also a composer of vaudevilles). In 1836 the first through-sung Russian opera was staged, Glinka's historical drama, *A Life for the Tsar*; it was hailed by critics as the first truly national opera and has since become a traditional season-opener. Nevertheless, foreign-language opera remained more popular among Russian audiences, for although the Imperial Russian company featured many distinguished singers, such as the bass Osip Petrov and the mezzo-soprano Anna Petrova, foreign companies could boast of even greater luminaries, such as Rubini, Patti or the dancer Filippo Taglioni.

(ii) Concert life. The first public concert in Russia took place in 1746, and by the end of the century public concerts had become commonplace. Nevertheless, the greater number of concerts were still private, taking place at court and in the homes of the aristocracy, such as the many sumptuous palaces lining St Petersburg's Nevskiy Prospekt (admittedly, the invitees at private concerts would have constituted a large part of the potential audience for such music). Foreign musicians dominated concert life, although the first Russian virtuosos began to appear in the 1780s and 90s: the violinist Khandoshkin, for example, or the singer Sandunova. Over the course of the following decades, amateur musicians and music lovers from the aristocracy, well travelled and well connected, were able to attract Europe's most eminent performers to St Petersburg and Moscow: John Field (1802–21), J.N. Hummel (1822), Lipiński (1820s and 30s), Sontag (1830), Henselt (1838–89), Vieuxtemps (1838, 1845–52), Liszt (1842, 1843), Clara Schumann (1844), Berlioz (1847) and Pauline Viardot (1843–6, 1853).

Aside from orthodox orchestral and choral forces, soloists and chamber musicians, another type of ensemble, now long consigned to oblivion but then very popular in Russia, was the *rogovaya muzïka* (horn music); the first such ensemble in Russia was formed in 1751 by J.A. Mareš, a Czech musician, and such concerts remained a constant feature of concert life until the 1830s. The musicians played brass instruments with a design peculiar to these ensembles, producing a tone which was reputedly of great beauty, with one drawback: each instrument could play only one note. Excessive rehearsal time was required to achieve the necessary degree of coordination, and accordingly these orchestras were usually staffed by serfs or soldiers, who were in no position to demand hourly rates. A succession of modifications to the instruments' design provided players with a maximum of four notes by the end of the century, without significant damage to the timbre (since the timbre was the raison d'être of these orchestras, the range of possible modifications was limited). Contemporaries wrote enthusiastic accounts of horn orchestras consisting of anything between 40 and 130 players; since players often used more than one instrument in a given piece, the number of instruments in the orchestra could reach 300, according to these accounts. The repertory most commonly consisted of dance music, but extended more ambitiously to arrangements of popular overtures, or, occasionally, of entire symphonies.

In 1802, the newly formed St Petersburg Philharmonic Society began to organize grand concerts with large orchestral and choral forces, including a number of Handel oratorios, Haydn masses and Mozart's Requiem; and in 1824 they gave the first complete performance of Beethoven's *Missa solemnis*. The construction of a railway between St Petersburg and Pavlovsk, the site of the Tsar's summer residence, led, in 1838, to the opening of an important new public concert hall which also served as the Pavlovsk terminus. Series of concerts given by Johann Strauss (ii) in 1856–65 and again in 1869 established the Pavlovsk concert hall as one of the most fashionable venues for the St Petersburg gentry and nobility. Within the confines of St Petersburg, summer concerts in the various parks became popular during this period. From 1842 until the late 1850s, the university orchestra presented an annual concert series, introducing a wide repertory to the inhabitants of the capital, including many new works.

(iii) Domestic music-making. From the mid-18th century Moscow and St Petersburg saw a swift rise in sales of printed music and musical instruments, especially keyboards, guitars and harps; by the 1760s the ranks of music teachers in the cities had expanded greatly, and teachers for the most popular instruments were able to make a comfortable living. In 1751 an amateur musician, Teplov, published the first printed collection of Russian music, entitled 'Idle Hours Away from Work, or A Collection of Various Songs'; these pioneering settings of Russian poetry display some skill in fitting poetic metres into regular musical phrases (the composers of earlier partsongs were not so successful in setting the less congenial hendecasyllables of their chosen verses).

The music publishing business became an established part of commerce in the 1770s, adding to the sales of foreign sheet music; new music was often anthologized in various music lovers' periodicals, which remained popular throughout the following century. In 1798 a sufficient amount of music was circulating to prompt the opening of the first musical lending library in St Petersburg. The ability to compose songs became a mark of the cultivated gentleman around the beginning of the 19th century, and

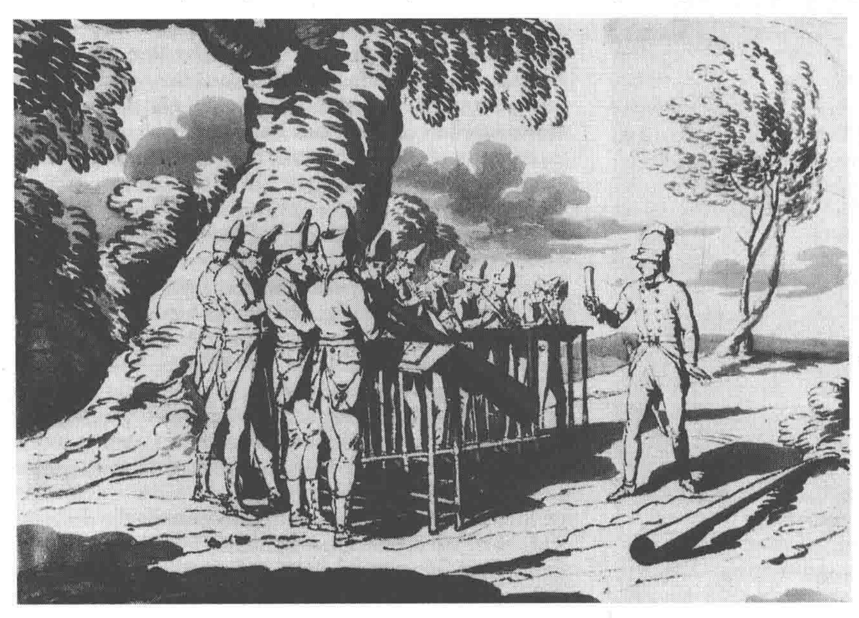


2. 'Scene from Act 3 (Susanin's hut) of Glinka's 'A Life for the Tsar', Bol'shoy Theatre, St Petersburg, 27 November/9 December 1836: watercolour by Grigory Gagarin

this proliferation of musical activity inevitably yielded some composers of distinction, such as Alyab′yev and Varlamov, and even Glinka's roots belonged to this culture. The term 'romance' was used to distinguish these songs, which began to acquire a distinctive repertory of harmonic and melodic devices, from their 18th-century predecessors.

(iv) Sacred music. Italian composers employed by the court were not restricted to the composition of operas, but also provided liturgical music for Russian Orthodox services. Galuppi and Sarti, together with their Russian students, unsurprisingly brought stylistic features of Italian opera to the liturgy; occasionally, we even find melodies borrowed from Spontini and Gluck. The most distinguished indigenous composers of the time were the Ukrainians Bortnyans′ky and Berezovs′ky, both of whom studied in Italy. In the late 18th century they refashioned the style of the choral concerto, which was now a cycle of three or four classically patterned movements. The new liturgical music was, however, largely restricted to the more important churches of St Petersburg and Moscow, since smaller churches in the cities and provinces lacked sufficient forces of expert singers; accordingly, the now traditional three-part chant harmonizations remained the norm.

From the beginning of the 19th century the focus of all developments in Russian sacred music was the Court Chapel Choir, officially founded under this name in 1760, but descended from a court choir originally created in 1479. The Cappella choir was much in demand for its high performance standards, and it was often invited to participate in operatic productions and concerts. Both



3. Russian horn band: pen and ink with wash, early 19th century (British Museum, London)

categories of sacred music – the annual cycle of chant arrangements and larger occasional works – were written mainly by directors of the Court Chapel Choir (such as Bortnyans'ky from 1796 to 1825, or Aleksey L'vov from 1837 to 1861). The melodies of znamenniy chant had by this stage all but disappeared from practice, having been gradually replaced by so-called *bolgarskiy* (Bulgarian) and *grecheskiy* (Greek) chant; the melodies of these repertories followed more regular structures than those of the znamenniy type. In 1816 the Court Chapel Choir directorship was granted exclusive control over the publication and performance of liturgical music; the express purpose was the elimination of the more blatantly operatic elements from sacred music, but it effectively gave the Court Chapel Choir's composers a monopoly over sacred music.

3. 1860–1900.

(i) Music education. Largely through the activities of the brothers Anton and Nikolay Rubinstein, Russian musical life was professionalized during this period. The solicitations of Anton Rubinstein won musicians the status of 'free artists' and thus gave them a respectable place in the social hierarchy. In 1859 Anton Rubinstein had founded the Russian Music Society (RMS) under the patronage of Grand Duchess Yelena Pavlovna, and the next year saw the inauguration of the society's music classes. This activity was institutionalized in 1862 as the St Petersburg Conservatory, and various eminent foreign musicians were appointed as the conservatory's first professors. The foundation of Russia's first conservatory was greeted with hostile polemics from Stasov (who was soon to become the ideologist of The Five); he argued that the Western educational model that had inspired Rubinstein's conservatory threatened to undermine the indigenous development of a Russian national music. Stasov's protest notwithstanding, the success of the St Petersburg institution led in 1866 to the foundation of a second conservatory, in Moscow, placed under the directorship of Nikolay Rubinstein; among its first appointments was Tchaikovsky, who had just graduated from the St Petersburg Conservatory. By 1871, even a member of The Five had defected to the conservatory system, namely Rimsky-Korsakov, who in spite of his lack of formal training, accepted an invitation to teach at the St Petersburg Conservatory. Each composer was eventually seen as founder of a compositional school: Tchaikovsky's Moscow school, which included Taneyev, Kalinnikov and Rachmaninoff; and Rimsky-Korsakov's St Petersburg school, which included Glazunov, Lyadov and Ippolitov-Ivanov. Higher instruction on the piano was by far in greatest demand in the new conservatories, and the revenue generated by the piano departments allowed other departments to continue without material worries; prominent among the two conservatories' piano professors were Anton Rubinstein and Yesipova, and soon the first generation graduates, Ziloti, Safonov Rachmaninoff and Goldenweiser. The RMS quickly extended its educational programme to the provinces and outlying territories; new music schools were established in Kiev (1863), Saratov (1865), Khar'kiv (1871), Tbilisi (1871) and Odessa (1886), all of which were accorded the status of state conservatories in the years immediately prior to the Revolution.

The new conservatories' fees were high, enabling the critics of the RMS's policies to protest that these institutions were effectively closed to talented members of the lower social strata. Balakirev had shared Stasov's misgivings at the advent of Western institutions in Russian musical life, but he now decided to make the best of the new circumstances, and together with the choral director Lomakin he founded the Free School of Music in 1862, with the purpose of providing inexpensive musical education to all (in some cases, students were allowed to study free of charge). The school's finances were always strained, since Balakirev was unable to win the support of enough wealthy patrons; the syllabus was soon restricted to vocal tuition and classes in the rudiments of music theory, and the institution had ground to a halt by the end of the century. Nevertheless, the idea of music education open to all survived the demise of Balakirev's school and was soon embodied in the so-called People's Conservatories, founded in both St Petersburg and Moscow, in the wake of the 1905 uprising, through the offices of Rimsky-Korsakov, Lyadov, Taneyev, Auer and other distinguished musicians. Apart from the State Conservatories and the People's Conservatories, many private schools had been established in the two cities; some of these survived the post-Revolutionary exodus and the nationalization process, such as the school founded by the Gnesin sisters in 1895, which continued to produce many important virtuosos throughout the Soviet era.

(ii) Concert life, music business and patronage. The foundation of the RMS by Anton Rubinstein in 1859 completely transformed the musical life of the two capitals. Both the St Petersburg and Moscow branches of the RMS established programmes of orchestral and chamber music, with up to 20 concerts a year in each city. The programmes combined the established Western classics – Beethoven, Mendelssohn and Schumann in the view of Russians at this time – with new Russian works; there was also a growing interest in the revival of (Western) Baroque music. In the 1886–7 concert season, Rubinstein presented a series of ten piano recitals designed as an education in music history, running from Baroque to contemporary works; the entire series was given in both St Petersburg and Moscow, and the recitals featuring Chopin and Schumann were received with particular enthusiasm. During the same season, Rubinstein conducted a parallel series of historical symphony concerts, and in the following season gave a new series of 53 lecture-recitals on the piano's repertory.

While the activities of the RMS were initially heavily dependent on state subsidies and aristocratic patronage, the 1880s saw the rise of wealthy industrialists as major sponsors of music (and the other arts), among them M.P. Belyayev, Mamontov and Morozov. Belyayev, for example, sponsored the annual series of concerts devoted exclusively to Russian music from 1885 onwards (and set up a trust, so that the series could continue after his death), and from 1891 he also funded a series of quartet evenings each year. In addition to his direct contributions to concert life, Belyayev also established a music publishing house and provided large sums for annual composition prizes (the Glinka Prize and the chamber music prize, both open to Russian composers only). Belyayev also gave direct assistance to the careers of particular favourites, such as Glazunov, Skryabin and several minor composers of string quartets. His publishing house was only one of several major new music publishers to emerge in the late

19th century, and several smaller firms were purchased by their larger competitors. Stellovsky was the first such enterprise, established in 1850 and eventually absorbed by Gutheil in 1886; it published recent music by Glinka, Dargomïzhsky and Serov, but also took on the burden of preserving older Russian music by publishing Khandoshkin, Cavos and others. In 1869 the publishing house of Bessel was established and soon became the normal outlet for the works of The Five; Jürgenson was established in 1861, and became Tchaikovsky's favoured publisher.

Towards the end of the 19th century, there was a marked increase in folksong research, and this scholarly work soon made its mark on concert life. In 1887, an orchestra of folk-style instruments was created by Vasily Andreyev, who took the simple three-string balalaika as his starting point, building instruments in four sizes to cover the normal orchestral pitch range; he later added modified versions of other folk instruments and assembled them in sections, after the standard orchestral model. Andreyev's orchestra performed arrangements of folk and classical music, and their virtuosity won them the respect of Rimsky-Korsakov (who contemplated using balalaikas in one of his operas) and Glazunov (who wrote several pieces for the orchestra). A Russian folk choir was established by Pyatnitsky, who collected folksongs and arranged them for his singers, whom he trained to emulate the vocal production of peasant singers. Neither of these enterprises was designed to replicate folk models, and indeed peasants who heard their own songs performed by Pyatnitsky's choir declared that they were unrecognizable.

(iii) Opera. In the second half of the 19th century opera became central to the output of many Russian composers: Rimsky-Korsakov wrote 15, Rubinstein 13, Tchaikovsky ten, Cui ten, while Serov, Musorgsky and Borodin made smaller but nonetheless significant contributions to the art. This tendency resulted more from artistic imperatives than from the prospect of commercial success, since Russia offered only the two Imperial Opera Houses, the Mariinsky in St Petersburg and the Bol′shoy in Moscow, both under the same directorship; the choice of repertory was influenced by the court (Nicholas II notoriously rejected Rimsky-Korsakov's *Sadko*) and by commercial considerations, and on both counts Russian opera fared badly against its French and Italian rivals. The Italian opera company closed in 1885, but this was not due to any lessening of public enthusiasm for Italian repertory; on the contrary, demand had persisted for so long that the Russian Imperial companies were now sufficiently expert to satisfy demand for Italian works. In 1888 and 1889 Wagner's *Ring* cycle was given its Russian première by a German company conducted by Carl Muck; the first Russian-language production took place in 1902 and by all critical accounts deserved the acclaim it won from the public.

The scene was significantly enlivened by the re-emergence of private companies around the turn of the century; prominent among these was Mamontov's Private Russian Opera (established 1885) and Zimin's Opera (established 1904). The private companies lacked the resources of the Imperial Theatres and the quality of their musical performance varied greatly, but they were more flexible in their selection of repertory, and their productions more adventurous. It was Mamontov, rather than the Imperial Theatres, who discovered the talent of Chaliapin; it was Mamontov also who commissioned set designs from the most progressive Russian artists (Vrubel′, Korovin, Goncharova, Bilibin) for productions which brought Rimsky-Korsakov his belated celebrity as an operatic composer. Diaghilev's Saisons Russes would later capitalize on these achievements in Paris, where the public was full of admiration for Chaliapin's acting, the stunning avant-garde sets and Rimsky-Korsakov's music. Within Russia, opera spread from the two capitals to the provincial centres of Kiev (1867), Odessa (1887) and Khar′kiv (1880).

(iv) Musical politics and criticism. Before the 1860s music criticism was largely an occasional pastime of aristocratic music lovers like Ulïbïshev, author of the first Russian monograph on Mozart, or Odoyevsky, who wrote pioneering articles on Glinka and Russian folksong. The next generation of critics, headed by Stasov and Serov, invested much more effort and ardour in their writing. Serov is remembered for the first Russian example of motivic analysis (in an essay on Glinka's *A Life for the Tsar*), and for his passionate promotion of Wagner (whom he met several times). Stasov, the ideologue of The Five, set himself the task of issuing propaganda for the cause of Russian musical nationalism. The Five, in Stasov's polemics, were presented as the only true friends of Russianness and progress in music, and Stasov issued denunciations of many other prominent figures in Russian musical life, including Anton Rubinstein and the RMS, his former friend Serov, Laroche for his advocacy of Tchaikovsky, and the younger critics Ivanov and Koptyayev. Cui, who was also an eminent critic, consistently followed Stasov's line, as did Rimsky-Korsakov in a few articles (which he later regretted). Stasov's posthumous influence was immense, largely shaping Soviet historiography of Russian 19th-century music; even Western accounts fell under his shadow, and accordingly a distorted picture of Russian music was perpetuated.

Musical journals, sold on the strength of their sheet music supplements, had been published in Russia since the late 18th century; the most long-lived of these was the *Nuvellist* (1840–1906). Journals without such supplements were short-lived, until the pattern was changed by the steady success of the *Russkaya muzïkal′naya gazeta* (1894–1918, edited by the music historian Findeyzen). Interest in Skryabin, Stravinsky and Prokofiev prior to the Revolution led to a specialist journal, *Muzïka* (1910–16), devoted to modernist currents in music.

(v) Church music. The Court Chapel Choir's effective monopoly control over church music ended in 1879, when it lost a legal suit against the publisher Jürgenson, who had independently published Tchaikovsky's music for the liturgy. Nevertheless, until the close of the century, Tchaikovsky remained the only prominent composer outside the Court Chapel to have made a substantial contribution to liturgical music (within the Chapel, Rimsky-Korsakov composed 32 arrangements of chant melodies). In the 1890s, however, there was a surge of interest in church music centred around The Moscow Synodal School of Church Singing; director Kastal′sky called for the revival of znamennïy chant with new harmonizations supposedly derived from Russian folksong (although they were in fact drawn from the harmonic style developed in the middle of the century for piano accompaniments to folksongs). Rachmaninoff's *Vsenoshchnoye bdeniye* ('All-Night Vigil'; 1915) is the most celebrated work to draw upon these innovations; others,



4. Musical gathering in the early 1900s; the singer is thought to be Chaliapin, and the audience includes Rimsky-Korsakov and Glazunov (back left), and César Cui (leaning on the piano)

such as Grechaninov or Tcherepnin, looked towards Western concert settings of liturgical texts, and introduced the organ and orchestra into sacred music. Further development was rendered impossible by Bolshevik policy towards the Church.

4. THE 20TH CENTURY.

(i) The pre-Revolutionary period, 1900–17. At the beginning of the 20th century, Russian music was no longer essentially divided along the nationalist and Europe-orientated lines that had defined much 19th-century Russian aesthetic debate. The end of the last century had been dominated by figures such as Tchaikovsky and Glazunov, both of whom had straddled this divide. However, nationalism saw a resurgence with a second generation such as Lyadov and Lyapunov; the beginning of the century also saw Balakirev's return to composition and Rimsky-Korsakov writing a series of operas that must be counted among his most important work. These composers were all based in St Petersburg. In the 19th century, Moscow was generally considered culturally backward when compared with its northern counterpart. But by the year 1900 Moscow had developed into a significant musical centre in its own right: crucial to this renaissance was Sergey Taneyev, a composer who was, more importantly, a teacher and mentor to a particularly gifted generation of composers – Medtner, Rachmaninoff and Skryabin. These figures must be counted as the most significant musicians of the so-called Silver Age, a term applied to the period 1890–1920 and its mainly symbolist and latterly futurist literature and art.

The combination of nationalist techniques with harmonic idioms which, while having their roots in Russian 19th-century music, were also associated with European Impressionism (Debussy's *Pelléas et Mélisande* was performed in Russia in 1907), breathed new life into the St Petersburg school. Such leanings can also be observed in Lyadov's late orchestral works in which make-believe, apocalyptical or mythical narratives are conjured up by a language of increasing sophistication, but which still has folksong and 19th-century models at its basis. Likewise, in Rimsky-Korsakov's late operas, whole-tone and octatonic scales are interweaved in his recounting of the fantastic, the supernatural and searches for the unattainable. By this time, Wagner's ideas – if not necessarily all aspects of his music – had made considerable inroads into musical thinking in Russia and, beyond that, had affected the work of a whole range of the country's artists. The last decades of the St Petersburg school did not purvey a nationalism of the type proposed by Stasov in the 1860s: it had become atrophied, decadent and self-referential – but not necessarily aesthetically worse off for it. While *Boris Godunov* and *Prince Igor* were concerned with survival of the state and the tragic results of the relationship between the ruler and the ruled, Rimsky-Korsakov's last two operas treated similar subjects but in two very different ways: *Kitezh* mysticized the survival of

Russia while *The Golden Cockerel* satirized the rulers of a supposedly imaginary state. Rimsky's pupils such as Nikolay Tcherepnin, Steinberg and others, formulated an Impressionist language that has received little attention outside Russia. His most important pupil, Stravinsky, initiated his stylistic development with a neo-classicism somewhat similar to that of Glazunov's middle-period works (in the early Piano Sonata and Symphony), before being attracted by this latter-day nationalism and Impressionism as well as assimilating some aspects of Skryabin's late language.

Although a classicist at heart, Taneyev was acutely aware of his pupils' need to be exposed to the most advanced musical tendencies, even if he did not necessarily approve of them. He thus broadened their outlook and unwittingly fostered a modernist environment. The Moscow school associated with Taneyev embraced composers as diverse as Rachmaninoff, Medtner, Catoire, Glière and Stanchinsky, but the most important figure of the first two decades of the century was unquestionably Skryabin, who had been a protégé of Taneyev's. He later eclipsed all other Russian composers and came to represent the modernist musical faction of Moscow (if not all Russia) alone. Skryabin's influence affected the development of nearly every Russian composer of the first half of the 20th century. That composers attempted to write music exactly as he had done more than a decade after his death demonstrates that he had become an idol during the early Soviet era. But his influence had begun to take effect during his own short life: it can even be seen in works by essentially conservative composers such as Glière, Lyadov, Medtner and Vasilenko. More importantly, elements of Skryabin's style became discernible in the early works of Prokofiev and Stravinsky, both of whom arguably subsequently developed creative personalities as strong as that of Skryabin. It was his example that inspired many musicians from Moscow and St Petersburg to experiment with atonality.

Lourié is emblematic of the breaking down of the previous duality inherent in Russian music: born in St



5. Title page of Rimsky-Korsakov's 'The Golden Cockerel' (Moscow: Jürgenson, 1908)

Petersburg, he studied with Glazunov but soon became a follower of Skryabin. Likewise, the Moscow-born Vasilenko was influenced by ancient Russian chant and Impressionism, thus bringing his music closer to the mores of the St Petersburg school. This tendency reached an apotheosis in Glière's Third Symphony; even though he was really a composer of Moscow orientation, Glière combined nationalist epos with Wagnerian leitmotif narrative, Impressionist orchestration and Skryabinesque harmonies. Certain musicians who had an especial influence on the development of music in the Soviet era – including those composers of the Moscow school named above and the pianist-composer Goldenweiser, and the critics Zhilyayev and Lamm – were all educated and first gained recognition during the 1910s. In later years they represented a lifeline to the professionalism, artistry and aesthetic morality of the pre-Revolutionary era which the RAPM and then the hardline elements of the Composers' Union would label élitism and, as such, attempt to destroy.

(ii) Political background to the Soviet period. Apart from the renaming of ensembles such as the former court orchestra (which became the Petrograd State SO), the abdication of Nicholas II and the formation of the provisional government in February 1917 made little impact on the lives of most musicians, since few were politically engaged. However, this was not to be the case when the Bolsheviks seized power on 7 November later that year in Petrograd. The importance allocated to the arts was reflected in the appointment of Anatoly Lunacharsky as head of the Ministry of Education (abbreviated as Narkompros) the following day. The Bolsheviks needed not only to educate a largely illiterate population but also to indoctrinate it with Marxist principles – a task they believed might be more easily rendered through the medium of art, and in particular drama. Lunacharsky's brief therefore extended to a root and branch reorganization of Russian artistic life along nationalized lines. The new government began taking control of artistic institutions immediately after the Revolution, so that it could have greater jurisdiction over the cultural sphere. The Mariinsky and Bol'shoy theatres were transferred into state ownership on 22 November 1917, and their doors were opened for the first time to thousands of workers who were given free tickets by their factories and trade unions. Within a year the conservatories and private music schools were also nationalized, and concert halls, ensembles, publishing houses, libraries, archives and instrument manufacturers soon followed suit.

A highly educated and cultured man who retained his post until 1929, Lunacharsky was to play a crucial role in mediating between an often hostile and mistrustful artistic intelligentsia and Bolshevik leaders, with whom he also did not always agree on matters of cultural policy. He had more eclectic tastes than Lenin, who was an extreme conservative when it came to the arts; but both recognized the need for cultural continuity, at least in the short term. They were in agreement, therefore, on the question of preserving the old repertories, since they believed that revolutionary art needed to be created on the foundations of the old culture. More problematic was the future of the opera houses, which Lenin objected to as bastions of 'landlord culture', but Lunacharsky's more pluralistic approach and the unexpected popularity of opera with the new audiences helped to ensure its survival.

After Narkompros had been organized into departments, Lunacharsky appointed the composer and futurist-sympathizer Lourié to assist him in running its music division (MUZO). Its mission was to bring music to the masses, and to this end it started to promote concerts on an unprecedented scale and sponsored the formation of many new chamber ensembles. Musical events were accompanied by copious amounts of educational materials and were held in factories as well as concert halls for the benefit of thousands of workers and military personnel. MUZO also formulated extensive regulations governing opera house repertories and the contents of concert programmes, which had to be submitted for approval, and it endeavoured to monitor the activities of all those involved in the music business by requiring reports and formal requests for all planned events. Despite the euphoria of the first months after the Revolution, many prominent musicians balked at such measures, particularly since living conditions at the end of World War I were already very difficult. Rather than comply with these new ideological strictures, many (including Rachmaninoff, Koussevitzky, Prokoviev and Chaliapin) chose to emigrate. Conditions deteriorated still further when the country descended into civil war, and funds for proletarian musical enterprises had to be redirected.

Because the country was embroiled in war during the early Bolshevik years, the political leadership was less concerned with cultural matters and the situation in the arts was chaotic and undisciplined (music was even less of a priority for the new Soviet government than literature and drama). Lenin's and Lunacharsky's gradualist approach to the creation of communist culture was strongly challenged by the militant proletarian culture group Proletkul't, which categorically rejected pre-revolutionary, bourgeois art forms in favour of a new art to be created by the workers. Representatives of 300 organizations met at the first Proletkul't congress in October 1920, provoking Lenin to speak out against its attempts to 'isolate itself as an exclusive organization' in a Party Resolution. In a speech he gave that month, he stated forthrightly that one could become a communist 'only when one enriches one's mind with the knowledge of all the wealth created by mankind'. Friction also arose between Lourié and the majority of the Russian musical intelligentsia, who were already unenthusiastic about cooperating with the new regime and who resented the increasing bureaucratization of their activities. (Lourié was replaced by the Proletkul't composer B. Krasin in 1921 and emigrated a year later.) The authority of Narkompros was further threatened by the establishment of a union for all those who worked in the arts, VSERABIS (All-Russian Union of Workers in the Arts). The conference that Lunacharsky convened at the end of October 1920 produced an important Party Resolution designed to reinforce state control over the arts, insist on the necessity of the artistic legacy of the past in creating the new socialist culture and outlaw groups with autonomous ambitions. The Soviet government's cultural policies found their greatest champion in Boris Asaf'yev, a Petrograd-based critic, musicologist and composer who wrote regularly for the Narkompros journal *Zhizn' iskusstva* ('The life of art') and worked tirelessly as a musical populist. He was one of the few members of the musical intelligentsia to embrace the Revolution, and was

later to play a prominent political role in Soviet musical life.

By the end of the Civil War in 1921, the social and economic situation in Russia was so catastrophic that Lenin was forced to introduce the New Economic Policy as a survival measure. Along with the private enterprise and free trade that was now permitted came a degree of freedom for the arts, which now began to flourish again, albeit in a climate of greater financial restraint now that generous state subsidies had been withdrawn. Although Lenin continued to maintain his hostility towards artistic revolutionaries such as the futurists, and although a committee, Glavrepertkom, was formed in 1923 to oversee concert and theatre repertories, the party relaxed its control over cultural life to a considerable degree. Lunacharsky's permissive stance was echoed by Bukharin and Trotsky, and this new position of relative tolerance was confirmed by a Party Resolution in 1925. With the new capital, Moscow, emerging as the centre of the avant garde, this was a time of widespread experimentation in the arts, particularly in the theatre. The musical scene was also considerably enriched by renewed contacts with the West, which resulted in the Russian premières of works by leading modernist composers such as Schoenberg, Berg and Hindemith. Russian music and Russian musicians also began to be heard in the West again. Bruno Walter, who was among the distinguished foreign conductors who visited Moscow and Leningrad in the early 1920s, famously made Shostakovich's international reputation by conducting his First Symphony in Berlin in 1927. Within Russian musical circles, however, factionalism continued in the fierce confrontations between two new groups which were established in Moscow in 1923. The liberal and relatively Western-orientated Assotsiatsiya Sovremennoy Muzïki (Association for Contemporary Music), or ASM, allied itself with the modernist cause, while RAPM, the Russian Association of Proletarian Musicians, was in many ways the heir to Proletkul't in its condemnation of decadent bourgeois ideology, but proclaimed that mass song should be the basis of proletarian music. Consensus was difficult to achieve even within these groups, which themselves gave way to factionalism, but RAPM temporarily gained the upper hand in December 1928, when the first Five-Year Plan was announced. With the abolition of NEP came the 'Cultural Revolution', spelling the end of artistic freedom and the removal of Lunacharsky from his post.

With the country back on an almost wartime footing for Stalin's accelerated industrialization programme, the Soviet government needed the country's artists to promote the party line more than ever. The militant Marxist stance of RAPM thus came into favour. Dissenting views were still expressed, such as can be found in Our Musical Front, a collection of papers presented to a conference in Leningrad in 1929, but they were not sufficiently powerful to challenge RAPM's hegemony. Under a barrage of virulent attacks on the pages of its mouthpiece *Proletarskiy muzïkant* (which replaced the earlier *Muzïka i Oktyabr'* and *Muzïkal'naya nov'*), conditions became too inhospitable for the ASM and its journal, *Sovremennaya muzïka*, to survive, despite various conciliatory ploys. A similar fate befell independent musicians who tried to reach a position of accommodation with RAPM; their journal *Muzïkal'noye obrazovaniye* folded in 1930. Such manoeuvres soon became academic in any case. The behaviour of the leaders of RAPM had become so dictatorial and high-handed that they eventually alienated the party, which signalled its intention to intervene more directly in affairs of culture with the foundation of a Department for Culture and Propaganda (Kul'tprop) in 1930. The Central Committee was able to respond to the insubordination of RAPM by summarily liquidating it, together with all other proletarian artistic organizations. With the Resolution 'On the Reconstruction of Literary and Artistic Organizations', issued on 23 April 1932, the party at one stroke put a stop to dissent and factionalism in the arts and ushered in a new era of ideological conformity by announcing the creation of single unions. With most attention focussed by the party on the written word, owing to its potency as propaganda, the Union of Writers was the first to be established, and a high-profile Congress of Writers was held in 1934, at which the all-important doctrine of SOCIALIST REALISM was promulgated. Russian musicians were less organized and lacked a figurehead of status such as Gor'ky represented for writers, but Lunacharsky's successor, the party functionary Andrey Bubnov, immediately convened a lengthy meeting with composers to thrash out the question of how best to unite forces and serve the needs of the government. In the aftermath of all the recent acrimonious exchanges with RAPM, the majority of Russian musicians welcomed the creation of the Union of Composers, believing mistakenly that consolidation would be concomitant with greater artistic freedom. In fact, the outcome was just the opposite.

With the inauguration of the Union of Composers' journal *Sovetskaya muzïka* in 1933, this became the single major forum for the debate of musicological and ideological issues that did not challenge the party line. Defining what exactly the party line was with regard to musical compositions was no easy task, as was acknowledged in the first issue of *Sovetskaya muzïka*. Socialist realism demanded from Soviet writers 'the truthful and historically concrete depiction of reality in its revolutionary development'. In musical terms, this amounted in practice to the composition of patriotic, uplifting scores, preferably with a topical or folkloric content, written in a straightforward, accessible idiom. Stylistic experimentation was henceforth branded as 'formalism', and condemned along with the 'decadent bourgeois' music of the West which could no longer be performed or studied. The price of survival in this new climate of cultural isolation was capitulation and compromise or complete silence. Yet the clampdown was not immediate, nor was the situation unremittingly bleak in all respects. Prokofiev chose to return to Russia in 1933 (settling permanently there in 1936), and the 28-year-old prodigy Shostakovich's opera *Lady Macbeth of the Mtsensk District* was at first a phenomenal success both nationally and internationally. First staged in January 1934, it was certainly no exemplar of socialist realism as understood by Party officials, however, and this was belatedly recognized in the infamous *Pravda* editorial 'Muddle Instead of Music', published after Stalin attended a performance of the opera at the Bol'shoy Theatre in January 1936. This was the first time that a Soviet artist had been attacked in so public a manner, and the vicious and deliberately high-profile attack on *Lady Macbeth* for its 'formalism' in the Soviet Union's flagship newspaper was aimed not only at Shostakovich but at all Soviet artists unwilling to conform.

Since this was at the time of the purges, fellow members of the Union of Composers hastened to endorse the unsigned editorial by denouncing Shostakovich, in an effort to ensure their own survival; not even the composer's closest friends risked defending him. At this stage there were two separate political bodies overseeing the activities of Soviet composers: the music section of Department of Culture and Enlightenment (Kul'tpros), set up under the aegis of the Central Committee as the successor to Kul'tprop in 1935, and the All-Union Committee for Artistic Affairs which took over from Narkompros in January 1936, shortly before the *Pravda* editorial appeared. The latter was headed by the former Proletkul't leader Platon Kerzhentsev, who took a leading role in the campaign against formalism in the arts, and who may well have been the author of 'Muddle Instead of Music'. Shostakovich engineered his rehabilitation with the composition of his successful 5th Symphony a year later, accepting its description by a critic as 'A Soviet Artist's Reply to Just Criticism'. By awarding Shostakovich one of the newly instituted Stalin Prizes for his Piano Quintet in 1940, the party indicated that this process was now complete.

Surveillance and censorship were relaxed during World War II, when attention was deflected elsewhere, but the party reasserted its authority in 1946 as part of its overall drive to restore discipline. A new campaign against formalism and 'bourgeois degeneracy' among the artistic intelligentsia was led by Andrey Zhdanov, who had first come to prominence at the Congress of the Writers' Union in 1934 and had been appointed head of Kul'tpros in 1938. Three Party resolutions on literature, theatre and film were first published in 1946, then in February 1948 came Zhdanov's attack on dissonance and atonality in music, with the opera *The Great Friendship* by Muradeli (first performed in March 1947) serving as the pretext. Shostakovich was once again singled out for particular excoriation, along with Prokofiev, Khachaturian and Myaskovsky and other leading lights of Soviet music, and was forced to apologize publicly at the First All-Union Congress of Composers held from 19 to 25 April 1948. (Asaf'yev played an important role in formulating and enforcing the Party line at this time.)

Throughout the 1930s, the Union of Composers had been a loosely run conglomerate of relatively autonomous chapters set up regionally and in certain major cities (there were 28 chapters by 1945). Owing to a certain amount of confusion as to what exactly the purpose of these chapters should be, who should belong to them and who should run them, there was a considerable amount of reorganization in the early years, particularly in Moscow. It was in order to streamline activities that the government instituted an Organizational Committee (Orgkomitet) of the Union of Composers in 1939 and charged it with creating a centralized leadership. The group of leading composers who were in charge of the Orgkomitet resumed their activities after the war, but were replaced by party functionaries at the 1948 Congress. Among them was Tikhon Khrennikov, who was to retain the post of general secretary until after the demise of the Soviet Union itself.

The repercussions of the 1948 Resolution for the composers it named were severe, and extended to critics and scholars who had discussed their music in a positive light. With the Union of Composers now organized into a ruthless bureaucratic machine, Soviet musicians were subjected to greater ideological surveillance than ever before. It was not until the death of Stalin in 1953 that the pernicious Zhdanov era came to a close, although its chief architect had died in 1948. Signs that controls were to be loosened came in November 1953, when an important *Pravda* article seemed to encourage individualism and experimentation. Evidence of greater artistic freedom was provided the following year, when Shostakovich was given the ultimate accolade of being made a 'People's Artist of the USSR', and the première of his 10th Symphony was extensively discussed at the Union of Composers. The cultural 'thaw' began in earnest with Krushchyov's speech to the 20th Party Congress in February 1956. Greater tolerance of diversity of opinion at the Second Congress of Composers, which took place in April 1957, paved the way for certain aspects of the 1948 Resolution to be formally revoked. As a result of the new Resolution published in May 1958, the censured composers were rehabilitated and previously banned music restored to the repertory.

Contacts with the West now resumed after decades of cultural isolation. In addition to an international Tchaikovsky Competition, set up in Moscow in 1958, certain musicians were now permitted to travel abroad. Musical life in the Soviet Union was also considerably enriched by the signing of cultural agreements with other countries, which led to visits by foreign orchestras, soloists and composers. Soviet audiences were suddenly exposed to a wealth of new music. As a general rule, Western music that was religious, atonal or complex was neither performed, published nor allowed as a subject of study. Composers of Shostakovich's generation had been able to acquaint themselves with such music before and immediately after the Revolution, but for younger composers access to scores of non-Soviet music was highly limited. The music of Schoenberg and his contemporaries was, in particular, expressly forbidden, due to its 'bourgeois' and 'formalist' qualities, so the visits in the late 1950s and the 60s of such figures as Glenn Gould, Luigi Nono, Leonard Bernstein and Pierre Boulez were highly significant. Gould's legendary performances of music by Webern, for example, were a revelation, as were the scores by Stockhausen and Boulez imported by Nono. Copland and Britten were among the many contemporary composers who also made visits to Russia during the Thaw, but by far the most significant was made by Russia's own leading modernist, the 80-year-old Stravinsky, who returned to Russia for the first time in 50 years in the spring of 1962 at Khrennikov's invitation. The previously acrimonious relationship between Stravinsky and the Soviet musical establishment was suspended, and the composer was given an enthusiastic welcome (which included an audience with Krushchyov himself). As well as the concerts of his music, Soviet composers were able to attend meetings with Stravinsky, in which he staunchly defended dodecaphony and other 20th-century avant-garde styles and composers.

While the private performance of contemporary Western music within the confines of the Union of Composers was now sanctioned, public exposure to the latest developments in Western contemporary music remained strictly controlled. A clear sign that the period of the Thaw was coming to an end was the débâcle surrounding the première of Shostakovich's 13th Symphony, which

included politically risqué settings of Yevtushenko's *Babiy Yar*, in December 1962, when the authorities attempted to ban the performance. When Brezhnev replaced Krushchyov as Soviet leader two years later, the reverberations of his more repressive policies were to be felt acutely in the cultural sphere, beginning with the closed trials of the writers Sinyavsky and Daniel in 1966. The invasion of Czechoslovakia in 1968 confirmed a new period of ideological control and the emergence of a vociferous new dissident movement, supported by international human rights groups. In music, the change in party policy was reflected at the Fourth Congress of the Union of Composers in December 1968, where there was a renewed emphasis on socialist realism, but repressive measures were less severe than for other creative artists (this was later attributed by some to Khrennikov's skilful political mediation). It was writers who felt the brunt of retrenchment most acutely during this period, with Brodsky and Solzhenitsïn being arrested and then forcibly sent into exile, and others submitted to compulsory psychiatric treatment.

Musicians were also subject to various forms of persecution, however. The now immense bureaucratic machinery of the Ministry of Culture and the music section of the Central Committee's ideology department maintained a rigid control of musical life by imposing censorship on concert repertories and controlling the issue of visas to artists invited to perform abroad. Several prominent performers found these conditions intolerable and eventually defected. Rostropovich and Vishnevskaya, for example, decided to live abroad in 1974 after being prevented by the State Concert Office (Goskontsert) from fulfilling numerous foreign engagements; they were stripped of their Soviet citizenship in 1978. Others fought to be able to leave under a new policy permitting Jews to emigrate to Israel. As a result of the new campaign against musical experimentation and bourgeois ideology, meanwhile, many 'non-official' composers found it difficult to arrange performances of their works or find employment, and were subjected to a steady stream of criticism. The task of censorship became harder as the works by the avant garde began to be performed abroad, but international recognition tended to arouse greater hostility from Soviet officialdom. Alfred Schnittke, for example, was banned from travelling to the West to attend the premières of 19 of his new compositions between 1964 and 1984.

In such conditions, ingenuity and fearlessness were called for. The première in 1974 of Schnittke's radical First Symphony, for example, was a landmark event. Conducted by Gennady Rozhdestvensky, it took place in remote Gor'kiy (now Nizhny Novgorod) in order to circumnavigate the Ministry of Culturem which would not allow the work to be performed in Moscow. Official permission was given by Rodion Shchedrin, who in 1973 had taken over from the more conservative Georgy Sviridov as head of the Composers' Union of the Russian Federation (the largest constituent member of the nationwide Union of Composers). Rozhdestvensky also conducted the important first performances of works by Schnittke, Denisov and Gubaydulina (the three leading members of the avant garde) at the Moscow Conservatory's great hall in 1982, and was one of a number of prominent performers and conductors (others included Gidon Kremer, Tat'yana Grindenko, Natalya Gutman, Oleg Kagan, Mark Pekarsky and Aleksandr Lazarev) who played an important role in promoting 'unofficial' music during this period.

Events such as the foundation of the annual 'December Evenings' concert seried by Sviatoslav Richter and the holding of the first International Music Festival (sponsored by the Union of Composers) in Moscow in 1981 served to demonstrate a certain liberalization in the late Brezhnev years, but the so-called era of stagnation only truly came to a close under Gorbachyov, who became Soviet leader in 1985. As well as 'perestroika', which constituted a belated attempt to eradicate the corruption and complacency that was rife at every level of the system, Gorbachyov introduced the policy of 'glasnost'' which opened up Soviet society to an unprecedented degree. As the government began to relinquish its control over artistic life, Khrennikov was now forced to move with the times, and non-official composers were finally permitted to travel abroad. Performances of previously banned music were also now allowed to take place, and musical life in Russia was also enlivened by the return of artists such as Ashkenazy and Rostropovich, whose visits provoked a great deal of media interest.

In 1990 the Association of Contemporary Music reformed in Moscow in order to champion the cause of the current avant garde, as its predecessor had done. The new openness in Soviet society led to a vote of no confidence in the leadership of the Union of Composers at its 8th Congress in 1991, but Khrennikov managed (through vote-rigging, according to some detractors) to maintain his position of authority on the new committee elected to replace it. The Union of Composers survived the demise of the Soviet Union in 1992, but had become financially unviable by 1995, along with its publishing house Kompozitor, owing to the abrupt curtailment of the previously generous government subsidies and years of embezzlement by corrupt officials. Numerous new musical institutions, ensembles and publications were founded in the early 1990s, while those already in existence either folded or began shedding associations with their Soviet past by renaming themselves, among them the journal *Sovetskaya muzïka*, which became *Muzïkal'naya akademiya*. With economics rather than politics now playing the significant role in artistic life, musicians lead a precarious existence in the conditions of post-Soviet Russia.

(iii) Music of the Soviet period.

(a) The early Soviet era, 1917–32. The years that preceded the Revolution were marked by the deaths of several major figures: the leaders of the nationalist movement (Balakirev, Lyadov and Rimsky-Korsakov) died within a few years of each other while Moscow musical circles lost their mentor, leading light and rising star (respectively Taneyev, Skryabin and Stanchinsky) in the space of several months. The list of those who emigrated during the period 1914–22 is equally extensive: Stravinsky, Prokofiev, Medtner, Tcherepnin, Grechaninov, Vïshnegradsky, Obouhow and later Lourié, Glazunov and Lyapunov left Russia. Others, including Catoire and Ippolitov-Ivanov, all but ceased composing. In any other country, the loss of figures of this stature within this space of time would have signalled the end of any significant musical activity. That Russian music survived not only this but also a decimation by the artistic policy of modernists in 1932 makes its continued existence all the more astonishing. What is less recognized is the fact

that the Revolution had little effect on the stylistic detail of musical composition.

Links between political life, artists and artistic ideologues proliferated, as did semi-official artistic organizations. The meeting that occurred between Lunacharsky and Lourié in 1917 and that led to the latter's official appointment is typical of the rapprochement between the nascent communist government and many of the more advanced artists and musicians. Lunacharsky supported serious creative work in any field: it has been said that 'because of him, Russian art succeeded in weathering the terrible years of famine and civil war' (Yu. Yelagin, 1951). But conditions prevalent during the eras of War Communism, Civil War and the New Economic Policy made even staging a concert a task of significant difficulty: after having settled in Paris, Sabaneyev wrote that 'at that time, hungry and ragged conductors and musicians assembled in icy concert halls – the temperature was between seven and ten degrees below zero – and with gloves on their frozen hands' (Sabaneyev, 1930, p.472).

In the early Soviet period the traditions of the Moscow school were continued by Anatoly Aleksandrov, Feinberg and Myaskovsky, and those of Skryabin in particular by Krein, Roslavets, Lourié and many others. Many of these composers became prominent figures in the Association of Contemporary Music (ASM), formed in 1923. The ideals of this organization were comparable with those of the Vechera Sovremennoy Muzïki (Evenings of Contemporary Music) that had been promoted by Derzhanovsky and others in the first decade of the century. But the ASM was not merely a continuation of Mir Isskustva values – it was a relevant, progressive and contemporary Soviet organization. Its western and modernist orientations have been exaggerated: a large proportion of the organization's concert programmes were all-Russian and not particularly modernist. Although Stravinsky had left Russia during the course of World War I, during the early Soviet era he was not ostracized as he would be in later decades: *Petrushka*, *The Rite of Spring*, *The Wedding*, Symphonies of Wind Instruments and *Oedipus Rex* were all heard in Leningrad in concerts, many of which were organized by the ASM. In addition to this, Bartók and Hindemith visited Leningrad and performed their own works to audiences already familiar with Schoenberg's *Gurrelieder*, Chamber Symphony and Five Orchestral Pieces. In 1927 Berg visited the city for the Russian première of his opera *Wozzeck* and was impressed by the 'excellent musical preparation and theatrically strong performance'. The ASM therefore provided composers and the public with access to music from Western Europe.

But these occasional concerts devoted to the work of foreign composers and Russian modernists such as Roslavets, by dint of their novelty, attracted attention of both a positive and negative nature. At the time, it was easy for the proponents of 'proletarian music' to level criticisms of extreme élitism or anti-nationalism at the organization; in doing so the ASM's detractors ensured support from party members who had tangible power but no real interest in the arts. In fact, the modernist consequences of Lunacharsky's and Lourié's directorships made this reaction all the more probable; that this reaction took on political clothing is hardly surprising given the historical context. These criticisms and the resultant changes had famously far-reaching effects on the composition of music in Russia. They were also responsible for certain composers' disappearance from public view: once-prominent composers such as Roslavets, who held a large number of official positions and who was even a committed Marxist, became 'non persons' and were expunged from the official history of Soviet music for about 60 years.

The artistic climate engendered by symbolism and futurism was palpable right into the late 1920s; most of the music written in the first decade of Soviet rule has strong audible links to that of the pre-Revolutionary era and that of Skryabin in particular. The first two and a half decades of the 20th century were arguably the richest years of Russian music; the rises of Stravinsky, Prokofiev and then Shostakovich testify to the fertile and lasting heritage of Russian culture of the Silver Age. It is indeed ironic that, considering the subsequent enforced cultural isolation of the country, many of the concerns that have shaped the development of 20th-century music as a whole can be said to have had their beginnings in Russia during the period in which Skryabin had so great an influence. Microtonality (in the works of Lourié and Vïshnegradsky) and electronic music, often written for purpose-built instruments such as the theremin, were both explored in Russia during this fecund period. Additionally, experiments with total serialism and extended modal concepts and the first known uses of a prepared piano (by Ilÿa Satz and Leonid Polovinkin) occurred in this era.

During the early Soviet era, Skryabin's revolutionary, apocalyptic and essentially optimistic vision had great appeal and resonance for artists working in a society that in many senses was post-apocalyptic, revolutionary in political and social terms, and that initially engendered optimism in large parts of the creative community and intelligentsia. After Stalin's rise to power and inexorable annihilation of his political enemies, after the dissolution of independent writers', artists' and composers' organizations and with the onset of peremptory censorship and the *Yezhovshchina*, Skryabin's vision must have seemed naive and irrelevant. Not surprisingly, when Shostakovich claimed that Skryabin 'is our bitterest enemy', he was not speaking solely of his own musical preferences. By the later 1920s it was not only modernist tendencies that became dangerous: any music displaying what could loosely be termed symbolist tendencies – which Soviet musicologists would later term 'subjective' qualities – became the victim of proletarian criticism for not being easy enough to comprehend. Open nationalism, rather than the *narodnost'* permissible within a Soviet context, also became inadvisable: the significant Jewish School of the Kreins, Gnesin, Veprik and others was forced to abandon its roots and thus disappear; life was also made difficult for Ukrainian composers such as Lyatoshyns'ky. However, many composers, including Lourié, had abandoned hardline modernist aesthetics in the early or mid-1920s, when there was no political compunction to do so. Roslavets had written in a quasi-tonal manner in 1926 long before any party resolution on the arts, but despite this turnaround (and a public apology for having set 'decadent' text) the ranting Viktor Bely, a vociferous proponent of socialist realism, is said to have burnt copies of works by Roslavets. Paradoxically, it has been argued that socialist realism was in fact a logical continuation of the 'totalitarianism' of the Russian avant garde.

(b) Socialist realism and retrenchment, 1932–53. After about 1930 the fate of Russian music came to depend on

two quite different forces. The first of these stemmed from the so-called Leningrad school of Vladimir Shcherbachyov. He taught composers such as Gavriil Popov and Vladimir Deshevov, and during the later 1920s he fostered interest among his composition pupils in neo-classicism, Les Six, Hindemith, Stravinsky and Prokofiev. Although this movement had only slight origins in Russian music, its significance lay in that it nurtured the talent of Shostakovich during the 1920s. The second influence came from the proletarian groups such as the RAPM, whose relentless sectarianism at the end of the 1920s not only brought about the downfall of the ASM but also, more significantly perhaps, instigated the 1932 party resolution on the arts. Ironically, the ideologues of those proletarian groups abolished by the resolution actually gained the upper hand in the subsequent formulation of the doctrines of socialist realism. The Union of Soviet Composers was formed in 1932 with the intention of providing a non-partisan professional organization for composers and writers on music. The union established fora for composers in which new works could – and should – be discussed; these became a tool of censorship, creative assassination and alienation directed against all but those who conformed. The Composers' Union was also in a position to gain employment and commissions for composers, and even to act as employer itself. At worst, the musical result of this is demonstrated in many a work by Kabalevsky and Khrennikov and a few by Shostakovich and Prokofiev; often an unappealing hybrid of classicism, Russian nationalism, propagandizing and Soviet-style ethnicity, socialist realism as manifested in music is notable for its pallor and condescending simplicity. In more general terms, the changes brought about by the establishment of the Composers' Union and heralded by the metamorphosis of communism into a materialist rather than idealist concern were manifold in the sphere of music. In stylistic terms, the genres of song symphony (which frequently incorporated revolutionary songs) and *narodnaya muzïka* (inspired by Russian folk music or that of another Soviet republic) sprang into being alongside a considerable growth in the areas of applied music.

As the 1930s progressed, composers who had already, in 1917, adjusted themselves to not dissimilar musical conditions were faced with another, more serious set of propositions. Many composers who in the 1920s had freely experimented with modernist techniques turned to teaching, ethnomusicology (and *narodnaya muzïka*), film music or in fact any form of 'applied' music-making considered of sufficient material benefit to warrant sanction from ideologues. The survival of chameleon-like, gifted but ideologically 'movable' characters such as Kabalevsky and Asaf'yev lay with their willingness to be members of the ASM, and only subsequently to become mouthpieces of Zhdanov. Fortunately, very few composers are recorded to have actually been killed in Stalin's purges. Sollertinsky and Zhilyayev were killed, and Mosolov imprisoned and sentenced to eight years' hard labour; only Glière's personal intervention in the form of a letter to Kalinin, the Soviet president, reprieved him.

The first signs that the party was serious in its intention to castigate artists who ignored the tenets of socialist realism came with the appearance of the subsequently famous article 'Muddle Instead of Music' in *Pravda* on 18 January 1936. The article was probably written at the behest of Stalin who had witnessed a performance of Shostakovich's opera *Lady Macbeth of the Mtsensk District*; it criticized the dissonance of the music, its lack of immediate comprehensibility and also what were referred to as 'pornographic' qualities. Many of his colleagues were reluctant to leap to his defence; those that did paid with loss of reputation. That this was the first such an attack on a composer is emblematic of Shostakovich's unique position. He was singled out for more public praise and vilification than almost any other Russian creative artist. When hounded by the state, he became a kind of martyr; when the apparatchiks lauded him they were rewarded with scepticism from the artistic élite as well as a from a much wider public; his politically motivated detractors took several decades to realize that they could not gain the upper hand. Equally, when 'official' composers sat down to write music extolling the party, they mostly found it rather hard to avoid the influence of those figures they had attacked so virulently – Shostakovich, Prokofiev and Myaskovsky.

Prokofiev returned to live in Russia just as the effects of the 1932 resolution were becoming evident: he arrived with his family in 1936 after nearly two decades abroad. It has been suggested that a combination of homesickness and political naivety influenced his decision. Nonetheless, he was treated as a celebrity and was rewarded with as much time as he needed to compose. The war and the comparatively relaxed artistic situation – the authorities gave far less attention to musical matters than they had in the 1930s – stimulated Prokofiev and several others to write some of their finest works. These were often non-programmatic 'subjective' works; the continuation of this trend, the resumption of Soviet 'normality' in the postwar period and the rise of the ideologue Zhdanov led to a clamp down of a greater magnitude than that of 1936. On 10 February 1948 the resolution 'On the Opera *The Great Friendship* by V. Muradeli' decreed that all music should be subjugated to the dictates of Stalinist Marxist-Leninism. The work of Myaskovsky, Popov, Prokofiev, Shebalin and, of course, Shostakovich was singled out for its formalism and 'anti-democratic tendencies'. The ramifications for these composers were loss of earnings through commissions and teaching posts, lack of performances and, in Prokofiev's case, a setback for his already frail health. For all musicians it represented an intensification of the witch hunts that had commenced in the 1930s and further isolation from the rest of the musical world.

Better-known figures aside, many composers adopted a monumental style derived in part from the *Kutchka* and applied this to heroic subject matter from Russia's real or mythical past. Shaporin, for example, had previously been an associate of literary figures ranging from Benois and Blok to Mayakovsky; his major works of the period – the opera *The Decembrists* and the oratorio *On the Field of Kulikovo* – exemplify the way in which composers could safely approach subject matter of the Tsarist era. While his style has been derided as 'Borodin inflated to the dimensions of Mahler', he had clearly not forgotten some of the experience of harmonic adventure he gained in the 1920s. Occasional waywardness, however, was perhaps overlooked in the light of approved subject matter.

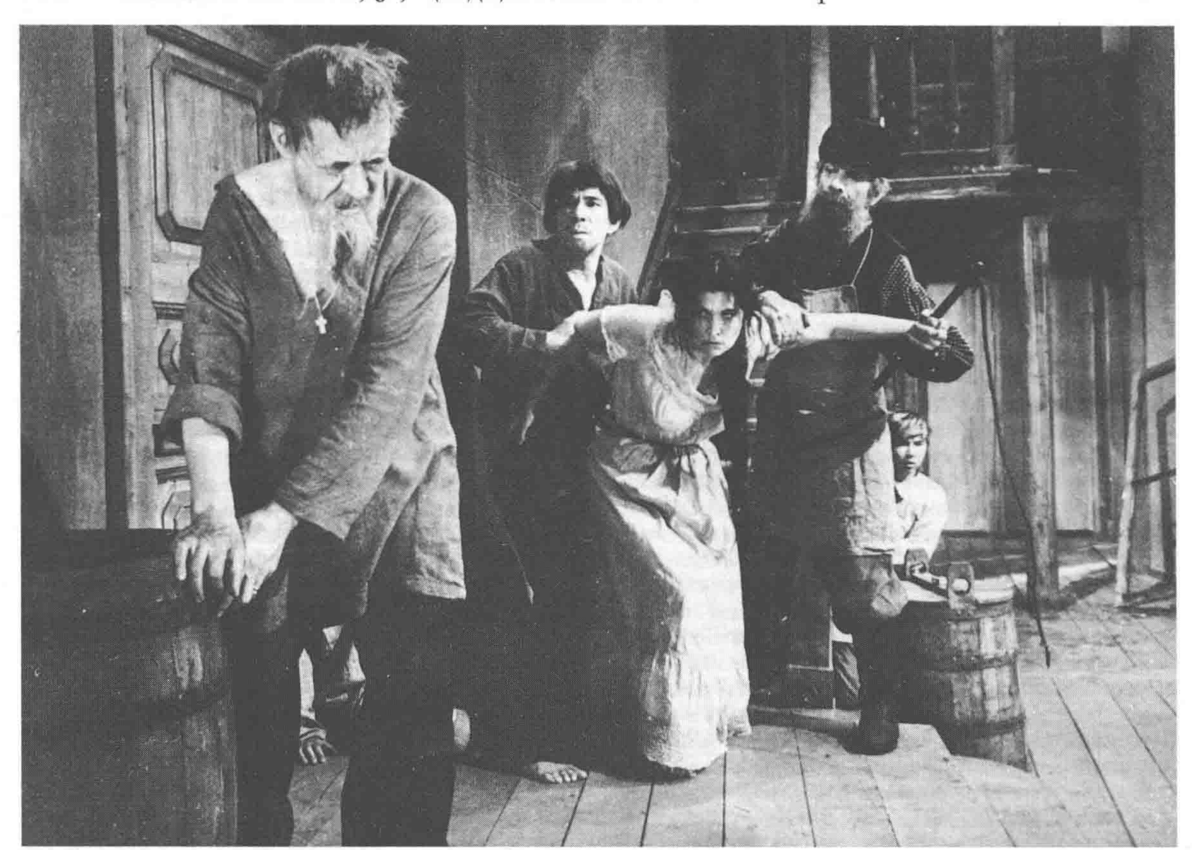
That composers had a difficult time during the Soviet era is well documented. Those who learned their craft in the 1920s and before were faced with few choices: they

could either alter their style of writing, give up composition and focus on some other sphere of activity, or write 'for the drawer', keeping to themselves any works they wrote, in order to avoid criticism and ostracism from the Composers' Union. This last choice was the most difficult of all to make for practical reasons and was not taken by many. With no means of publication (which only resulted from official sanction) no commission and no composition-related employment, a full-time composer would have no livelihood. So many composers found a curious middle path that has its roots in pre-Revolutionary symbolism. Among the requirements of the doctrines of socialist realism was simplicity and approachability of style. The surface simplicity of the most impressive works by Shostakovich and Prokofiev frequently obscures an implicit layer of complex allusion. In the works of lesser composers, simplicity was unfortunately not only a surface feature but also the sum of the artistic thought. But the relative simplicity of the works that Goldenweiser, Lyatoshyns'ky, Roslavets, Shebalin and many others wrote in the 1930s and beyond may similarly hide suggestions of the complexity that characterized their previous compositions.

One of the most consistent and internationally recognized achievements of the Soviet state was the impressive standard of training offered by its higher educational establishments. Nowhere was this more evident than in the conservatories that produced a stream of world-class instrumental virtuosos. Unfortunately, the musicologists, critics and composers trained in the same institutions were fettered with ideological concerns that would not so obviously affect the work of, say, a violinist. That composers were rigorously taught counterpoint and orchestration is usually self-evident in their work. The training of performers had a direct effect on the writing of music: many works written by Russian composers (and especially those of the Soviet era) are considered 'undernotated' by Western critics who are unaware of the intricacies of the traditions of performing and especially interpretation that formed the backbone of the Soviet educational system.

(c) Thaw and the end of the Soviet Union, from 1953. The dominance of Shostakovich was consolidated during the last two decades of his life partly as a result of the death of Stalin and the resultant thaw under Krushchyov: the first performances of many of his most important works written 'for the drawer' during the 1930s and 40s and the revival of once dangerous masterpieces such as the Fourth Symphony greatly enhanced his status. His influence became ubiquitous; it is most obvious in the works of his close friends Basner and Tishchenko, and can be detected in the works of many more surprising figures. His overbearing presence tempted other composers to turn consciously away from his example and they made themselves conspicuous in doing so. The arrival of Andrey Volkhonsky from Paris at the Moscow Conservatory, visits to Russia by Nono (with scores from Darmstadt composers), Gould (who described and demonstrated 12-note technique in a lecture to students of the Moscow Conservatory) and Stravinsky (who represented a living link to Russia's pre-Revolutionary, pre-socialist realist past), and the development of the Kiev avant garde served as catalysts to this trend. However, perhaps the most significant influence came from one immigrant, 'unofficial' composer who was resident in Moscow, Philip Herschkowitz. He acted as mentor to and taught privately almost all of Russia's nascent avant garde. But he did not teach them the serial techniques of his teacher Webern; he gave them a highly disciplined and thorough grounding in counterpoint as employed by Palestrina and Bach, and would analyse the works of Beethoven, other 'classical' composers and only occasionally Mahler. Schnittke's First Symphony, with its symbolic première in 'closed' Gor'kiy in 1974, was the first public announcement of this new beginning and was the expression of one of the primary paths Russian music would take after Shostakovich. This work demonstrates the way in which Schnittke and many of his contemporaries managed to 'incorporate a Shostakovichian symbolism . . . into new musical languages that borrowed little or nothing from the sound of his music' (McBurney, C1998). A more intimate herald of this stylistically mercurial trend came in another part of the Soviet Union – Ukraine – with Sil'vestrov's *Drama* of 1971. Many composers associated with the Ukrainian avant garde of the 1950s and 60s were pupils either of Lyatoshyns'ky or of musicians he had taught; this movement served as a great encouragement to Russian composers unsure of the political repercussions. In Russia the modernist revival of the 1960s, spearheaded by Denisov, Gubaydulina and Schnittke, represented in some senses a reawakening of the spirit and sensibilities of the 1920s. Denisov was one of the first people in 1970s Russia to take an interest in composers such as Roslavets. This period also witnessed the overshadowing of genuinely gifted composers of a conservative bent – Frid, Tishchenko and Weinberg, to name but three – by the now 'official' modernism of Shchedrin who, by acting as court jester to Khrennikov, could write faintly risqué works in the 1960s and thereafter without jeopardizing his precious career.

The death of Shostakovich in 1975 did not automatically signal an end of his dominance; it actually continued to operate for at least two decades, as had that of Skryabin earlier in the century. As the reputations of modernists such as Denisov, Gubaydulina and Schnittke – all pupils of Herschkowitz – grew beyond the confines of the Soviet Union in the 1970s and 80s, official composers such as Ėshpay and Kabalevsky continued to write much as before. After the fall of the Soviet system in 1991, the appearance of new folklore trends, neo-romanticism and neo-nationalism suggests that many composers appeared content to compose in a manner that would have been approved by the ideologues of the 1930s and 40s. The deaths of the some of the most significant hitherto 'non-party' composers – such as Karetnikov, Schnittke and Denisov – in the mid-1990s and the emigration of many with any reputation outside Russia (Suslin, D.N. Smirnov, Firsova, Gubaydulina, Shoot, Korndorf, Vustin and Raskatov) not only deprived the country of many of its most significant musical personalities but also, ironically, left the country in a situation parallel to that of the 1917 revolution. However, a number of composers with experimental or modernist leanings did remain in Russia at the end of the century (these include Khanon″, Belimov, Bakshi, Knayfel', Tarnopol'sky, E.N. Artem'yev and D.V. Smirnov). The most significant composer to emerge from Russia since the 1980s was Galina Ustvol'skaya: she had been writing since the 1940s but, owing to her reclusive character and the religious but rebarbative nature of her music, she had been mostly unknown in the Soviet era.



6. Still from the 1967 film (directed by Mikhail Sapiro) of Shostakovich's 'Katerina Izmaylova', his revised version of 'Lady Macbeth of the Mtsensk District', with Aleksandr Sokolov as Boris Timofeyevich and Galina Vishnevskaya in the title role; 'Lady Macbeth' was withdrawn from the stage on party orders in 1936, and the work was not approved for production again until 1963

The politically astute, such as Shchedrin, Andrey Petrov (the leader of the St Petersburg Composers' Union for over 30 years), Dmitriyev and, perhaps not so surprisingly considering the rise of the nationalist nostalgia for Russia's Soviet past, Khrennikov, all thrived, even if they were largely ignored by their more ethical colleagues and regarded with faint amusement abroad. The nostalgia for Russia's past informs a whole range of compositional attitudes, ranging from the exquisitely crafted evocations of Sil'vestrov to Sviridov's *ersatz* and reactionary nationalism. The sudden availability of religious subject matter led to its becoming fashionable with composers of every persuasion; even erstwhile Union officials such as Ėshpay suddenly discovered their latent spirituality in the 1990s.

Later Soviet music was dominated by the figure of Shostakovich, both as martyr and privately unwilling mouthpiece of Soviet music. That his influence should loom large is not surprising considering the magnitude both of his musical achievements and of his worldwide public status. The fact that he was the only composer who remained in Russia to achieve the status and position of artistic influence that Skryabin had until 1930 is paradoxical because in many respects he was the composer most dissimilar to Skryabin in terms of output, philosophy, aesthetic character and technique. The large number of composers directly or indirectly influenced by Skryabin made all the more probable the opposition he engendered on the part of the proletarian groups and the reaction against his aesthetic by the Leningrad modernists and Shostakovich. Those who turned away from Skryabin's and Shostakovich's influences did so because of their pervasive nature. In this sense, the course of 20th-century Russian music can be seen as more complex and more continuous (in terms of ongoing reaction of opposing forces) than has been suggested by the mythology of watersheds, be it the supposed watershed of 1913, with *The Rite of Spring*, or that of 1917, with the Revolution. The most important break with the past came in 1932 with the defeat of the Silver Age – as symbolized musically by Skryabin – by the forces of materialism (including the material and very real forms that the repercussions of straying from the Composers' Union line could take), proletarianism and the new Soviet music under the perhaps unwilling leadership of Shostakovich. The fallout from the end of Shostakovich's influence was still in play at the end of the 20th century.

Alongside this paradox of and fundamental shift between two opposing personalities, one overriding characteristic has become identifiable, namely that Russian music – and particularly that of the 20th century – has a tendency not to be 'only' music. The examples of Skryabin and Shostakovich provide the most well-known and at the same time contrasting examples of this tendency towards various forms of symbolism. This inextricable binding up of life and art is perhaps surprising not only for these two composers but also for many others who appeared to excel in the writing of symphonies, concertos, string quartets and sonatas. These conventional genres

were increasingly regarded by many outside Russia as reactionary. But these were genres in which composers could enunciate that which could not be expressed more openly; it is no coincidence that it was the composition of symphonies that elicited the most suspicion from politicians and that it was works in this genre that in a sense acted as musical signposts at many of the key points in Russian 20th-century history. What the various key figures of 20th-century Russian music had in common was a desire to express and symbolize their personal beliefs in the medium of essentially classical genres.

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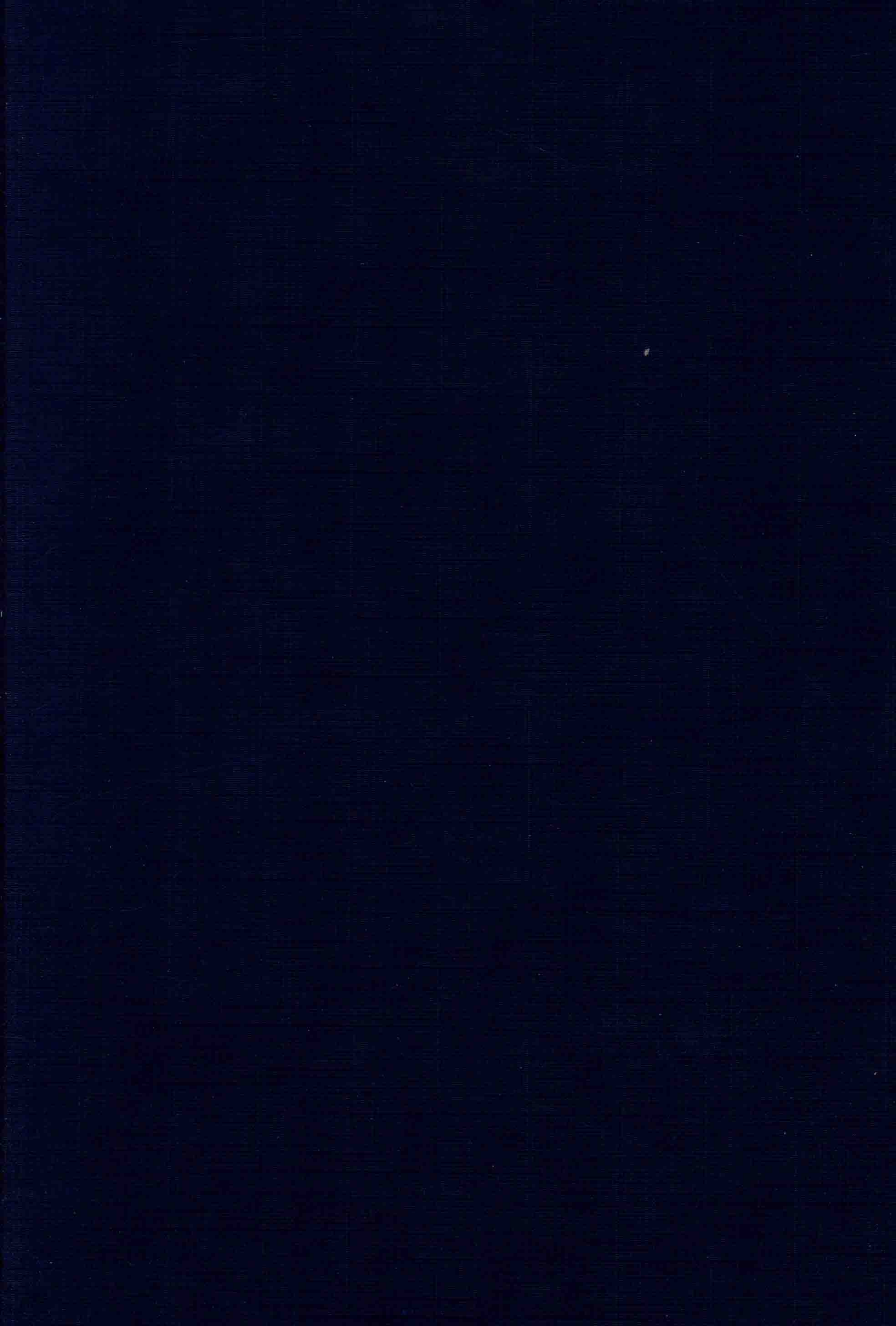
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[General Information]
书名=新格罗夫音乐与音乐家辞典　第2版　21
作者=斯坦利·萨迪（STANLEY SADIE）主编
页数=939
SS号=13762897
DX号=
出版日期=2012.10
出版社=长沙湖南文艺出版社